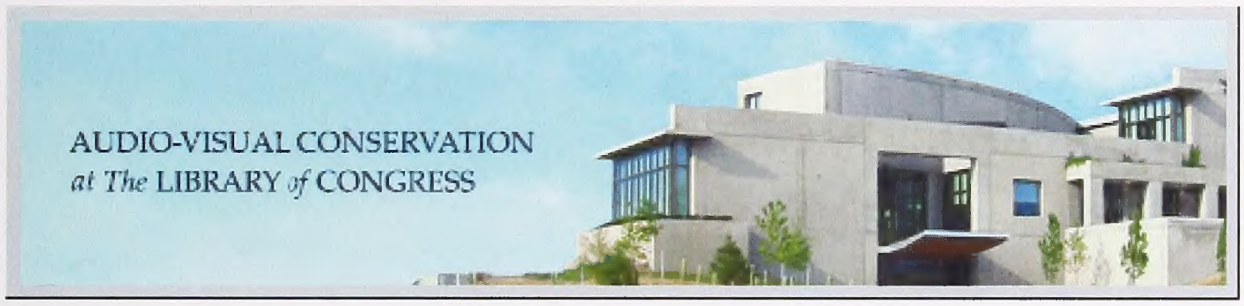
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MOTION PICTURE HERALD

FEATURES REVIEWED:

I Want a Divorce
The Leather Pushers
Argentine Nights
Colorado
Stranger on the Third Floor
No Time for Comedy
Hired Wife
Schubert's Serenade
Crook's Tour
Range Busters

3 JUN -5
Copy 1940

Record list of 115 pictures ready ...and 43 shooting...as Hollywood enters new policy of preparedness for changes by trade practice regulation.

Exhibitor Revolt on Arnold Decree Deal

VOL. 140, NO. 10 SEPTEMBER 7, 1940

Entered as second-class matter, January 12, 1911, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1940 by Quigley Publishing Company.*

"BOOM TOWN" AMAZES!

Its wonders never cease! Here's a show that's so sure-fire they book it for 2 weeks just as a starter, *before it even opens!* Here are a few of the 2-week bookings, at advanced prices!

Rochester	Baltimore
Syracuse	Toledo
Dayton	Atlanta
Providence	Houston
Louisville	Nashville
Kansas City	Dallas
St. Louis	San Antonio
Wilmington	Pittsburgh
Norfolk	Cleveland
Richmond	Columbus

Held over 3rd week in 7 out of 9 test engagements. Every day new openings set new records! Booked for indefinite run in Philadelphia and in two first-run theatres day-and-date in Seattle and Chicago. And as we go to press—

4th WEEK IN CINCINNATI DOING 517 PERCENT OF NORMAL BUSINESS AND CONTINUES INDEFINITELY!



"MY 'BOOM TOWN' COSTUME!"
Mr. Exhibitor gets the biggest share of the "Boom Town" gusher!

You get the same hand
week after week

FROM WARNERS!

ACES BACK TO BACK!



And this way, please
to a full house . . . . .

YOU *CAN'T* BEAT THES

AND TH

FOR NEXT WEEK...

There's No Time
For Anything But Laughs
When You Play

JAMES
STEWART
That guy from Washington

ROSALIND
RUSSELL
That woman from "THE WOMEN"

in

NO TIME
FOR COMEDY

with

GENEVIEVE TOBIN • CHARLIE RUGGLES
Allyn Joslyn • Clarence Kolb • Louise Beavers

Directed by WILLIAM KEIGHLEY

Screen Play by Julius J. and Philip G Epstein • From the Stage Play by S. N BEHRM
Produced by Katharine Cornell and the Playwrights' Company
A Warner Bros.-First National Picture

E!

EEK AFTER...

A

Every City
From N.Y. to L.A. Will Be
A City For Conquest By Them!

CAGNEY

and

SHERIDAN

in

CITY FOR CONQUEST

with

FRANK CRAVEN • DONALD CRISP
FRANK McHUGH • ARTHUR KENNEDY
George Tobias • Jerome Cowan

An ANATOLE LITVAK Production

Screen Play by John Wexley • From the Novel by Aben Kandel
Music by Max Steiner • A Warner Bros.-First National Picture



Week After Week...

WARNERS

JACK L. WARNER *In Charge of Production*

HAL B. WALLIS *Executive Producer*

THESE ARE THE ADVANCED-PRICE RUNS FOR YOU TO CHECK!

Others are being set daily!

Uptown & Esquire, Kansas City
Loew's State & Chinese, Los Angeles
Ambassador, St. Louis
Denver, Denver
Missouri, Columbia, Mo.
Egyptian, Ogden, Utah
Capital, Logan
Paramount, Provo
Strand, Tooele
Capitol, Brigham City
Liberty, Tremonton
Firmage, Beaver
Firmage, Milford
Alladin, Parowan
Avalon, Fillmore
Wadsworth, St. George
Empress, Magna
Vogue, Vernal
Paramount, Idaho Falls, Idaho
Orpheum, Twin Falls
Star, Malad
Chief, Pocatello
Schubert, Gooding
Pinney, Boise
Isis, Preston
Stadium, Caldwell
Majestic, Nampa
Rialto, Butte, Montana
Marlow, Helena
Fox, Billings
Wilma, Missoula
Liberty, Great Falls
Judith, Lewistown
Hartwig, Dillong
Roxy, Ontario, Oregon
Ely, Ely, Nev.
Ruth, Ruth
Fallon, Fallon
Virginia, Virginia City

"BRIGHAM YOUNG"

THESE ARE THE AMAZING FACTS FOR YOU TO CONSIDER!

You know what they mean to you!

"Brigham Young" in the first 7 days of its record-shattering run at advanced prices in Salt Lake City, played to practically one-third of the entire population! It smashed every record for grosses and attendance in the history of the Centre Theatre...with no other picture even close! For its 2nd week another house—the Studio Theatre—was forced to open at the same increased price scale!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 10 — September 7, 1940

PROGRAM AND METHOD

IF anything has been needed to verify the assertion on this page last week that: "The decree negotiations pertain to a cartel—and how to slice it," it is this week available in the situation pointed up by the exhibitor uprising in Washington. Also most germane is that part of Mr. Francis L. Burt's account in the news pages in which he states a Department of Justice viewpoint holding that perhaps the decree does not take care of the "little fellow" but that he can hope that the general influence of the document may help him get concessions. Maybe so, but as is the case with some other things going on in Washington, this does not seem to pertain to the prescribed methods presumed of the law. When American methods are set aside, judicially or otherwise, the setting aside may prove to have more serious import than the thing done.

△ △ △

MOT MIDSTREAMLINING

"THE Ramparts We Watch," March of Time documentary feature, does seem to require an uncommon amount of watching. After sundry trials before audiences it went into the cutting room, again, and retakes were set in motion, also again. The modified picture is to emerge with a "new ending," this time, it seems, converting it into a recruiting document throwing its weight into the nation's foremost political issue before the Congress. Some call that sort of thing propaganda. The United States, as represented in the halls of Washington, have not made up their mind, as March of Time has. Meanwhile for showmen there continues the usual issue about "message" pictures—plus the trade familiarity with the record of "doctored" productions, or what often in the past has happened to the motion picture box-office in consequence of "changes in midstream," or any part thereof.

△ △ △

UNSUNG TRIUMPH

INTO the scene of a troubled industry and a perplexed art come kind words, encouraging words, and sincere ones, from an authority. In the Woman's Home Companion for September Mr. Olin Downes, distinguished music critic for the New York Times and other ranking publications, has done a piece which is news because it finds the screen the new custodian, patron and medium of music, for America, for the world.

A certain special satisfaction for Motion Picture Herald derives from this, because year in and year out, for ever so long, sound in general and music in particular has had attention and serious consideration for the industry solely in the pages of this publication.

It has been perhaps not a mystery, but a puzzle, that in all the glorifying endeavors of the promoters of the wares of the screen there has been, and continues to be, substantially no attention to the sound track, painfully little even when the sound track has been the important side of the picture. There has been an assumption, and probably a lazy one, that the box-office public is indifferent or musically illiterate. Perhaps that is not so very inaccurate a judgment, but it can be observed that the public knows as much about music as it does about anything else. There is as large a sector of special interest to be sold into there as anywhere else. Hollywood's very large investment in music is the only element of picture making that it does not brag about.

Says Mr. Downes: "If you were to ask me where the most provocative and exciting musical activities are going forward today in America, I should say 'Listen to the movies.' . . . The most obvious testimony is the present number of important films which bring before the public internationally famous musicians. I personally don't think that the exploitation of these celebrated artists tell half of the present significant accomplishment and the unlimited future of the musical movies.

"In the sound films today every picture, no matter how cheaply made or unimportant, must have music—prelude music, incidental and background music. In most pictures of normal running time there is as much musical material as there would be in a symphony. . . . And here I take my hat off to the boys who are such masters of that business . . ."

△ △ △

THE WALKER

HIS contemporaries in the world of the motion picture are noting with interested approbation the President's appointment of Mr. Frank Comerford Walker to the Cabinet as postmaster general.

In this appointment the President is perhaps more than usually fortunate in that this time there is a high post appointment which entails no coloration of experimentation or tentativity. Mr. Walker has been the President's close friend, adviser and confidant for all these several tremendously important and often busy years.

To the motion picture industry, which has not been having all the luck in the world of late in its general public relations, there is a decided satisfaction in the most excellent and laudatory press which this week's appointment of Mr. Walker is receiving.

One is to be reminded, too, that once upon a time, now about twenty years ago, the motion picture pridefully acquired a postmaster general from Washington. It is now prideful of having one to give to Washington and a national administration—in days when it can use all the real help there is.

△ △ △

SPEAKING of circuit operations: the U. S. Department of Commerce issues "trade-o-graphs" to show how things are going, from time to time—this week on chain grocery store. It seems that in June their business was off one per cent as compared with May, after seasonal adjustments, but that this June of 1940 was twelve per cent better than the same month for 1939. That says this year is better than last, but not quite so good as it was.

—Terry Ramsaye

This Week in the News

Admission Changes

THERE have been indications in some parts that exhibitors are considering a change in admission scales to minimize the "annoyance" caused by the handling of pennies for the Federal defense tax. Exhibitors in the northwest are said to be the latest among those considering revision of their scales, enabling them to eliminate the use of pennies.

Conscription

OFFICERS and directors of the Association of Motion Picture Producers, representing the organized industry in production, the Hollywood affiliate of the MPPDA in New York, assembled Tuesday evening with Will H. Hays to discuss the problems which are anticipated to arise from conscription.

The conferees were silent on the subject at adjournment, except for a statement that, "There was discussion as to provisions to be made in various studios in event of general military conscription."

Warner Brothers home office announced Wednesday that former service men at its California studio had organized "Warvets", and that a searchlight battery and pistol and rifle club had been formed, with an ultimate membership of 600 anticipated—for defense purposes.

"Anyone regularly employed by Warner Brothers may join—it is not necessary to be a war veteran," said the company's announcement.

The national exhibitors' council to cooperate with Government agencies in national defense activities in theatres met Wednesday in the home office of RKO in New York.

Members of the committee include: Joseph Bernhard, Warners; Harry Brandt, ITOA; H. A. Cole, Allied States; Leonard Goldenson, Paramount; Ed Kuykendall, MPTOA; C. C. Moskowitz, Loew's; Robert H. Poole, Pacific Conference ITO; Spyros Skouras, National Theatres; L. E. Thompson, RKO; Walter Vincent, MPTOA and Nathan Yamins, Allied States.

Guild Schism

THE injection of political issues has developed a schism in the Screen Publicists Guild in New York, organized to bargain effectively with distributors on behalf of the 250 publicity and advertising department members in its ranks.

Many members are known to be strongly opposed to the public commitment of the Guild to opposition to conscription for national defense. This action they credit to the Guild's "Representative Council," overriding the sentiment of the majority of the membership.

The Council issued a bulletin last week urging all members to express opposition to conscription legislation, on the grounds that conscription "threatens to destroy the very democratic processes in whose name it pleads." The bulletin was circulated on the same day, August 26th, that the Guild submitted preliminary proposals on salaries to directors of home office advertising departments (MOTION PICTURE HERALD, August 31, page nine).

Previously, at a general meeting, the membership voted down a lone suggestion that the Guild go on record against defense conscription. The Representative Council later took an opposite stand, to which it is held to have committed the membership.

Several members now are prepared to present a resolution at the next general meeting, next Thursday, to have the Guild "in future refrain from delving into political matters."

Meanwhile there comes, unsigned, presumably from the office of Joe Gould, United Artists press book writer, and head of the Guild, a statement that reports of "a sharp difference of opinion" within the Guild are "somewhat unwarranted."

Severed Ties

THE Canadian Motion Picture Distributors Association has not had relations for months with the Motion Picture Producers and Distributors of America, although trade headlines in New York only last Wednesday announced a severance of ties between the two groups which represent the organized industries in the countries.

Hays organization contacts with Canadian companies and individuals are now maintained through their New York offices.

Meanwhile, the Canadian industry has effected a reorganization, extending its scope to embrace contact with independent exhibitors and distributors, cooperating in, among other things, the correction of clearance problems.

Talent Bull Market

THE official journal of the American Federation of Musicians, *International Musician,* sees the new show season, started Labor Day, as bringing not only "a decided upturn in theatre business," but an accompanying rise in the demand for stage talent and name bands. "The demand, is, in fact, already rising," observes the *Musician,* which says it bases its conclusion on "predictions of those in key positions in the theatre world."

Where He Is

A SPELL back Frank Nugent, resigning as picture page editor of the New York *Times,* went to Hollywood as a writer at the invitation of Darryl Zanuck of 20th Century-Fox Film Corporation. Wondering what happened next, a scout for this page has found Mr. Nugent assigned to the problem of what to do scriptwise about "Lucky Baldwin", an original story, first announced in 1935 when the opening of Santa Anita race track on the old Baldwin ranch put the name into headlines. Several writers have tried the job and now and then the picture has been discussed for an all star cast. It is yet to be scheduled.

$11,500,000 for Music

TRAVELING bands playing some 570 theatres, dance halls, night clubs and elsewhere, grossed $11,500,000 in salaries last season, it is reported by H. E. Brenton, treasurer of the American Federation of Musicians, Boston. Salaries of "resident" orchestras are not included.

Although some 3,200 traveling orchestras are listed on the Federation's books, a little less than half that number—1,500—are regular itinerant bands, while the rest average one week to two months of traveling time, were not included in the figures quoted by Mr. Brenton.

While the road bookings take the traveling musicians into every State in the Union and Canada, better than one-fifth of their income is obtained in seven cities of the United States. New York and Chicago lead with an expenditure of $680,000. Boston, Detroit, San Francisco, Los Angeles and Miami, each spend approximately $280,000.

Handbills Legal

FEDERAL Judge Murray Hulbert in New York has ruled invalid the local ordinance which bans distribution of advertising handbills on the streets but permits dissemination of political and certain other throwaways. Motion picture exhibitors in New York as well as elsewhere are among the biggest users of handbills.

Judge Hulbert found that the law, which has the avowed purpose of preventing litter on the streets, was discriminatory and in direct violation of the First Amendment to the Constitution.

"The ordinance," the jurist wrote, "clearly discriminates against the business man while affording protection to persons distributing non-commercial handbills whose convictions and efforts might be subversive to the welfare of the government."

Color Television

THE Columbia Broadcasting System presented its new color television for the first time to the press Wednesday afternoon at the network's headquarters in New York.

The story of the new television, which exceeds the realism, definition and clarity of color motion pictures, according to James L. Fly, chairman of the Federal Communications Commission, appears on page 19.

The color television material shown by CBS to press representatives Wednesday was filmed and presented with a degree of showmanship. Two television receivers, one for color and the other for regular black and white, were placed side by side so that a comparison of results could be made. Both the color and black and white pictures were small, only nine inches wide, but the color images, though very vivid, were such that the reviewers only glanced at the regular black and white pictures and appeared to concentrate on the colored ones.

A variety of scenes, mostly beach and garden, were photographed on 16mm color film at Jones Beach, Long Island for the color television demonstration. The images were not as sharp as those seen in a motion picture theatre, partly on account of the 16mm film used and partly on account of the 343-line television images.

A combination of the RCA large screen television, demonstrated last Winter, with CBS's color television, developed to use both "live" and standard size film programs would seem to open up a new public entertainment medium.—M. Q., Jr.

Gentle Hint

THEATRES in England are taking the suggestion of the British War Government and are camouflaging their roofs, to make their large rooftop displays indiscernible to enemy planes carrying bombs.

Generally accepted as vulnerable, as are all other places of public assembly, the theatres are using "grey oil distemper" to camouflage.

Theatres principally involved are those standing alone, not those in a town among other buildings.

What is Labor?

RECLASSIFICATION of motion picture executive, administrative and professional employees under the Federal Wage and Hour law may be made early this month, Philip B. Fleming, administrator, said recently in Atlanta.

For two years representatives of producers have petitioned for a reclassification of such studio workers as actors, directors, writers, editors, producers, location men and other employees. The request was made to have many of these so-called "white collar" workers exempt from the hours provision of the Labor Act. Amendments to the act were opposed by Hollywood unions.

Hearings were held in Washington at the end of July on the recommendations submitted by Homer I. Mitchell who conducted a survey for the Motion Picture Producers and Distributors of America.

Colonel Fleming told newspapermen that he was convinced that Congress intended that distinctions should be made in applying the law. He specifically referred to the film and newspaper industries as among those urging that new distinctions be drawn from the Wage Hour Law. The present definition of a professional used by the Wage Hour Division is one who has "educational training in a specially organized body of knowledge." As now interpreted this does not include actors and other film workers.

REVOLT of exhibitors reverberates in Washington as Justice Department invites theatremen's criticism of proposed consent decree Page 12

BACKLOG of finished product shows record of 115 pictures completed, 43 shooting in 10 studios as Hollywood prepares for changes Pages 13–17

COLOR television announced by Columbia Broadcasting Page 19

LEGAL status of radio giveaways sought by American Bar Association Page 22

STORY purchases for August number 52, including 40 originals, 7 books and 5 plays Page 26

FREE exhibition of advertising pictures nets theatres 17 cents a seat Page 30

BRITISH exhibitors split over setting of new minimum admission Page 32

LOCATION premiere held for "Howards of Virginia", others set for "Westerner" and "Knute Rockne" Page 33

PROBE of stage and screen labor hinted by Justice Department Page 37

WAR influence on product shown in survey of year's features Page 47

DEPARTMENTS

Asides and Interludes Page 34

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Newsreels Page 38

Release Chart Page 62

Reviews Page 40

What the Picture Did for Me Page 50

Warners & AFM Settle

TERMINATING the longest strike in recent years in the industry—a strike which began last December—the executive board of Philadelphia AFM Local No. 77, on Wednesday accepted a peace offer from the Warner circuit in that city.

And thus, vaudeville, absent from the city for approximately the length of the strike, will return to Philadelphia, for the terms of the offer have the circuit reinstating vaudeville at its Earle, in Philadelphia, weekdays, and in the Stanley, in Camden, N. J., on Sundays.

The local accepted the Warner terms at the urging of the American Federation of Musicians' president, James C. Petrillo.

Warners will spend $92,500 for a year's music, compared with the $72,000 it spent previously at the two houses. However, it will not be using music at the downtown Fox, and at the neighborhood Alhambra, Kent, Oxford, Frankford and Allegheny theatres, as it once did. The union had wanted music at those neighborhood theatres. Vaudeville will resume at the Earle following the current run of "Boom Town," which opened last Tuesday.

The dispute flamed last December when Warners discharged musicians in all local houses, after the union attempted to force hiring of musicians in the neighborhoods.

Columbia's Earnings

COLUMBIA'S net earnings in the past year were 256 times greater than the year before, the company reporting, Wednesday, a net profit of $512,185 for the 52 weeks ended June 29, 1940, against a net of $2,046 for the year before. Both totals represent income after all charges and taxes. Last year's earnings were equivalent to 83 cents per share on 366,268 shares of common stock.

June 29, 1940, the company had current assets of $13,146,250, including $2,354,700 cash, against current liabilities of $1,925,715, a ratio of more than six to one. Working capital approximated $11,221,000.

Newsreel Poll

RESULTS in the pre-Presidential poll being conducted by Newsreel Theatres, Inc., in three of its theatres in New York, and San Francisco as of Wednesday, follows:

	FOR ROOSEVELT	FOR WILLKIE
Embassy, New York.....	32,596	26,511
Radio City, New York...	7,687	14,544
San Francisco	14,258	8,594
	54,441	49,649

The voting is conducted by having each patron who enters the theatres select a Roosevelt or Willkie button.

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THIS WEEK IN PICTURES



CONTRIBUTION. On behalf of the eight major American distributors Fayette Allport of the MPPDA presents a check for £16,000 to Ambassador Joseph P. Kennedy in London for Civilian War Relief. Left to right: Sam Eckman, Jr., Mr. Allport, J. Arthur Rank, Mr. Kennedy, G. J. Maidment, Ralph Hanbury, and Francis L. Harley.



Metropolitan

PREMIERE, left. Lynn Farnol, United Artists advertising head, and Walter Wanger at the opening in New York of Mr. Wanger's "Foreign Correspondent."



THE NAME of Frank C. Walker, above, was sent to the Senate by President Roosevelt this week for approval as postmaster general to succeed James A. Farley, resigned. Mr. Walker, 54 years old, was born in Plymouth, Pa., and educated at Gonzaga and Notre Dame Universities. He lived for some time in Montana and in New York and since the death of his uncle, the late Michael E. Comerford, has been the head of the Comerford circuit, operating 80 theatres in Pennsylvania and New York. He was at one time treasurer of the Democratic National Committee and worked importantly for the election of the President. He is the industry's second contact with the postmaster generalship, Will H. Hays having resigned from that post in the Harding cabinet in 1922 to head the MPPDA.



CITIZENSHIP AWARDS. Harry M. Warner, above, and Louis B. Mayer, right, receive gold medals from the Veterans of Foreign Wars, in convention in Los Angeles, for "distinguished citizenship." Mr. Warner was given the award for his contribution to Americanism in the production of Warner Brothers' series of patriotic short subjects by Commander in Chief Otis N. Brown, with him at left. Mr. Mayer was honored by Vice Commander in Chief Joseph C. Menendez, with him left, for his "contributions to a greater national spirit through motion pictures and for his Americanization work as a private citizen." Both executives, in their acceptance speeches, pledged themselves and their companies to the further service of the cause of patriotism.

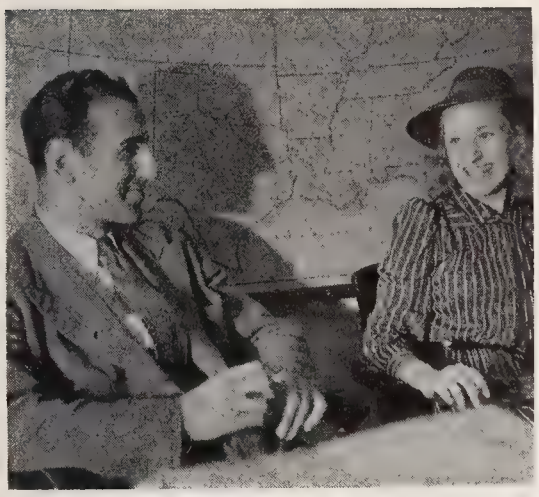


PRESS LUNCHEON, below. The Loew-Poli theatres entertain the Bridgeport press at the opening of the new show season. In the group are Matt Saunders, Morris Rosenthal and Harry Rose, managers of the local Loew-Poli houses; James Hague, Times-Star; Leo Miller, Sunday Herald; George Jiler, Post; Jack O'Brien, Times-Star; Ned Dennehy, Anne Whelan, Nancy Hendricks, Rocky Clark, Doris Nicholas, feature writers; Bill Elliott, WICC; Don Leonard and Bill Montague, advertising managers; Charles McGill, editor of the Post, and wives of the guests.





WEST VIRGINIA Managers' Association in their sixth annual convention at White Sulphur Springs, above. Among the principal speakers were Governor Homer A. Holt, Mayor D. Boone Dawson of Charleston and Ed Kuykendall, president of the MPTOA. Among those in the picture are: Mrs. P. M. Thomas, vice-president; Mr. and Mrs. Ed Kuykendall, Mayor Dawson, Mrs. Holt and the Governor; Tex Ritter, Monogram star, who was toastmaster; J. C. Shanklin, convention chairman, and Mr. and Mrs. Wendell Holt, Richwood, secretary and treasurer.





ROUND TABLE visitors, above. Left, Leonard Tuttle, manager of the Drive-In Theatre, Sunrise Highway, Valley Stream, L. I., and Mrs. Tuttle. Right, Raymond A. Berry, of Bailey's Theatres, Atlanta, Ga., a camera fan. *(Photos by Staff Photographer)*



DOMINIC FRASINI and his partner in the operation of the Frasini Theatres, Dominic Giachetto, are hosts at the annual good will luncheon for civic leaders of Illinois, Ohio and Missouri cities where the circuit's theatres are located. Among the guests are Mayor John W. Kapp of Springfield and Harry B. Hershey, Democratic candidate for governor of Illinois.

NATHAN SANDLER, below, owner of the Northwood, Norwood, Iowa, and the Rialto and Valley, Missouri Valley, visits RKO.



BILL QUEEN, below, booker for the MacDonald Theatres, Inc., of Columbus, Ohio, reports signs of business improvement.





FROM BUFFALO. Frank LaCorte, John M. A. Sorrentino, Sam B. Gorino and Anthony Palino, operators of the Keith in Buffalo, meet eight year old Joan Carroll, RKO contract player, in the RKO exhibitors' lounge.

SCORNING ARNOLD "CONSENT" DEAL EXHIBITORS PROMISE COURT BATTLE

Department of Justice Wants to Settle on Basis of Decree as Written but Exhibitor Arguments Make an Impression

by FRANCIS L. BURT
Washington Correspondent

Exhibition in Washington conference assembled has told the Government, and the world, that it will intervene with a new court battle to prevent the acceptance and enforcement of the consent decree proposed in the Department of Justice anti-trust suit in the motion picture industry. Block selling is the uppermost issue.

The hard words of "sell-out" expressive of a fighting mood, in an atmosphere of high indignation were to be heard in hotel room conferences in Washington Tuesday night, after an all-day conference between exhibitors and government officials at the Department of Justice.

Compromise Hinted

At that conference it was indicated flatly that the Government was preparing to accept the proposals submitted by the five theatre owning distributors last week. It was reported on Wednesday, however, that the Department might bow to the views of the exhibitors, with whose determination and sincerity officials were said to have been impressed, and ask the "Big Five" to continue straight block booking, with trade showings and cancellation privileges of 10 and 20 per cent, for a trial period after the effective date of the proposed decree.

The word weariness came into the official discussions, indicating that the defendants were the weary ones—and maybe the Department of Justice, too. Mr. Arnold was said to have set forth that the proposed decree was the best solution short of a long drawn out and "expensive trial."

Speaking of expenses, it was said that Mr. Arnold observed that the Department had been spending $150,000 a year collecting evidence and that he had no further appropriation for the purpose.

Mr. Arnold indicated an attitude of urgency, saying that decision had to be had in ten days whether to accept the decree or proceed to trial.

Exhibitors in attendance expressed the opinion, in the subsequent discussions of the day's events, that they had been invited "to blow off steam" to dissipate their force of opposition, rather than called for consultation.

The principal point of exhibitor attack, Tuesday, was the five-film block, but other provisions, notably that permitting distributors to change the combinations of trade-shown features in offering blocks for sale, and the arbitration sections, also were the targets of strenuous objection.

Following a brief general meeting, Mr. Arnold and his colleagues met the several organized exhibitor groups separately at a series of sessions lasting late into the afternoon.

Attending these conferences were Ed Kuykendall, president of the MPTOA; Fred Wehrenberg, president of the Eastern Missouri MPTO; Nat Williams of the Southeastern Theatre Owners Association; Roy Walker of the Texas MPTO; Fred Kent of the Sparks Circuit, Jacksonville, Fla.; Bob Wilby; Robert White, Portland, Ore., representing the Pacific Coast Conference of Independent Theatre Owners; Stanley Sumner, Cambridge, Mass., representing the New England Motion Picture Theatre Owners; Tom McGuire, Detroit, representing the Cooperative Theatres of Michigan; Louis Wade, Fuquay Springs, N. C., operator; and Abram F. Myers, Nathan Yamins, Sidney Samuelson and Harold Stoneman of Allied.

Lack of Understanding Charged

Details of what transpired at the meetings were meager, but exhibitors later commented upon the apparent inability of the Government men to understand the mechanics of the film industry, a lack which they feared might lead to the acceptance of a consent decree which would not eliminate the evils at which the suit was aimed, while the department appeared to feel that the theatre owners were equally lacking in their understanding of the limits to which the Government could go and were seeking to have the department totally reorganize the entire distribution branch.

That the sessions were neither friendly nor productive of an understanding was evidenced by the declaration by Mr. Kuykendall of his determination to fight the decree to the last ditch and that he would immediately take the matter up with the membership of his organization.

The MPTOA group told Mr. Arnold frankly that they would prefer to have the suit dismissed rather than accept the five-film block, and other leaders declared the decree contains many provisions which would prove adverse to the small exhibitor and, if anything, make his position worse than it now is.

Some of the exhibitors took the position that the case should be permitted to proceed to trial, with the idea that as the case went on the companies would improve their proposals to a point where they would be acceptable to the theatre owners.

Before the conference, department officials, discussing the situation informally, said they were maintaining an open mind regarding the consent decree proposals now before them but feared that the exhibitors would raise objections to many features.

Many of the exhibitors, they commented, think the Department of Justice has the right to make over the motion picture industry when, in fact, it can do nothing more than bring about the abandonment of practices which it believes to be in violation of the law.

During the meeting, Mr. Arnold told the exhibitor representatives frankly that he believed the proposals now before him were the best the department could do and that he believed they should be accepted although, he pointed out, the attitude of the court toward them could not be forecast.

Mr. Arnold told the theatre men that if they believed the proposals did not meet the requirements of the situation they could and should go into court to tell Judge Goddard so.

But, he warned, if the consent decree does not go through and the case goes to trial, it may be years before the exhibitors get the relief which the department is seeking to obtain for them immediately. He predicted that it would be as long as five years before the case reached the Supreme Court if the companies fought it all the way through. And, it was indicated, if the present proposals are not accepted, the companies are willing to fight the case through court after court.

Mr. Arnold admitted that in some instances the effects of the consent decree upon individual operators might be adverse, such as pushing back the availability of films to small town and subsequent run exhibitors, but took the position that exhibitors so placed could probably work out a deal with their distributors who, having narrowly escaped expensive litigation, would probably be anxious to iron out any difficulties which might arise.

The Assistant Attorney General informed the exhibitors that the present proposals were not the result of a horse-trade or a trade practice conference, but an effort by two opposing groups to settle a lawsuit.

He reminded them pointedly that the suit was filed in July, 1938, and that the present proposals were the result of long negotiations, and indicated that the department was becoming impatient over the continued delay and would not countenance a re-opening of the discussions.

ATTORNEYS DISCUSS ARBITRATION METHOD

Attorneys representing the five film companies which have consented in principle to the consent decree discussed last week with Government lawyers the arbitration set-up to be incorporated in the final settlement and in other discussions reaffirmed the agreement that franchise deals concluded since last June 1st will be subject to the terms of any consent decree.

James Hayes and Robert Sher, special assistants to the U. S. Attorney General, represented the Government at the arbitration meeting held Thursday, August 29th, at the Bar Association Building in New York City.

The five theatre-owning defendants agreed in June to include under any consent decree all franchise deals made after the first of that month. Circuit operators, according to reports, have been seeking franchise deals to insure a supply of product if the proposed block-of-five provision in the decree should cause delays in selling

115 FEATURES COMPLETED FOR NEW POLICY OF PRODUCT PREPAREDNESS

Record Picture Backlog Results from Majors' Anticipation Last Spring of Changes in Distribution Methods

The anticipation, last Spring, of sharp changes in selling methods from legislation or trust suit regulation, which influenced several large companies to start building a big backlog of product, has resulted in a record list of 115 features completed and "in the can." Forty-three more are now actually shooting and 44 others are in preparation. This represents a full 40 percent of the 504 to which the ten distributors are committed for 1940-41 with the actual delivery of new season's product only two weeks under way.

One hundred and seventeen current and advance release dates have been set, another record, giving theatre buyers and bookers plenty of opportunity to plan ahead.

While the present and tentative draft of consent decree settlement of the Government's trust suit (see page 12) would not apply to blocks-of-five selling, advance trade showings and other new practices until the 1941-42 season, starting next September 1, earlier impressions of some company leaders that almost anything might happen, at any time before, caused them to consider building surpluses.

More Foresight Used

Some of the defendant distributors are understood to have concluded that in case any quick application was made by any new regulations to producing or selling methods—requirements such as the submission of advance synopses, or the holding of advance trade showings—those requirements would not cover pictures already completed.

One important circuit official declared this week that the producers in deciding last Spring to prepare so far in advance against changes in selling methods, "used more foresight" than they have in years. The big backlog and record-breaking advance release date schedule would be "a blessing" to circuit bookers, he said.

Additional reasons, described as important by some home office officials were given for the present product situation. One executive reminded that as a result of the war in Europe, Hollywood talent for the most part remained at home, away from European vacations, away from European production, and so Hollywood producers took advantage of their availability and of particularly heavy story inventories.

Others pointed to the industrywide fear, when war broke out, that the resultant curtailed income would automatically curtail production in both quantity and quality. There was much conversation about this phase in both circuit and independent exhibition, and some in Hollywood set out to dispel those fears. One home office official now reminds that "those fears" have not been expressed in months.

"Hollywood's product backlog today is proof that there is no product shortage," he said.

Also, with income curtailed from reduced rentals abroad and increases dependent upon expansion of the domestic market, it was decided to supply the sales forces with large blocks of "something to sell."

"You can't sell only the blue sky today," said a distributor. "Our sales managers have to have something in the line of finished products."

Another reason cited: The advisability of having plenty of product on hand to market at a pace in keeping with an anticipated general business boom developing out of national defense and armaments expansion.

In listing the backlog of product now on the books of the distributors—a backlog which one of the "Big Three" calls "a consent decree" backlog, and which list appears in adjoining columns, it will be noted that there are about half a dozen features which have already had wide release attention, like "Ramparts We Watch" and "Boom Town." These however, have been confined principally to "test" exhibitions, and while exhibited in August, in the last weeks of the old season, are, nevertheless, 1940-41 releases.

Almost every variety of background, every type of characterization, theme and plot are found in the completed product. The list follows:

117 Release Dates Set for 1940-41

Hollywood's record-breaking backlog of feature product for 1940-41 *this week reached* 115 *pictures actually completed and "in the can,"* 43 *actually filming, and* 44 *in preparation for shooting, with* 117 *release dates set, out of* 504 *pictures promised during the pre-season sales convention period, last spring, as follows (westerns included):*

Company	Features Promised	Number Completed	Number Filming	Preparing for Shooting	Number of Release Dates Set
Columbia	60	6	2	2	1
MGM	52	10	6	1	5
Monogram	50	6	3	6	13
Paramount	46-50	16	7	3	18
RKO	53	11	8	9	21
Republic	58	8	3	3	6
20th-Fox	52	20	4	5	19
United Artists	22	11	1	5	7
Universal	59	17	4	3	21
Warners	52	10	5	7	6
Totals	504-508	115	43	44	117

Columbia

Completed

GLAMOUR FOR SALE, with Roger Pryor, Anita Louise; directed by Ross Lederman; produced by Wallace MacDonald.

PRAIRIE SCHOONERS, with Bill Elliott, Evelyn Young; directed by Sam Nelson; produced by Leon Barsha.

BLONDIE PLAYS CUPID, with Arthur Lake, Penny Singleton; directed by Frank Strayer; produced by Robert Sparks.

GHOST GUNS, with Bill Elliott, Evelyn Keyes; directed by Lambert-Hillyer; produced by Jack Fier.

NOBODY'S CHILDREN, with Walter White, Edith Fellows; directed by Charles Barton; produced by Jack Fier.

GIRLS UNDER 21, with Paul Kelly, Rochelle Hudson; directed by Max Nosseck; produced by Ralph Cohn.

Filming

ALIAS THE LONE WOLF, with Warren William, Frances Robinson; directed by Sidney Salkow; produced by Ralph Cohn.

PASSAGE WEST, with Constance Bennett, Pat O'Brien; directed by John Brahm; produced by Sam Bischoff.

Preparing

THIS THING CALLED LOVE, with Rosalind Russell, Melvyn Douglas; directed by Alexander Hall; produced by William Perlberg.

THE ROUNDUP, with Bill Elliott; directed by Lambert Hillyer; produced by Leon Barsha.

Metro-Goldwyn-Mayer

Completed

BOOM TOWN, released August 30, with Clark Gable, Spencer Tracy, Claudette Colbert, Hedy La Marr; directed by Jack Conway; produced by Sam Zimbalist.

DR. KILDARE GOES HOME, release September 6th, with Lew Ayres, Rita Johnson; directed by H. Bucquet.

WYOMING, release September 13th, with Wallace Beery, Leo Carrillo, Ann Rutherford; directed by Richard Thorpe; produced by Milton Bren.

STRIKE UP THE BAND, for release September 20th, with Mickey Rooney, Judy Garland; directed by Busby Berkeley; produced by Arthur Freed.

HAUNTED HONEYMOON, release September 27th, with Robert Montgomery, Constance Cummings; directed by Arthur Woods.

DULCY, with Ann Sothern, Ian Hunter; director S. Sylvan Simon; produced by Edgar Selwyn.

ESCAPE, with Norma Shearer, Robert Tay-

(Continued on following page)

STUDIOS HAVE RECORD BACKLOG

(*Continued from preceding page*)

lor and to be directed by Mervyn LeRoy.

PHILADELPHIA STORY, with Cary Grant, Katharine Hepburn, James Stewart; directed by George Cukor.

THIRD FINGER, LEFT HAND, with Myrna Loy, Melvyn Douglas; directed by Robert Z. Leonard; produced by John W. Considine Jr.

SKY MURDER, with Walter Pidgeon, Joyce Compton; directed by George B. Seitz.

Filming

BITTER SWEET, with Jeanette MacDonald, Nelson Eddy; directed by W. S. VanDyke II.

COMRADE X, with Clark Gable, Hedy LaMarr; directed by King Vidor.

FLIGHT COMMAND, with Robert Taylor, Ruth Hussey; directed by Frank Borzage.

GO WEST, with the Marx Brothers; directed by Edward Buzzell.

HULLALALOO, with Frank Morgan, Virginia Grey; directed by E. L. Marin.

LITTLE NELLIE KELLY, with Judy Garland, George Murphy, Chas. Winninger; directed by Norman Taurog.

Preparing

UNTITLED Kildare, with Lionel Barrymore, Lew Ayres; directed by Harold Bucquet.

Monogram

Completed

QUEEN OF THE YUKON, with Irene Rich, Chas, Bickford; directed by Phil Rosen.

WHO IS GUILTY, release September 2, with Ben Lyon, Barbara Blair; directed by Fred Zelnik, produced by I. Goldsmith.

UP IN THE AIR, September 9th, with Frankie Darro; directed by Howard Bretherton; produced by Lindsley Parsons.

THE APE, September 16th, with Boris Karloff; directed by William Nigh.

THAT GANG OF MINE, September 23rd, with Leo and David Gorcey; directed by Joseph Lewis; produced by Samuel Katzman.

RANGE BUSTERS, release October 7, with Messrs. King, Corrigan and Terhune.

Filming

DRUMS OF THE DESERT, release September 30th, with Ralph Byrd, Lorna Grey; directed by George Waggner; producer, P. Malvern.

OLD SWIMMIN' HOLE, release October 7, with Jackie Moran and Marcia Mae Jones.

SIX SHOOTING SERENADE, directed by Roy Luby; produced by George Weeks.

Preparing

YOU'RE OUT OF LUCK, for release October 14th, with Frankie Darro.

SIGN OF THE WOLF, for release October 21; a Jack London story.

PARSON OF DEVIL'S GAP, for release October 21, with Tex Ritter.

PHANTOM OF CHINATOWN, for release October 28, with Key Luke, "son" of Charlie Chan.

UNDER NORTHERN LIGHTS, for release November 4th.

GYPSY CAVALIER, for release November 7, with Gilbert Roland, Raquel Torres; directed by Alexis Thurn-Taxis; producer, E. Rawlins.

Paramount

Completed

RHYTHM ON THE RIVER, release September 6th, with Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant; directed by Victor Schertzinger; produced by William LeBaron.

THE ALDRICH FAMILY IN LIFE WITH HENRY, release September 13th, with Jackie Cooper, Eddie Bracken, Hedda Hopper; directed and produced by Ted Reed.

I WANT A DIVORCE, release September 20th, with Joan Blondell, Dick Powell, Gloria Dickson; directed by Ralph Murphy; produced by George Arthur.

RANGERS OF FORTUNE, release September 27th, with Fred MacMurray, Patricia Morison; directed by Sam Wood; produced by Dale Van Every.

THE QUARTERBACK, release October 4th, with Wayne Morris, Virginia Dale, Edgar Kennedy; directed by H. Bruce Humberstone; produced by Anthony Veiller.

VICTORY, release October 11th, with Fredric March, Betty Field; directed by John Cromwell; produced by Anthony Veiller.

A NIGHT AT EARL CARROLL'S, release October 18th, with Ken Murray, Rose Hobart; directed by Kurt Newman; produced by Earl Carroll.

CHEROKEE STRIP (Harry Sherman Prod.), release October 25th, with Richard Dix, Victor Jory, Florence Rice; directed by Lesley Selander; produced by Harry Sherman.

DANCING ON A DIME, release November 8th, with Robert Paige, Grace McDonell; directed by Joseph Santley.

THREE MEN FROM TEXAS (Harry Sherman Prod.), release November 15th; with William Boyd, Russell Hayden, Andy Clyde; directed by Lesley Selander; produced by Harry Sherman.

CHRISTMAS IN JULY, release December 6th, with Dick Powell, Ellen Drew; directed by Preston Sturges; produced by Paul Jones.

TEXAS RANGERS RIDE AGAIN, release December 13th, with John Howard, Ellen Drew; directed by James Hogan.

A DATE WITH DESTINY, with Basil Rathbone, John Howard, Ellen Drew; directed by Tim Whelan; produced by George Arthur.

THERE'S MAGIC IN MUSIC, with Allan Jones, Susanna Foster, Margaret Lindsay, Grace Bradley; produced and directed by Andrew Stone.

MOON OVER BURMA, release October 11, 1940, with Dorothy Lamour, Robert Preston, Preston Foster; directed by Louis King.

ARISE MY LOVE, release November 1, 1940, with Claudette Colbert, Ray Milland, Walter Abel; directed by Mitchell Leisen; produced by Arthur Hornblow, Jr.

Filming

SECOND CHORUS, release January 10th, 1941, with Fred Astaire, Paulette Goddard, Artie Shaw; directed by Henry C. Potter; produced by Boris Morros and Robert Stillman.

LOVE THY NEIGHBOR, release December 27th, with Jack Benny, Fred Allen, Mary Martin, "Rochester"; directed and produced by Mark Sandrich.

VIRGINIA, release January 17, 1941, with Madeleine Carroll, Fred MacMurray, Louise Beavers; directed and produced by Edward H. Griffith.

D. O. A. (DEAD ON ARRIVAL), Tentative Title, with Ellen Drew, Robert Paige, Onslow Stevens; directed by Stuart Heisler; Produced by Jack Moss.

THE ROUNDUP (Harry Sherman Production), with Richard Dix, Preston Foster, Patricia Morison; directed by Lesley Selander; produced by Harry Sherman.

I WANTED WINGS, with Ray Milland and William Holden; directed by Ted Reed; produced by Arthur Hornblow, Jr.

Preparing

SHEPHERD OF THE HILLS, with Robert Preston and Betty Field; directed by Henry Hathaway.

REACHING FOR THE SUN, with Joel McCrea and Barbara Stanwyck; directed by William Wellman.

YOU'RE THE ONE, with Orrin Tucker, Bonnie Baker; directed by Ralph Murphy.

RKO

Completed

RAMPARTS WE WATCH, release August 16th; March of Time Production.

MEN AGAINST THE SKY, release September 6th; with Richard Dix, Kent Taylor and Wendy Barrie; directed by Leslie Goodwins; produced by Howard Benedict.

DREAMING OUT LOUD, release September 13, with Lum & Abner, Frances Langford, Phil Harris, Frank Craven; directed by Harold Young; produced by Jack Votion and Sam Coslow.

WAGON TRAIN, release September 20, with Tim Holt and Martha O'Driscoll.

I'M STILL ALIVE, release September 20, with Kent Taylor, Linda Hayes, Ralph Morgan; directed by Edward Killy; produced by Fred Ullman Jr.

THEY KNEW WHAT THEY WANTED, release September 27, with Carole Lombard and Charles Laughton; directed by Garson Kanin; produced by Erich Pommer.

THE VILLAIN STILL PURSUED HER, release October 4th; with Hugh Herbert, Anita Louise; directed by Edward Cline; produced by Harold Franklin.

TOO MANY GIRLS, release October 11th, with Lucille Ball, Richard Carlson, Ann Miller; directed and produced by George Abbott.

LADDIE, release October 18th, with Tim Holt, Virginia Gilmore; directed by Jack Hively; produced by Cliff Reid.

LI'L ABNER, release November 1st; directed by Albert Rogell, produced by Lou Ostrow.

MEXICAN SPITFIRE OUT WEST, release November 29th, with Lupe Velez, Leon Errol, Donald Woods; produced by Cliff Reid.

Filming

YOU'LL FIND OUT, release October 25th, with Kay Kyser, Ginny Simms.

DR. CHRISTIAN, release November 25th, with Jean Hersholt.

KITTY FOYLE, release November 22nd, with Ginger Rogers, produced by David Hempstead; directed by Sam Wood.

THE FARGO KID, release November 22nd, with Tim Holt, Jane Drummond, Ray Whitley.

LITTLE MEN, for release November 8th, with Kay Francis, Jack Oakie, George Bancroft; directed by Norman McLeod; produced by Towne & Baker.

SHOW BUSINESS, release December 6th, with Alan Mowbray, Frank McBride; produced by Howard Benedict.

MALVINA SWINGS IT, release December 13th; directed by Frank Woodruff; produced by Howard Benedict.

LEE MARCUS PRODUCTION (Title Later), release December 20th.

NO, NO, NANETTE, release December 27th, with Anna Neagle; produced and directed by Herbert Wilcox.

CITIZEN KANE, release January 3rd, with Orson Welles; produced and directed by Mr. Welles.

Preparing

THREE GIRLS AND A GOB, directed by Richard Wallace; produced by Harold Lloyd.

MR. AND MRS. SMITH, with Carole Lombard, directed by Alfred Hitchcock; produced by Harry Edington.

PASSPORT TO LIFE, with Cary Grant; directed

(*Continued on page* 16)

1915 1940



MARTIN QUIGLEY

25th

ANNIVERSARY EDITION

of

MOTION PICTURE HERALD

ISSUE OF SEPTEMBER 28TH

Culminating a quarter of a century of progress that has seen the motion picture rise to dominance as a world amusement, the career of Martin Quigley reaches its twenty-fifth year of service to the industry » » twenty-five years of constructive effort that will be signalized in an anniversary edition of Motion Picture Herald, to be published September 28th, 1940.

This issue, coming at a time when the industry is faced with many problems, will serve as a stimulation to the trade at large and will contribute vitally to a spirit of confidence as the motion picture industry embarks upon a new and critical year.

DATES SET FOR EXPECTED BOOM

(*Continued from page* 14)

by Garson Kanin; produced by Robert Sisk.

VALLEY OF THE SUN, produced by Robert Sisk.

BLOOD WILL TELL (tentative title); directed by David Butler.

DEBUTANTES, INC., with Kay Francis, James Ellison, Patric Knowles; directed by Frank Woodruff; produced by Cliff Reid.

DEVIL AND MISS JONES, with Jean Arthur; produced by Frank Ross.

THEY MET IN CALIFORNIA, with Maureen O'Hara; produced by Lou Brock.

THE SAINT IN PALM SPRINGS, with George Sanders, Wendy Barrie; produced by Howard Benedict.

Republic

Completed

THE TULSA KID, released August 16th, with Don "Red" Barry, Noah Beery, Sr., Luana Walters; directed and produced by George Sherman.

OKLAHOMA RENEGADES, released August 29th, with The Mesquiteers: Robert Livingston, Raymond Hatton, Duncan, Renaldo, Florine McKinney; directed by Nate Watt; produced by Hafry Grey.

RIDE, TENDERFOOT, RIDE, released September 6th, with Gene Autry, Smiley Burnette, June Story, Mary Lee, Warren Hull, Joe Frisco; directed by Frank Woodruff; produced by William Berke.

GIRL FROM HAVANA, release September 11th, with Dennis O'Keefe, Claire Carleton, Victor Jory, Steffi Duna, Gordon Jones; directed by Lew Landers; produced by Robert North.

COLORADO, release September 15th, with Roy Rogers, George "Gabby" Hayes, Pauline Moore, Milburn Stone, Maude Eburne; produced and directed by Joseph Kane.

FRONTIER VENGEANCE, with Don "Red" Barry, Betty Moran; produced by Eddy White; directed by Nate Watt.

UNDER TEXAS SKIES, release September 27th, with The Mesquiteers: Robert Livingston, Bob Steele, Rufe Davis, Lois Ranson, Henry Brandon; directed by George Sherman; produced by Harry Grey.

MELODY AND MOONLIGHT, with Johnny Downs, Barbara Allen (Vera Vague); Jerry Colonna, Jane Frazee, Mary Lee, Frank Jenks, Claire Carleton, Jonathan Hale; directed by Joseph Santley; produced by Robert North.

Filming

HIT PARADE OF 1941, with Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Donald McBride, Sterling Holloway, Borrah Minnevitch and His Harmonica Rascals, Phil Silvers and Patsy Kelly; directed by John H. Auer; produced by Sol Siegel.

MELODY RANCH, with Gene Autry, Jimmy Durante, Frances Dee, Borrah Minnevitch and His Harmonica Rascals.

YOUNG BILL HICKOK, with Roy Rogers, George "Gabby" Hayes, Jacqueline Wells; produced and directed by Joseph Kane.

Preparing

FRIENDLY NEIGHBORS, produced by Armand Schaefer.

MELODY RANCH, with Gene Autry; directed by Joseph Santley; produced by Sol C. Siegel.

WHO KILLED AUNT MAGGIE?, with Wendy Barrie, Edgar Kennedy; directed by Arthur Lubin; produced by Albert J. Cohen.

Twentieth Century-Fox

Completed

THE MAN I MARRIED, release August 2nd, with Joan Bennett, Francis Lederer; directed by Irving Pichel; produced by Raymond Griffith.

THE GIRL FROM AVENUE A, release August 9th, with Jane Withers, Kent Taylor; directed by Otto Brower; produced by Sol M. Wurtzel.

THE RETURN OF FRANK JAMES, release August 16th, with Henry Fonda, Gene Tierney, Jackie Cooper; directed by Fritz Lang.

PIER 13, release August 23rd, with Lynn Bari, Lloyd Nolan; directed by Eugene Forde.

YOUNG PEOPLE, release August 30th, with Shirley Temple, Jack Oakie, Charlotte Greenwood; directed by Allan Dwan; produced by Harry Joe Brown.

CHARLIE CHAN AT THE WAX MUSEUM, release September 6th, with Sidney Toler, Sen Yung, C. Henry Gordon; directed by Lynn Shores; produced by Walter Morosco & Ralph Dietrich.

ELSA MAXWELL'S PUBLIC DEB NO. 1, release September 13th, with George Murphy, Elsa Maxwell, Charles Ruggles, Brenda Joyce; directed by Gregory Ratoff; produced by Gene Markey.

BRIGHAM YOUNG, release September 27th, with Tyrone Power, Linda Darnell; directed by Henry Hathaway; produced by Kenneth Macgowan.

THE GAY CABALLERO, release October 4th, with Cesar Romero, Janet Beecher; directed by Otto Brower; produced by Walter Morosco & Ralph Dietrich.

THE GREAT PROFILE, release October 11th, with John Barrymore, Mary Beth Hughes; directed by Gregory Ratoff; produced by Raymond Griffith.

NIGHT TRAIN, release October 18th, with Margaret Lockwood, Rex Harrison; directed by Carol Reed; produced by Edward Black.

DOWN ARGENTINE WAY, release October 25th, with Don Ameche, Betty Grable; directed by Irving Cummings; produced by Harry Joe Brown.

STREET OF MEMORIES, release November 15th, with Lynne Roberts, Guy Kibbee, Hobart Cavanagh; directed by Shepard Traube; produced by Lucien Hubbard.

CHARTER PILOT, release November 22nd, with Lynn Bari, Lloyd Nolan, Arlene Whelan; directed by Eugene Forde; produced by Sol M. Wurtzel.

YOUTH WILL BE SERVED, with Jane Withers, Jane Darwell; directed by Otto Brower; produced by Lucien Hubbard.

YESTERDAY'S HEROES, with Jean Rogers, Robert Sterling, Russell Gleason; directed by Herbert I. Leeds; produced by Sol M. Wurtzel.

FOR BEAUTY'S SAKE, with Ned Sparks, Marjorie Weaver, Joan Davis; directed by Shepard Traube.

MURDER OVER NEW YORK, with Sidney Toler, Marjorie Weaver, Melville Cooper; directed by Harry Lachman.

Filming

HUDSON'S BAY, with Paul Muni, Virginia Field, Gene Tierney; directed by Irving Pichel.

THE CALIFORNIAN, with Tyrone Power, Darnell; directed by Henry King.

CHAD HANNA, with Henry Fonda, Linda Darnell, Mary Beth Hughes; directed by Henry King; produced by Nunnally Johnson.

TIN PAN ALLEY, with Alice Faye, Betty Grable, Jack Oakie; directed by Walter Lang.

Preparing

WESTERN UNION (No further details available).

BROOKLYN BRIDGE, with Tyrone Power, Linda Darnell; produced by Kenneth McGowan.

SGT. SAM DREBEN, U.S.A.; produced by Darryl F. Zanuck.

ROMANCE OF THE RIO GRANDE, with Cesar Romero, Patricia Morrison.

GOLDEN HOOFS, with Jane Withers; directed by Eugene Ford.

United Artists

Completed

SOUTH OF PAGO PAGO, release July 19th, with Victor McLaglen, Frances Farmer, Jon Hall; directed by Alfred E. Green; produced by Edward Small.

CAPTAIN CAUTION, release August 9th, with Victor Mature, Bruce Cabot; directed by Richard Wallace; produced by Hal Roach.

FOREIGN CORRESPONDENT, release August 16th, with Joel McCrea, Laraine Day, Herbert Marshall; directed by Alfred Hitchcock; produced by Walter Wanger.

KIT CARSON, release August 30th, with Jon Hall, Lynn Bari; directed by George B. Seitz; produced by Edward Small.

THE WESTERNER, release September 20th, with Gary Cooper, Walter Brennan, Fred Stone; directed by William Wyler; produced by Samuel Goldwyn.

THE THIEF OF BAGDAD, release September 27th, with Conrad Veidt, Sabu; directed by L. Berger-M. Powell; produced by Alexander Korda.

THE GREAT DICTATOR, release September 15th, with Charlie Chaplin, Paulette Goddard; produced and directed by Mr. Chaplin.

PASTOR HALL, with Nova Pilbeam; a James Roosevelt production.

LONG VOYAGE HOME, with Thomas Mitchell, John Wayne; directed by John Ford; produced by Walter Wanger.

SON OF MONTE CRISTO, with Joan Bennett, Louis Hayward; directed by Roland V. Lee; produced by Edward Small.

ROAD SHOW, with Adolphe Menjou, Carole Landis; produced and directed by Hal Roach.

Filming

FLOTSAM, with Fredric March, Margaret Sullavan; directed by John Cromwell; produced by Loew-Lewin.

Preparing

POT OF GOLD, with James Stewart, Horace Heidt and Orchestra; directed by George Marshall; produced by James Roosevelt's Globe Productions.

PRODUCT DELIVERIES FOR PAST SEASON

Feature product deliveries made by the ten distributors on 1939-40 *commitments stood on September* 1*st, as follows:*

Company	Promised	Delivered To Sept. 1
Columbia	58	45
MGM	44-52	49
Monogram	54(a)	54(a)
Paramount	58	49
Republic	50	43
RKO	58	50
20th Century-Fox	52	54(b)
United Artists	28-32	21
Universal	58	40
Warner	48	48

(a) Including 8 western reissues.
(b) Including 2 reissues.

PROOF OF NO PRODUCT SHORTAGE

LADY HAMILTON, with Vivien Leigh, Laurence Olivier; directed and produced by Alexander Korda.

LADY IN THE DARK, with Merle Oberon and Melvyn Douglas; produced by Alexander Korda.

TOPPER RETURNS, with Roland Young and Billie Burke; produced by Hal Roach.

CHEERS FOR MISS BISHOP, with Martha Scott; directed by Tay Garnett; produced by Richard Rowland.

Universal

Completed

ARGENTINE NIGHTS, released September 6th, with the Ritz Brothers, the Andrews Sisters, Constance Moore; director, Albert S. Rogell.

HIRED WIFE, release September 13th, with Rosalind Russell, Brian Aherne, Virginia Bruce, Robert Benchley; produced and directed by William A. Seiter.

THE LEATHER PUSHERS, release September 13th, with Richard Arlen, Andy Devine; directed by John Rawlins.

THE MUMMY'S HAND, release September 20th, with Dick Foran, Peggy Moran, Wallace Ford; directed by Christy Cabanne.

RAGTIME COWBOY JOE, release September 20th, with Johnny Mack Brown, Fuzzy Knight, Nell O'Day; directed by Ray Taylor.

SPRING PARADE, release September 27th, with Deanna Durbin, Robert Cummings, Mischa Auer; directed by Henry Koster.

DIAMOND FRONTIER, release October 4th, with Victor McLaglen, John Loder, Anne Nagel; directed by Harold Schuster.

SLIGHTLY TEMPTED, release October 18th, with Hugh Herbert, Peggy Moran, Johnny Downs; directed by Lew Landers.

LITTLE BIT OF HEAVEN, release October 25th, with Gloria Jean, Robert Stack, Hugh Herbert; directed by Robert Marton.

I'M NOBODY'S SWEETHEART NOW, release November 1st, with Dennis O'Keefe, Constance Moore, Helen Parrish, Lewis Howard; directed by Arthur Lubin; producer, Joseph G. Sanford.

SOUTH OF SUMATRA, release November 1st, with Richard Arlen, Andy Devine; directed by Christy Cabanne; produced by Ben Pivar.

PONY POST, release November 8th, with Johnny Mack Brown, Fuzzy Knight, Nell O'Day; directed by Ray Taylor.

MEET THE WILDCAT, release November 22nd, with Ralph Bellamy, Margaret Lindsay; directed by Arthur Lubin.

MARGIE, release December 6th, with Mischa Auer, Nan Grey, Tom Brown; directed by Otis Garrett and Paul Gerard Smith.

MAN FROM CHEYENNE, with Johnny Mack Brown and Fuzzy Knight; directed by Ray Taylor; produced by Joseph Sanford.

SON OF ROARING DAN, with Johnny Mack Brown and Fuzzy Knight; directed by Ford Beebe; produced by Joseph Sanford.

GIVE US WINGS, with Billy Halop and the Dead End Kids; directed by Charels Lamont.

Filming

TROPICAL SINNERS, release October 11th, with Marlene Dietrich, John Wayne, Albert Dekker; directed by Tay Garnett.

FIREMAN, SAVE MY CHILD, release November 8th, with Baby Sandy, Stuart Erwin, Una Merkel; co-directed by Otis Garrett and Paul Gerard Smith; produced by Burt Kelly.

CARIBBEAN HOLIDAY, release November 15th, with Allan Jones, Nancy Kelly, Bud Abbott and Lou Costello; directed by A. Edward Sutherland; produced by Leonard Spigelgass.

FLYING NEWS, with Richard Arlen, Andy Devine; directed by Lew Landers; produced by Ben Pivar.

BOSS OF BULLION CITY, with Johnny Mack Brown and Fuzzy Knight; directed by Roy Taylor; produced by Joseph Sanford.

FREEMAN HAILS DROPPING OF "B's"

Paramount has disbanded its "B" production units and is now expending upon its 1940-41 program of 32 to 36 pictures the money formerly spent on 52 to 60 pictures, and, furthermore, it plans to do the same in 1941-42. So said Y. Frank Freeman, vice-president and studio manager of the company, on Thursday, August 29th, in New York, before leaving for the Coast, after five days of conference with home office executives. Mr. Freeman said 14 pictures of the 1940-41 program were completed, with four before the cameras and four more expected to go into work within three weeks. The 1941-42 schedule is being prepared, he announced, adding that it would include two pictures by B. G. De Sylva, one with Bob Hope, another with Bing Crosby.

Preparing

BACK STREET, release November 29th, with Joan Fontaine; directed by Robert Stevenson; produced by Leonard Spigelgass.

THE INVISIBLE WOMAN, release December 13th; produced by Burt Kelly.

THE STREETS OF CAIRO, release December 20th, with Sigrid Gurie, Barbara O'Neill; directed by Leslie Kardos; produced by Joseph G. Sanford.

THE BANK DICK, release December 27th, with W. C. Fields; directed by Edward Cline.

BURY ME NOT OUT ON THE LONE PRAIRIE, with Johnny Mack Brown and Fuzzy Knight; directed by Roy Taylor; produced by Joseph Sanford.

Warner Brothers

Completed

THE LETTER, with Bette Davis, Herbert Marshall, James Stephenson.

CITY FOR CONQUEST, release September 21st, with James Cagney, Ann Sheriden, Frank Craven.

TUGBOAT ANNIE SAILS AGAIN, with Marjorie Rambeau, Alan Hale, Jane Wyman, Ronald Reagan.

A DISPATCH FROM REUTER'S, with Edward G. Robinson, Edna Best, Eddie Albert.

NO TIME FOR COMEDY, release September 14th, with Rosalind Russell, James Stewart, Genevieve Tobin.

KNUTE ROCKNE—ALL AMERICAN, release October 5th, with Pat O'Brien, Gale Page, Ronald Reagan.

CALLING ALL HUSBANDS, with Ernest Truex, Lucille Fairbanks; directed by Noel Smith; produced by William Jacobs.

HONEYMOON FOR THREE, with George Brent, Ann Sheriden, Charles Ruggles; produced by Henry Blanke.

FOUR MOTHERS, with Lane Sisters, Gale Page, Claude Rains; directed by William Keighley; produced by Henry Blanke.

Filming

SANTA FE TRAIL, with Errol Flynn, Olivia de Havilland; directed by Michael Curtiz, produced by Robert Fellows.

EAST OF THE RIVER, release September 28th, with John Garfield, Brenda Marshall; directed by Alfred E. Green; produced by Harland Thompson.

MEET JOHN DOE, with Gary Cooper, Barbara Stanwyck; Edward Arnold; produced and directed by Frank Capra.

HIGH SIERRA, with Humphrey Bogart, Ida Lupino; directed by Raoul Walsh.

FATHER KNOWS BEST, with Grant Mitchell, Nana Bryant; Lee Patrick; directed by Noel Smith; produced by William Jacobs.

THE LADY WITH RED HAIR, with Miriam Hopkins, Claude Rains, Helen Westley; directed by Kurt Bernhardt.

Preparing

SOUTH OF SUEZ, produced by William Jacobs; screen play by Barry Trivers.

FIESTA IN MANHATTAN, produced by Wolfgang Reinhardt; screen play by Robert Rossen, and Charles Kaufman.

THE FABULOUS '30's, produced by Mark Hellinger; screen play by Jerry Wald and Richard Macauley.

FOOTSTEPS IN THE DARK, with Errol Flynn; directed by William Keighley.

TUGBOAT ANNIE IN DRYDOCK, with Marjorie Rambeau, Alan Hale; produced by Bryan Foy.

ONE SUNDAY AFTERNOON, with James Cagney.

THE AMAZING STORY OF SGT. YORK, with Gary Cooper; produced by Jesse Lasky and Hal Wallis.

Local 306 Sues for Breach of Contract

Local 306, International Alliance of Theatrical Stage Employees New York projectionists' union—and strongest in the country—on Tuesday brought a breach of contract suit against a group of Brooklyn persons and corporations, former and present operators of the Metro and Globe theares in that borough.

The suit, in behalf of Joseph Basson, the local's president, and six projectionists, seeks damages, reinstatement of the men, payment of back salaries to them, and an injunction against the employment of any but Local 306 men in the two theatres.

Warner Station Keeps ASCAP Music

First public act of motion picture interests in the fight between the American Society of Composers, Authors & Publishers and Broadcast Music, Inc., backed by the radio industry, came Tuesday when station KFWB, owned by Warner Brothers Pictures, signed a five-year music license agreement with ASCAP.

BMI has asked for cooperation of the motion picture companies and has pointed out that if ASCAP music is banned from the networks after January 1st, the film companies will lose a medium for exploiting musicals. Although it has been reported that one of the majors is planning to use one BMI song in a forthcoming musical short, action of the Warner radio station indicates that the film music interests are still supporting ASCAP. Warner Brothers had difficulty with the Society several years ago and withdrew its catalogue, returning only recently.

Des Moines Patrons Reverse Gallup; Lone Exhibitor Kills Milwaukee Ban

A majority of patrons attending Tri-States' three Des Moines theatres, the Des Moines and the Paramount, downtown, and the Roosevelt, a suburban theatre, have reversed the Gallup-Goldwyn poll and voted for dual films.

The 72.5 per cent vote for duals at the Paramount theatre made the total 57.1 per cent against 42.9 per cent for singles, although the Roosevelt vote was 76.3 per cent for singles and the Des Moines 55.8 per cent for single features.

The figures of the Gallup poll showed 57 per cent for singles and only 43 per cent for duals.

A. H. Blank and Ralph Branton decided on their own poll after announcement of the results of the Gallup poll and an editorial in a local paper said it was felt the Gallup poll did not reach the theatre public and that the majority wanted duals.

The single feature policy for 70 Milwaukee county houses, scheduled to go into effect September 3rd, failed to materialize when H. J. Mirisch, operator of the Tower and the Oriental, withdrew from the proposed pact.

Mr. Mirisch, who has first call on subsequent-run product at his houses, said he decided not to go along on the proposed change on advice of his attorneys. He said he was told it violated government regulations.

Jack Kirsch, president of Allied of Illinois, who has been leading an attack on Balaban & Katz triple features in Chicago, on Tuesday commended the circuit for abandoning triples at its Belmont, as announced last week. Mr. Kirsch said he looks next to B. & K.'s abandoning triples at the rest of the circuit's houses, to be followed by a return to singles "as the next progressive step". Chicago's serious triples situation was nearing a solution as a result of B. & K.'s action, with independent competitors taking similar action, including the Atlantic, Marshall Square, White Palace and Dale.

SMPE Votes On New Officers

Ballots containing names of nominees for 1941 executive posts have been mailed to members of the Society of Motion Picture Engineers, and of its Atlantic Coast Section. Those chosen will assume office at the first of the new year.

Nominees are: For president, E. Huse, West Coast manager of the motion picture film department of the Eastman Kodak Company, Hollywood; for executive vice-president, H. Griffin, vice-president of the International Projector Corporation, New York City; for editorial vice-president, A. C. Downes, of the Research Laboratories, National Carbon Company, Cleveland; for convention vice-president, W. C. Kunzmann, technical engineer of the Carbon Products Division, National Carbon Company, Cleveland; for secretary, P. J. Larsen, patent consultant and engineer, of East Orange; for treasurer, G. Friedl, Jr., director of sound engineering, International Projector Corporation, New York City; for governors M. C. Batsel, engineer in charge of Photophone and Applications Section of the Radio Corporation of America Manufacturing Company, Camden, N. J., F. E. Carlson, of the General Electric Company, Nela Park division, Cleveland; E. K. Carver, head of the department of Manufacturing Experiments, Eastman Kodak Company, Rochester, New York; and L. L. Ryder, director of recording, Paramount Pictures, Hollywood.

Incumbents officers are E. A. Williford, president; N. Levinson, executive vice-president; J. I. Crabtree, editorial vice-president; Mr. Kunzmann, convention vice-president; J. Frank, Jr., secretary; R. D. Strock, treasurer; Mr. Batsel, governor; H. C. Tasker, governor.

Nominees for executives posts in the Atlantic Coast Section are: For chairman, R. D. Strock; secretary-treasurer; J. A. Maurer; managers for two years, P. C. Goldmark, H. E. White, W. H. Offenhauser, Jr., and R. B. Austrian; managers for one year, H. B. Cuthbertson, F. C. Cahill, Jr., J. A. Norling, M. E. Gillette

Incumbents of the Section are P. J. Larsen, chairman; D. E. Hyndman, past chairman; Mr. Maurer, secretary-treasurer; Mr. Griffin, manager. Terms expire December 31st.

Atlas Heavy RKO Stock Buyer

Heavy additions to the Atlas Corporation's portfolio of RKO securities in July were reported this week by the Securities and Exchange Commission.

Reporting on the transactions of officers, directors and heavy stockholders in the securities of their corporations September 5, the commission disclosed that the Atlas Corporation during July added 26,901 shares of common and 800 shares of six per cent preferred RKO stock to its holdings, which at the close of the month totaled 591,090 shares of common held direct and 268,230 shares held through the American company, 327,812 warrants for common and 30,681 shares of preferred.

Only two other film company transactions were reported by the commission. They were the disposition of 6,000 shares of Twentieth Century-Fox preferred stock by Joseph M. Schenck, Beverly Hills, Cal., director, and the disposition of 600 shares of Loews common stock by J. Robert Rubin, New York officer. At the close of the month Mr. Schenck still held 8,784 shares of his company's preferred stock and Mr. Rubin had 25,015 shares of Loews common.

Nate B. Spingold, New York, filed a report with the commission showing that he held 10,178 shares of Columbia common through a holding company and 100 shares jointly when he joined the company's directorate last February 7.

Amendment Urged To Modify Sunday Law in Delaware

Modification of Delaware's 144-year-old Sunday blue laws is promised in one of the planks of the platform adopted by the Democratic State Convention meeting in the Capital theatre at Dover last week. The plank, designed to clear up the controversy raging over the last several years, also recommends the amending of statutes so as to allow games of chance.

The latter recommendation is believed to refer principally to Bank Night and Bingo which were ruled illegal in Delaware in recent opinions handed down by James R. Morford.

The blue laws agitation was begun about two years ago over Sunday films after several attempts to put a Sunday film bill through the legislature failed. The arrest and fining of Charles S. Horn, owner-manager of the Blue Hen theatre at Rehoboth Beach, started the uprising.

Pennsylvania Situation

Motion picture interests and church groups in Pennsylvania are turning their attention to a drive to arouse public interest in the November vote on Sunday films. About 326 communities are expected to vote on the issue. The 326 communities expected to vote were last privileged to decide on the issue in 1935. At that time 167 municipalities voted in favor of Sunday films, while 159 voted against them.

Banned for the past few months, Sunday films will again be shown in Sanford, N. C. At a recent meeting of the board of aldermen a motion was adopted to allow R. P. Rosser, theatre operator, to resume the showing of Sunday pictures.

Characterizing the demands of the American Legion for a 10 per cent cut of the proceeds from operation of Sunday films in Gulfport, Miss., as a tribute the theatres were being required to pay and challenging the patriotism of those who would stop Sunday films, in view of the defense tax, the Richards-Paramount Theatres in a statement this week explained their refusal to continue to pay this sum to the American Legion.

Officials in Kingsport, Tenn., believe that a suit against Ralph and Malcom Taylor, owners of the Fox theatre and other theatres in Tennessee and southwest Virginia, for alleged violation of the Sunday blue laws may develop into a test of the legality of all Sunday amusements.

The McKenzie, Tenn., board of aldermen has approved Sunday films by a vote of five to one. Hours are fixed at one to five in the afternoon.

Monogram Shows Loss

Monogram Pictures lost $179,656 for the year ended June 29th, it discloses in the annual report to stockholders this week. The report asserts that "the practical disappearance of the European market for our product has had a considerable effect on the income of the company."

The situation is being tempered, it is added, by "drastic economies" which "have recently been put into effect—and," the report continues, "the budgeted costs of our future pictures have now been adjusted to a point where the company does not feel it will be dependent on foreign markets."

The company's franchise holders agreed in January, the report states, "to loan the sum of $108,785 to the company . . . in order to improve the working capital position."

CBS GAINS A MARCH ON NBC WITH COLOR TELEVISION, READY JANUARY 1

Demonstration Given for FCC Chairman and Press; Results Claimed Better Than Color Film; RCA Experimenting

Color television, claimed to give better reproduction than color motion pictures, was demonstrated by Columbia Broadcasting System a week ago Thursday in a private showing for James L. Fly, chairman of the Federal Communications Commission, and again last Wednesday, to the press in New York. It was announced that by January 1st "substantial progress" was expected toward the manufacture of the commercial equipment necessary for the color television developed by Dr. Peter C. Goldmark, chief television engineer for CBS.

RCA Experimenting

The Radio Corporation of America also has been experimenting with color television. Following the laboratory tour of the members of the FCC last February, it was reported from Camden, N. J., that RCA demonstrated color television. It was said, however, that only still pictures were shown and details were secret.

Paul W. Kesten, vice-president of CBS, described the color television thus: "In the pictures we have seen the colors are real colors, not just approximations. They appear to have a greater and more faithful range of shade and vitality than exist today even in color motion pictures."

The color television system was said to be simple, using only one camera, one transmitter and one cathode ray tube in the receiver. The receiver used in the color demonstration is a standard production model adjusted to only a minor extent and equipped with a simple attachment, according to Adrian Murphy, executive director of television. The cost of the color attachment, he said, should be comparatively small. Receivers not having the color attachment can, it was reported, pick up good black and white pictures from the same signal. The color television system uses the same width channel as is used for regular television transmission.

Mr. Kesten said the use of color increased the apparent definition of the picture and made small objects easier to recognize. He added, "Color, in the opinion of those who have seen it, added depth to the whole picture and eliminated the flat quality that many people have felt exists in black and white television."

See Greater Acceptance

The standards used produced a black and white picture of 343-line quality which compares with the 441-line used by the National Broadcasting Company for its regular programs. However, an increase in the number of lines of the color picture is contemplated. It was said that Dr. Goldmark had started work on raising the line number to between 400 and 500 while keeping within the 4¼ megacycle band width, conventionally used for the picture signal.

After viewing the demonstration, Mr. Fly said, "I do not doubt that if we can start television off as a color proposition, instead of as a black and white show, it will have a greater potential acceptance with the public." He said he liked color television better than black and white and added, "Color television has realism, clarity, definition and life."

CBS has not released technical details of the system. Previously many thought that three separate signals would have to be combined to produce color television. CBS's color television will be explained at the next meeting in New York of the industry's television committee.

MGM PLANNING NEW RADIO EXPLOITATION

Beginning September 15th, MGM will inaugurate a new radio exploitation for its films. This will consist of special 14½ minute recorded programs furnished gratis to radio stations, and prepared in the company's Culver City studios. These recorded programs will contain a resume of the film, short dialogue scenes, comment on MGM films and personalities, and songs from the production, if any. The transcriptions will be released twice monthly, and will be given for use only on sustaining programs.

"Strike Up the Band" will be the first of the series, featuring Mickey Rooney, Judy Garland, and Paul Whiteman and orchestra. Following, then, will be "Hullabaloo," "Little Nelly Kelly," and "Bitter Sweet."

Don Lee Station To Resume

The Don Lee television station, W6XAO, in Los Angeles will be shut down only for a few days to shift to its new wave-length. W2XAO, as NBC's W2XBS in New York and other stations, formerly operated on the old number one television channel and must move to make room for FM broadcasting which was given the television space by the FCC.

Tom Lee, head of the organization, said that 525-line transmission, recently inaugurated, was a success. Baseball games have been telecast as part of the 14½ hours per week schedule. A program of more outdoor pickups during the Fall and Winter was announced. Negotiations are underway to obtain the television rights to certain football games. A total of 39 outdoor pickups has already been telecast by the station.

Cincinnati Station Approved

The FCC has approved the application of the Crosley Corporation for a television broadcasting station in Cincinnati, to operate on the 50-56 mc channel with 1,000 watts power. The Crosley station, to be built at a cost estimated at over $100,000, will experiment with a transmitting system in which the picture is composed of 30 frames per second interlaced, with 441 and 507 lines. The station will be erected atop the 49-story Carew Tower.

The Allen B. DuMont Laboratories, Paramount affiliate, added a new feature to the New York skyline with the erection of a tower atop 515 Madison Avenue for the company's television station which is expected to begin program operations sometime this Fall. Using a tower on top of the 42-story building, DuMont Television expects to cover the metropolitan area within a radius of about 40 miles.

With work on switching NBC's television station in New York, W2XBS, from the old number one channel to the new number one, O. B. Hanson, vice-president and chief engineer, announced that preliminary tests probably will begin within ten days. No date was assigned, however, for the resumption of regular program operations.

Many features, introduced as makeshifts during the 15-month operations period, Mr. Hanson said, are being made permanent features in the studio set-up. Among these, he added, is the lap-dissolve, the familiar motion picture technical trick in which one image disappears while another takes its place. Changes are also being made in the equipment to improve the pictorial quality.

It was reported that the National Television Systems Committee may request NBC to conduct field tests using other than the 441-line 30-frame standard to help determine the most suitable system. Mr. Hanson said that tests could be conducted during the hours when the regular programs were not scheduled. It is possible, however, that NBC may wait until definite standards are adopted by the industry committee before resuming regular programs.

At San Francisco Fair

More than 10,000 persons saw a special six-day television demonstration held at the San Francisco Fair by RCA and Westinghouse. Outdoor telecasts were transmitted each evening from the Court of Seven Seas to the RCA and Westinghouse lounges in the Hall of Electricity. Ned Burman, in charge of television at the RCA exhibit at the Fair, used new lighting equipment said to make possible the telecasting of night scenes as clearly as those in daylight.

Eddy To Head B. & K. Television

Balaban & Katz has engaged William C. Eddy, former head of the television effects division for NBC, to head the new Chicago television station for which the FCC has granted a license. Mr. Eddy holds a number of television patents and for two years was in charge of studio operations for Farnsworth Television. He joined NBC in 1937 where he was in charge of lighting and all animated effects. There he developed his animated advertising cartoons and his kaleidoscope television curtain for use between the acts of television plays.

DuMont Questions Public

A questionnaire seeking to determine the program preferences of the New York television audience is being distributed by the Allen B. DuMont Laboratories, Paramount affiliate. NBC had a system in which each television set owner was asked to check the quality of each program and mail the reply to the company.

Will Baltin, program director of the DuMont station, W2XWV, will tabulate the results of the questionnaire and use them as a guide in formulating the station's programs. Those receiving the questionnaire are asked to check their favorite type of television program and how many hours a day they think programs should be available. Other questions are whether individual programs should be long or short, what kind of sporting events are preferred and what would be considered the ideal television program for afternoon and evening.

Shooting at Randolph Field

Shooting started this week at Randolph Field on "I Wanted Wings," which is being directed by Jay Theodore Reed for Paramount with the U. S. Army's cooperation. The cast includes Ray Milland, William Holden, Brian Donlevy and Constance Moore. Various Army officers stationed at Randolph will appear in the film.

OPENING RADIO

. . . as it continues breaknec

dozens of cities, and makes



THE FIRST
OF THE
NEW PARADE
OF
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SHOWS
FROM
RKO RADIO! . . .

RKO RADIO PICTURES

HARRY EDINGTON *Executive Producer*
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SCREEN PLAY BY ALLAN SCOTT & JOHN VAN DRUTEN
ADAPTED FROM THE STORY "DONNE CHANCE" BY SACHA GUITRY

ITY MUSIC HALL THIS WEEK!

ox-office speed for Labor-Day-Week holdovers in

ow in scores more theatres throughout the country!



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LAWYERS SEEK RULING ON RADIO GIVEAWAYS

Bar Committee Cites Justice Department for Refusing to Prosecute Program Sponsors

The committee on communications of the American Bar Association in its annual report, made public this week in New York, calls for a clean-cut legal definition of the status of giveaway radio programs such as "Pot o' Gold," "Mead's Bakery" and similar shows, stating that it would be "wise" to submit such programs to the scrutiny of the courts. "Pot o' Gold," particularly, has been the subject of film theatre attack.

Protested by Exhibitors

Radio and other giveaway programs have been the subject of protests by exhibitor organizations on the ground that they interfere with attendance at theatres. In many states giveaways or games are permitted when conducted by churches, charitable and other organizations but are banned in motion picture theatres.

Exhibitors and exhibitor groups took the Tums "Pot o' Gold" fight to the Federal Communications Commission and the Department of Justice.

The committee's report calls attention to the fact that the Department of Justice has refused to prosecute sponsors of such programs despite the provisions of Section 316 of the Communications Act. The report adds that a court "decision will still be useful as leaving a clear issue—whether or not the public interest would be served by new legislation prohibiting such programs."

"The conclusion of the Department of Justice," the report says, "was apparently based on the view that 'consideration' must run from the prospective recipient of the prize, to constitute the broadcast a 'gift enterprise,' and that no such consideration is involved in the schemes in question. . . . In view of the strong appeal which such programs have, this administrative construction of the statute seems likely to result in an increase in the number of such programs."

Concerning Government control of radio, the report says: "If the Government is to be kept out of actual management of radio programs, however, the broadcasting companies must deserve and maintain public confidence as to the way in which broadcast programs are at present selected, and as to the fair working of the system as between the large business units and the smaller ones."

Among the recommendations in the report is that stations and networks keep a log showing which groups have been given free time and that such logs be made available to those who seek to determine whether time has been allotted fairly. A survey of legal decisions dealing with radio is contained in the report and after a review of the law of defamation by radio, it is pointed out that federal legislation might be desirable.

Theatre and Other Game Developments

With Bingo showing a revival in the Milwaukee area, exhibitors hailed a ruling by Roland J. Steinle, circuit judge, upholding Charles W. Trampe, Milwaukee exhibitor and head of Film Service, Inc., in his refusal to submit to an adverse examination in his suit to secure an injunction restraining the American Luther Association from holding Bingo games.

Mr. Trampe's action had been postponed since early May when he refused to answer certain questions in an adverse examination conducted by Charles Orth, court commissioner. Ben J. Miller, counsel for Mr. Trampe, objected to the questions as being improper, immaterial and irrelevant.

The Bahn Frei hall has been restrained from conducting Bingo as a result of action brought by Mr. Trampe and a subsequent state supreme court ruling which held that the game is a public nuisance.

Two Holyoke, Mass., theatres have been ordered to discontinue the practice of awarding cash awards in connection with their entertainment. The theatres were running a "Klondike Night" each week.

The Golden Gate International Exposition at San Francisco has installed the west coast theatre giveaway game, "Ten-O-Win," as a nightly feature at the fair during September, with $1,000 in awards being given away nightly.

Warner Club Elects

The Warner Club of Philadelphia has elected Irving Blumberg president for the new season. Other officers are: Martin Ainsman, vice-president in charge of entertainment; Joseph Feldman, vice-president in charge of welfare; Floyd Bretz, vice-president in charge of membership; Helen V. Mahoney, secretary; J. Ellis Shipman, treasurer. Mr. Feldman also is chairman for contributions and loans. The board of governors includes Henry Eytinge, George Campbell, Joseph Mazer, Henry Kahan, Maurice Gable, Al Cohen, Birk Binnard, Charles Moyer, Dorothy Burd, Ted Schlanger, David Weshner, A. J. Vanni and Jack Flynn.

To Honor Zagrans, McNamee

Industry members in Philadelphia will honor Charles Zagrans, recently elevated to branch manager for RKO there, and Frank McNamee, who resigned that post, at a testimonial dinner to be given September 26th at the Hotel Warwick. In resigning to enter another branch of the industry on his own, Mr. McNamee terminated 18 years with RKO and its predecessors, while Mr. Zagrans is marking his 20th year in the industry. Vince O'Donnell, booker, was promoted to office manager of the exchange, the post formerly held by Mr. Zagrans.

Evergreen Buys Portland Orpheum

The cancellation of the Orpheum theatre building lease to John Danz, Seattle and the sale of the property to the Evergreen State Amusement Corporation was reported in Portland by Paul Farrens, attorney for the Orpheum Building Corporation and Albert J. Fink, general manager of Evergreen, for Frank Newman, president. Title will pass to Evergeen on October 1st.

Hollywood Gives $440,416

Total of the film industry's contribution to the American Red Cross and the Allied War Relief funds was said this week to be $440,416. In Hollywood last week, Samuel Goldwyn, representing the industry, gave a check for that amount to Dr. A. H. Giannini, chairman of the Citizens' Emergency Committee, of the Red Cross.

TIME OUT FOR RAIDS

British studios are already suffering from the occasional ministrations of Nazi bombers, and shooting has been interrupted more than once in studios near London by air raid warnings.

A case in point comes from Denham where Gabriel Pascal has been shooting on "Major Barbara."

The Denham Studios has its own air raid siren, which is the public siren for the district. On Friday last, at the sounding of the warning all work ceased at the studios and the entire Pascal unit decamped to the shelters in the basement of the building, which are equipped with tables, chairs, telephones, drinking water, first-aid outfits, etc. Gabriel Pascal estimates that this shut-down cost his unit £1,000 *per hour.*

Warner Circuit Books RKO Films

Ned E. Depinet, vice-president in charge of distribution for RKO Radio, announced this week the closing of negotiations with the Warner circuit for 1940-41 product.

The transaction involves playing time for RKO Radio product in 359 situations, including first run theatres in such metropolitan cities as Philadelphia, Pittsburgh, Cleveland and Milwaukee. A. W. Smith, Jr., sales manager, represented RKO, and Clayton Bond, buying executive, represented the circuit.

Sixteen of RKO's exchanges will figure in the servicing of product for the Warner circuit. "The completion of the deal with Warner Brothers rounds out the greater part of our circuit selling and gives the organization its most successful season for this period in several years," Mr. Depinet said.

The company also has closed a deal with the Balaban & Katz circuit of Chicago for 1940-41 season. Forty theatres are involved in the transaction.

Flannery Day

Over two thousand Chicago exhibitors, theatre managers, film exchange officials, labor leaders and politicians attended the annual Tom Flannery Day at Nippersink Country Club, last Wednesday, August 28. Mr. Flannery, who heads the White Way Sign Company, inaugurated the picnic about four years ago and since that time it has become an annual event for the motion picture industry in the Chicago area.

See Business Improvement

Northern California theatre and amusement operators are facing the autumn and winter season optimistically, following the results of a business survey by the San Francisco Chamber of Commerce, which shows steady business gains for each of the first eight months of the year. This, coupled with the closing of the exposition September 30th, is believed to indicate prosperous weeks ahead.

Poll Names Best Actors, Players

Robert Donat, Bette Davis, Mickey Rooney, Virginia Weidler, Thomas Mitchell and Hattie McDaniel were first in their respective player categories, and Frank Capra led the directors, in the first annual joint poll of exhibitors and newspaper critics, conducted this year by the *Film Daily,* to determine the best players and directors for the season between May 1, 1939, and April 30th last.

Honored for "Chips"

Mr. Donat's selection was said to have been made largely for his performance in MGM's "Goodbye, Mr. Chips." Runners up were Spencer Tracy, James Stewart, Raymond Massey, and Lawrence Olivier.

For the best player performance by an actress, Miss Davis led Vivian Leigh, Joan Fontaine, Greta Garbo, and Rosalind Russell. Her selection was based on her work in "Dark Victory," "The Old Maid," "Juarez" and "The Private Lives of Elizabeth and Essex."

Mickey Rooney scored for the best performance by a juvenile actor, and Miss Weidler for that by a juvenile actress.

Thomas Mitchell was chosen for his work as a supporting actor in "Stagecoach," and Miss McDaniel for work as supporting actress in "Gone With the Wind."

Mr. Capra topped the "Twenty Best Directors of 1939-40" with a rating of 3,750 points, the peak (in the players' ratings, Mr. Donat scored a point high of 2,530), and led John Ford, Alfred Hitchcock, Ernst Lubitsch, Sam Wood, William Dieterle, King Vidor, George Cukor, Victor Fleming, Michael Curtiz, Edmund Goulding, John Cromwell, Cecil B. De Mille, Norman Taurog, Henry King, W. S. Van Dyke, 11, Gregory La Cava, Lewis Milestone, Frank Borzage, and Clarence Brown. Mr. Capra was represented, in the 12-month period, by "Mr. Smith Goes to Washington."

Directors Vote Faith In George Skouras

The board of directors of Skouras Theatres Corporation, New York, has refused to accept the resignation offered by George Skouras, president, following his indictment, on Friday, August 30, on a charge of conspiring to bribe former Circuit Judge Martin T. Manton. The board expressed full confidence in Mr. Skouras who denied the charge.

The indictment asserted that in January, 1937 Mr. Skouras made a purported loan of $30,000 to former Judge Manton and obtained his approval of a $155,000 bid for the Academy of Music, 14th Street theatre in New York. Also indicted were the Skouras Theatre Corporation, Ktima Corporation, in which Skouras Theatres has a 50 percent interest, and Harvey B. Newins, real estate broker and friend of former Judge Manton, who, it was said, arranged the transaction.

The Academy of Music had been rented prior to 1937 by the Skouras company for $175,000 from Milton C. Weisman, receiver of Fox Metropolitan Playhouses. The Fox company rented the theatre from the Schinasi estate and it was asserted, that, by the sale of the lease to the Skouras company, Fox Playhouses lost $1,500,000 in assets.

Nazis Push Attack on March of Time For German War Shots in "Ramparts"



Scene from "Inside Nazi Germany", two-reel March of Time release in January, 1938, showing Baron Von Gienanth, now with the German Embassy at Washington.

March of Time, a week ago, again went into its production laboratories to alter its much-altered "Ramparts We Watch", and emerged with a first-class controversy, plus a threatened lawsuit, from agents in the U. S. of Nazi Germany.

March of Time had added some 400 feet from "Baptism of Fire", the Nazis' own war record of some of its earlier invasions and destructions in World War II. "Baptism" has been shown limitedly in theatres in the U. S., and was shown to Congress, a month ago, causing quite a stir. (See MOTION PICTURE HERALD, July 13th, page 8.) Originally, it was reputedly used in Europe to terrorize governments of countries Germany was about to invade.

Louis de Rochemont, of March of Time, said, "Title to the 'Baptism' picture was obtained from the British Government through the transfer by the British Alien Property Custodian of a copy of the film which had been seized in Bermuda."

March of Time and RKO Radio, as distributor, besides certain circuit customers of "Ramparts", immediately were threatened "by legal action and reprisals", emanating from the German Embassy at Washington, and reportedly inspired by Baron Ulrich Von Gienanth, Nazi Embassy secretary, acting through Ernest Hepp, a Nazi agent.

George Schaefer, president of the RKO distributing company, said that the Nazis here had "hinted at reprisals to be taken against a European company which is an affiliate of a certain American exhibiting chain" which had booked "Ramparts".

Through all of the arguing, March of Time refused to bow to what it described as "Nazi censorship", and on Monday Ufa Films, Inc., official distributor of German films in the U. S., formally notified that it had arranged to sue for an injunction to restrain further use of the "Baptism of Fire" shots, on grounds of infringement. March of Time declared it would assume the defense of any action brought against RKO or any exhibitor customers.

Circuits of Warner Brothers, Fox-National, RKO, Publix-Shea, Dent, Fanchon & Marco, Lawrence & Buck Wilder have booked "Ramparts".

First theatre showing of the revised "Ramparts," with the "Baptism" shots, was given Friday, August 30th, at Loew's Palace, Memphis.

Roosevelt-Mills Films, Machines Are Ready

The first formal presentation of machines and films offered by the Mills Novelty Company and James Roosevelt's Globe Productions was announced this week when invitations postmarked Chicago bade press and profession to a premiere at Hollywood's Roosevelt Hotel September 16. Another development was the forming in Sacramento, Calif., of McGuire Productions, which is entering the new field.

National Screen Holds Meeting, Launches Drive

The first of three regional meetings to launch National Screen's sales and business drive on the occasion of the 20th anniversary of Herman Robbins, president, opened Wednesday at the Astor Hotel in New York with George Dembow, general sales manager, presiding.

Eastern district branch managers and salesmen attended the meeting which continues through Thursday.

A Glamorous Mantrap and a Brune
. . . Fighting it Out for the Man Bo

Excitement sparkled all over the screen in this amazingly intimate drama of two kinds of stage girls — one careless with her kisses; the other shielding her hungry heart! . . . Lovely ladies with the smiles rubbed off . . . mixing it up tooth and nail in their fight for love! . . . Romance touched with teardrops, where life is lived at heartbreak speed!

Maureen *Louis*

O'HARA · HAYWARD

in

Vicki Baum's

story

DAN





e Bearcat
Wanted!



Lucille
BALL

GIRL, DANCE

with

VIRGINIA FIELD · RALPH BELLAMY

MARY CARLISLE
KATHARINE ALEXANDER
EDWARD BROPHY
WALTER ABEL
HAROLD HUBER
and
MARIA OUSPENSKAYA

HARRY E. EDINGTON—*Executive Producer*

Produced by ERICH POMMER

Directed by DOROTHY ARZNER

Screen Play by Tess Slesinger & Frank Davis

RKO RADIO PICTURES

Film Daily Says –

"Strong human interest musical drama ...A feature attraction with power and ability to score in all situations . . . There's a lot of entertainment packed into it . . . Cinderella story recounted in a pleasing atmosphere of music, dancing, comedy and romance . . . Some magnificent ballet sequences plus a bevy of torrid burlesque numbers . . . A pack of class and mass appeal."

52 STORIES, BOOKS, STAGE PLAYS BOUGHT IN AUGUST BY PRODUCERS

Three Films to Be Re-made; "Tobacco Road," "Hellz-a-poppin" Bought by 20th-Fox, Universal; 40 Original Stories

Hollywood producers purchased during August 52 stories for filming. Of these 40, or 79 per cent, were original stories, seven were books, magazine stories or rights to motion pictures to be re-made, and five were stage plays.

Three to Be Re-made

The screen rights to three films, to be re-made, were purchased in the closing month of the product year. Warners is planning to re-make "Convention City," first filmed in 1933 with Joan Blondell, Dick Powell and Adolphe Menjou. Allen Rivkin is preparing the scenario which will have a political background, from Peter Milne's story.

Warners also have announced that Raoul Walsh is seeking to buy from 20th Century-Fox "The Cockeyed World," a motion picture made in 1929 with Edmund Lowe and Victor McLaglen as the two featuring Marines "Quirt" and "Flagg." If and when the story is purchased Warners will cast James Cagney and Humphrey Bogart in the leading roles.

Ferenc Molnar's play "The Swan," in which Frances Howard appeared in a silent version motion picture for Paramount some fifteen years ago, has been purchased from David O. Selznick as the first independent production of William Hawks for RKO. Ronald Colman will star in this new version and Mr. Hawks is reported to be seeking to borrow Joan Fontaine for the co-starring lead. Charles Belden will write the scenario.

In August Walt Disney purchased "The Reluctant Dragon," a story by Kenneth Graham, to be used as a part of his forthcoming feature with Robert Benchley, who recently signed a contract with the cartoonist. The picture will be released under that title and will include live action and animated cartoons—a new procedure in cartoon production. Filming of the live action will begin early in the fall and it is expected that the picture will be ready for release late this winter.

MGM Acquires Song

Metro-Goldwyn-Mayer has acquired the rights to the musical piece "Ballad for Americans," first heard on Norman Corwin's "Pursuit of Happiness" radio show, sung by Paul Robeson, and now a popular work. It will be used as the principal musical piece in the forthcoming Mickey Rooney-Judy Garland vehicle, "Babes on Broadway."

"Tobacco Road" and Hellz-a-poppin," two of Broadway's current stage successes, have been purchased for production at the conclusion of the Broadway and road-show runs. "Tobacco Road," running for more than six-and-a-half years, has been purchased by Twentieth Century-Fox at a reported price ranging from $100,000 to $200,000. Nunnally Johnson, who adapted John Steinbeck's "Grapes of Wrath" to the screen for the company has been assigned to the scenario and he also will be associate producer.

"Hellz-a-poppin," the Olsen and Johnson musical comedy farce has been acquired by Universal for production by the Jules Levey-Mayfair production unit. Reputed to have cost the company $200,000 for the screen rights, which also includes the screen rights to the services of Olsen and Johnson and most of the cast, the picture will go into production following its road-show run.

Twentieth Century-Fox have abandoned a plan to produce annual sequels to their "The Californian," now in production, because of a protest by Republic which claimed ownership to the name "Zorro," lead character in "The Californian" and in the planned sequels which were based on the Johnston McCulley series of stories "The Curse of Capistrano." Republic has produced two serials written around the "Zorro" character. "The Californian" is a remake of a Douglas Fairbanks' picture made in 1920 in which he portrayed "Zorro."

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
September, 1939	23	4	2	29
October	13	13(a)	6	32
November	12	5(b)	3	20
December	17	16(c)	3	36
January, 1940	40	15(d)	6	61
February	32	14(e)	10	56
March	10	10(f)	..	20
April	38	27(g)	4	69
May	21	18(h)	4	43
June	12	7(i)	1	20
July	27	17	9	53
August	40	7(j)	5	52
TOTALS FOR 12 MONTHS	285	153(k)	53	491

(a) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(b) Including 1 published magazine story and 2 films.
(c) Including 2 published magazine stories, 2 films and 1 radio script.
(d) Including 4 published magazine stories and 1 radio program.
(e) Including 3 published magazine stories and 1 newspaper comic strip.
(f) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(g) Including 4 published magazine stories and 1 film.
(h) Including 2 published magazine stories, 3 newspaper comic strips and 2 radio scripts.
(i) Including 1 published magazine story, 1 radio script and 1 film.
(j) Including 1 published magazine story, 3 films and 1 poem.
(k) Including 22 published magazine stories, 1 newspaper serial, 5 comic strips, 5 radio scripts, 11 films and 1 poem.

Month's Purchases Listed

The month's purchases with all available credits, follow:

Bambi's Children, an original story purchased by Walt Disney to be produced as a sequel to "Bambi."

Bride Went West, The, an original story by Duane Decker and Charles O'Neill acquired by Paramount as a vehicle for Fred MacMurray and Paulette Goddard.

Bubble's Millions, an original story by Arthur V. Jones and Edward Ellis purchased by Republic.

Burning Daylight, a novel by Jack London purchased by Warners.

Cockeyed World, The, a motion picture of 1929. Warners reportedly purchased the screen rights to the story from 20th-Fox to be used as a vehicle for James Cagney and Humphrey Bogart. Raoul Walsh will produce if the story is purchased.

Comrade X, a play by Samuel and Bella Spewack purchased by MGM with King Vidor assigned the directing. The play was also filmed in 1933.

Convention City, an original story by Peter Milne first filmed in 1933 by Warner Brothers. Allen Rivkin is rewriting the story to make it more timely.

Krasna Original Bought

Devil and Miss Smith, The, an original story by Norman Krasna purchased by RKO as a vehicle for Jean Arthur with Sam Wood directing.

Dinah, an original story by Maxwell Shane purchased by Universal.

Driftwood, an original story by Stuart Anthony acquired by Paramount.

Drums of the Desert, an original story by Joseph West bought by Monogram as a vehicle for Ralph Byrd.

East of Miami, an original story by Alex Gottlieb purchased by Universal.

Fabulous Thirties, The, an original story by Mark Hellinger purchased by Warners.

Father Takes a Wife, an original story by Herbert Fields acquired by RKO as a potential vehicle for Adolphe Menjou and Veree Teasdale.

Female of the Species, The, an original story by Edmund L. Hartmann purchased by MGM as a vehicle for Myrna Loy.

First Woman Voter, The, an original story by Jonathan Finn and Theresa Oakes acquired by Universal.

Flagpole Needs a Flag, The, an original story by Dore Schary and Allen Rivkin purchased by Republic.

Footsteps in the Dark, a play by Ladislaus Fodor acquired by Warners as a vehicle for Errol Flynn.

Get a Horse, an original story by Herman Mankiewicz acquired by MGM and to be produced by Selwyn Productions.

Going to the Dogs, an original story by Eleanore Griffin purchased by Columbia.

Hard Luck Dame, an original story by Charles Kenyon purchased by Warners.

"Hellzapoppin" Acquired

Hellzapoppin, a musical comedy stage production by Olsen and Johnson acquired for production by Jules Levey at Universal.

Hullabaloo, an original story by Nat Perrin and Dorothy Yost purchased by MGM.

I Have Been Here Before, based on the poem by Dante Gabriel Rossetti and acquired by Alexander Korda as a vehicle for Merle Oberon.

Jennie, an original story by Ben Chapman and Larry Rhine purchased by Universal.

Lady with Red Hair, The, an autobiography by the late Mrs. Leslie Carter purchased by Warners.

Latin from Manhattan, A, an original story by Mark Canfield bought by 20th-Fox.

Little Americans Theatrical Club, an original story by George King and Frank Lloyd acquired by MGM.

Man Alive, an original story by Albert Duffy acquired by Fox to be used as a forthcoming musical.

Meet the Missus, an original story by Val Burton as the next Higgins Family production for Republic.

(*Continued on opposite page, column* 1)

(*Continued from opposite page*)

MEET THE WILDCAT, an original story by Alex Gottlieb purchased by Universal as a vehicle for Margaret Lindsay.

MR. AND MRS. SMITH, an original comedy by Norman Krasna purchased by RKO as a starring vehicle for Robert Montgomery and Carole Lombard. Alfred Hitchcock will direct.

NEW WINE, an original story by Ladislaus Busfekete, who will adapt the story to the screen, acquired by Alexander Korda.

NEW YORK TOWN, an original story by Joe Swerling purchased by Paramount as a vehicle for Fred MacMurray. Mitchell Leisen will direct with Anthony Veillier producing.

PASSPORT TO LIVE, an original story by Dorothy Parker and Allen Campbell concerning an American gangster whose life is influenced by a refugee boy. The story has been purchased by RKO as a vehicle for Rosalind Russell and Cary Grant. Garson Kanin will direct.

PIONEER WOMAN, an original story by Adela Rogers St. John acquired by Paramount and slated for direction by William Wellman.

READY, WILLING AND BEAUTIFUL, an original story by Robert Hopkins, Karl Lumberg and Darrell Ware purchased by 20th-Fox as a musical comedy for Betty Grable.

RELUCTANT DRAGON, THE, an original story by Kenneth Graham acquired for feature cartoon production by Walt Disney.

RIVER LADY, an original story by Niven Busch dealing with life on a Mississippi River showboat acquired by 20th-Fox.

SLIGHTLY MARRIED, a screen play based on the story by Ladislaus Busfekete acquired by MGM as a vehicle for Robert Montgomery.

SOME DAY I'LL FIND YOU, a *Cosmopolitan* magazine story by Charles Hoffman about the recent German occupation of Paris and the experiences of a war correspondent. The story has been purchased by MGM for a reported price of $35,000 as a vehicle for Clark Gable and Spencer Tracy.

STITCHES AND STARS, a Sam Robbins original story acquired by Universal.

STRAIGHT AND NARROW, an original story by Arthur T. Horman purchased by RKO as a vehicle for Tim Holt.

SWAN, THE, a play by Ferenc Molnar and a silent era film produced by Paramount. The screen rights have been purchased from David O. Selznick by Howard Hawks.

THIRTY DAYS HATH SEPTEMBER, an original story by John Gannett and Jack Sobol acquired by Warners and to be directed by Raoul Walsh.

THIS THING CALLED LOVE, a stage play by Edmund Burke purchased by Columbia. Alexander Hall will direct.

TOBACCO ROAD, a Broadway stage play by Jack Kirkland acquired by 20th-Fox.

TROPICAL HURRICANE, an original story purchased by MGM and to be produced by Hunt Stromberg.

UNTITLED ORIGINAL, by Ben Chapman and Larry Rhine purchased by Universal as a vehicle in the Richard Arlen-Andy Devine series.

UNTITLED ORIGINAL, purchased by Universal from Norman Krasna as a vehicle for Marlene Dietrich for a reported price of $60,000. Joe Pasternack will produce.

YANKEE DOODLE GOES TO PLATTSBURG, an original story by Delmar Daves and Robert Hopkins dealing with military training acquired by 20th-Fox.

YOU'RE IN THE ARMY NOW, an original story by Leonard Hoffman and Jack Lucas purchased by Warners and also dealing in military training. Robert Montgomery is expected to star.

Gargan To Produce Play

William Gargan, actor, said this week that he would produce a play on Broadway sometime next year with the possibility of his acting in it. He is currently in the RKO film "They Knew What They Wanted."

What Allied is Asking Exhibitors In National Survey of Buying

1940-41 Product Survey | **ALLIED INFORMATION DEPARTMENT** | **Film Exchange Center**

219 North Broad Street, Philadelphia, Pa.

IMPORTANT!—DO NOT SIGN THIS REPORT OR IDENTIFY YOUR THEATRE IN ANY WAY.

1. Today's Date_____194__
2. Population_____ (City or town)
3. Seating Capacity_____
4. Run_____
5. Single or double feature policy_____
6. TOTAL NUMBER OF FEATURES REQUIRED PER YEAR FROM ALL COMPANIES ☐

7. **Admission Scale**

	Children	Adults	
Matinee			
Evening			
Sat., Sun., Hol.			

8. Type of competition
   - a Individual operation ☐
   - b. Independent circuit ☐
   - c. Affiliated circuit ☐

   If b. or c. give name_____

9. Is this part of a circuit deal?
   a. Yes ☐ No ☐
   b. How many theatres in circuit_____
10. Do you belong to an exhibitor association? Yes ☐ No ☐
11. If "yes" give name_____
12. If no deals are made to date, write NONE, ANSWER NO. 21, and return THIS card_____

Please Answer All Questions	13. Number of features a. Offered	13. Number of features b. Bought	14. Number of features on flat rental	15. Number of features on percentage a. Total No.	b. 40%	c. 35%	d. 30%	e. 25%	f. other %	16. Number % features with guarantee	17. Number % features on preferred time	18. Cancellation Provision — Specify No.	%	None	19. Compare flat and guarantee rental prices with last year's contract a. Same	b. More	c. Less	20. Check if carry-over deal	21. Percentage of Film Rental to Gross Receipts on Last Contract	22. SHORTS a. Number Bought	b. Check if Forced	23. NEWS Check if Forced
COLUMBIA																						
METRO																						
MONOGRAM																						
PARAMOUNT																						
REPUBLIC																						
RKO																						
20th-FOX																						
UNITED ARTISTS																						
UNIVERSAL																						
VITAGRAPH (Warner-First Nat'l)																						

Independent exhibitor members of Allied States Association have been asked to report, anonymously on the above form, information in regard to film rentals, terms and conditions, for use in exchange with members as a guide in their buying. Answers to all questions, excepting Nos. 19 and 21 are to be confined to 1940-41 deals. Results of the survey are expected to be available September 26th, probably at Allied's convention in Atlantic City.

FCC Hearings On Radio Open

The 1940-41 hearings of the Federal Communications Commission opened Wednesday with contesting applications for a 250-watt daytime broadcasting stations at Jacksonvile, Ill.

Permits Granted

The FCC has granted construction permits to stations in Tampa, Fla.; Traverse City, Mich., and Augusta, Ga. Power increases were granted to WMBS, Uniontown, Pa., and WLOK, Lima, O. Applications for construction permits have been made for Worcester, Mass., and Houston, Tex. A construction permit has been granted CBS for a new international short-wave station with 50,000 watts power to be located at Brentwood, N. Y.

The CBS engineering department announced that the construction cost of the two new CBS 50,000 short wave transmitters would be more than $300,000. The short wave station WCBS broadcast 4,577 hours of programs during the year ended June 30th. This represents an increase of 26 per cent over the year before.

Sidney D. Spear, assistant to the legal adviser of the State Department, has been appointed to the Law Department of the FCC to advise on all matters involving employment and labor problems in relation to the regulation of communications.

An investigation of the charges made before the Senate Interstate Commerce Committee that Harry C. Mahaffay, clerk of the U. S. District Court of Wilmington, illegally postponed in 1932 the Government's anti-trust suit against RCA, has been ordered by Federal Judge John P. Fields. Stewart Lynch, U. S. District attorney at Wilmington, has been directed to make the investigation. At the Senate hearing Mr. Mahaffay denied the accusations.

C. C. Potwin, consultant to *Better Theatres* on acoustic design and treatment, has just finished supervision of the acoustical installation and treatment of the FM transmitter room of W2XOR's station at 444 Madison Avenue.

George W. Klingaman, former holder of a Research fellowship at Lehigh University, has been appointed to the engineering staff of WOR to specialize in FM broadcasting at the new station. He is the fourth engineer to be employed by WOR solely for FM work.

Stromberg-Carlson has started a campaign to popularize FM receivers. The special radio programs are carried over WQXR and its FM affiliate, W2XQR.

Three Pittsburgh radio stations have already applied for FM licenses. WWSW would use 3,000 watts and operate 24 hours per day; KDKA and WJAS have also asked for FM stations but no details will be announced until the FCC acts on the applications.

RADIO'S MOST FAMOUS HOM

Favorites of 20,000,000 listeners for years, they're here in a great, big, feature production--gifting the screen with the same kindly philosophy that has endeared them to all ...in a drama centering around their famed Pine Ridge store ...a story packed with punchy humor, pathos, young romance and healthy excitement!



Hear Frances Langford sing the current radio hit song: "Dreaming Out Loud"

LUM AND

Dreaming



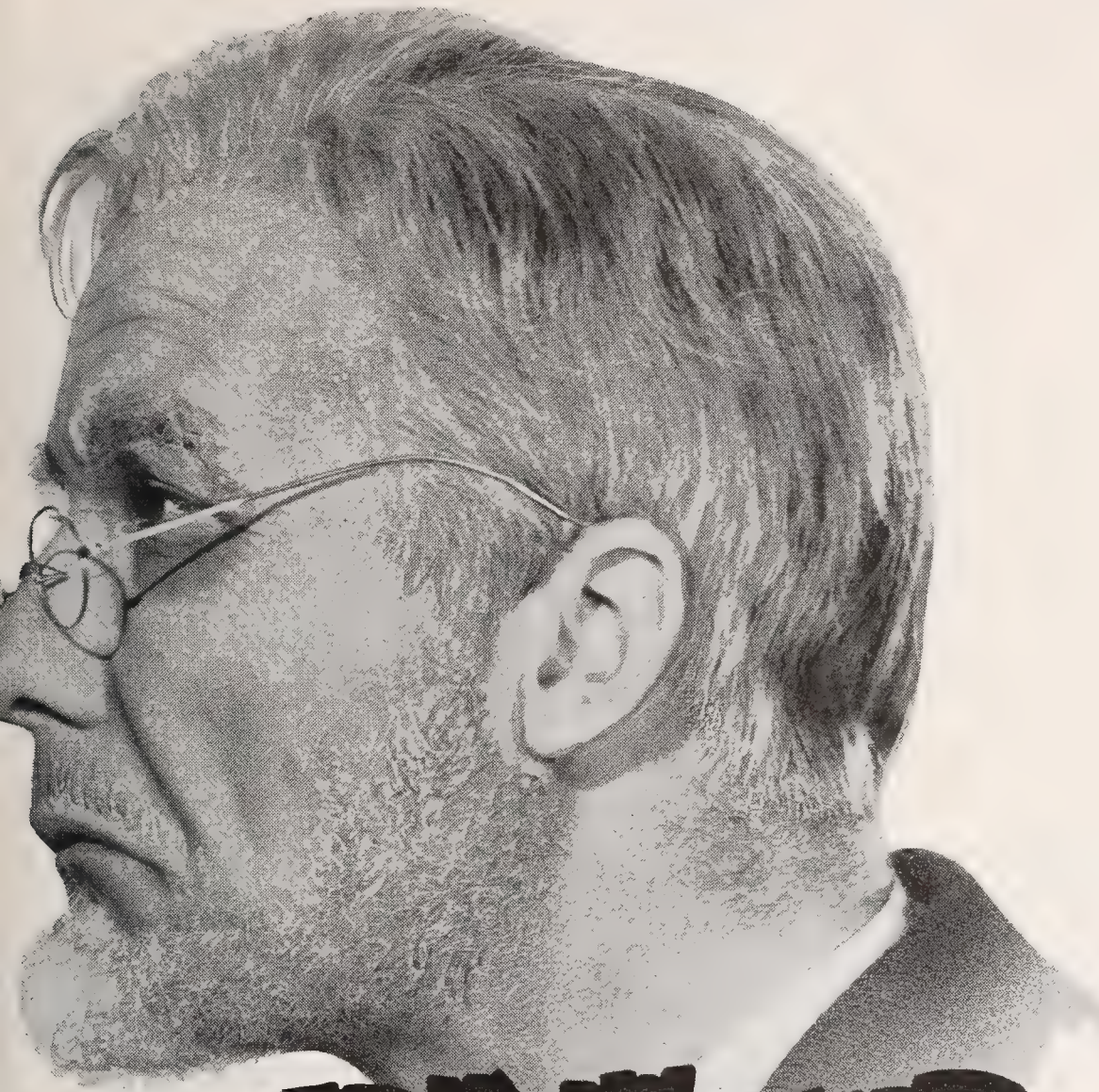
WITH

FRANCES LANGFOR
BOBS WATSON

A VOCO PRODUCTION • PRODUCED BY JACK VO

Screen Play by Howard J. Green,

FOLKS COME TO THE SCREEN!



ABNER

Out Loud

FRANK CRAVEN
PHIL HARRIS

SAM COSLOW • DIRECTED BY HAROLD YOUNG

vers and Robert D. Andrews

GALA ALL-ARKANSAS PREMIERE! . . .

Week beginning September 5th — Lum and Abner's home state welcomes their first movie with gigantic four-city, seven-theatre premiere — Little Rock, Hot Springs, Fort Smith, Mena. . . . Monster celebration in every county . . . Big doings at all the fairs . . . Picture getting Mid-West send-off zooming it to top publicity in the territory!

17 CENTS A SEAT FOR SHOWING AD PICTURE

Chesterfield's Free Admission Unit Booked Into 60 Houses in the New York Territory

Having already played in some 175 theatres throughout the United States, the Chesterfield Cigarette admission-free advertising motion picture show featuring "Pleasuretime" with Fred Waring and "Tobaccoland, U.S.A." has been booked in some 60 additional theatres in the New York area, in competition to admission-charging houses.

Completed Year Ago

Both of the films were completed a year ago by the Industrial Pictures' Division of the March of Time, under the supervision of John Wood, general manager. "Tobaccoland U.S.A.," runs 36 minutes, while "Pleasuretime" runs 22 minutes.

Tickets are distributed through merchants in the localities where the theatres are located.

Chesterfield is reported to pay exhibitors at the rate of 17 cents per unit for each seat of the individual theatre's capacity. The theatres are taken over from one to three days.

The show was presented in conjunction with the Glen Miller broadcast in Detroit, recently, it was reported, and played to some 5,000 persons. It is booked through Newell-Emmett Company, advertising agency for Chesterfield, who have assigned a special representative for the task.

Certain of the theatres playing the show were reported to have played to capacity houses, a theatre in point being the Times, a Consolidated house on 42nd Street.

Free shows such as offered by Chesterfield "are creating a Frankenstein" for the film industry. Charles C. Moskowitz, vice-president of Loew's in charge of New York theatres, said Wednesday.

Among the circuits which have booked the show are Century, Randforce, Consolidated, Brandt and Fabian. The theatre suspends its regular performances and puts on a continuous one-hour performance. Advertising and exploitation material is sniped up throughout the territory.

New Theatre Patronage

According to Chesterfield, these showings have attracted persons to the theatres who have never been inside its doors.

One exhibitor, alarmed at the intrusion of the admission free show into the exhibition field, threatened last week to place blow-ups of rival cigarette advertisements in his lobby free of charge.

Pix Theatre on 42nd Street has booked the show September 11-12.

Martin H. Barrett, chief of the motion picture department of Newell-Emmett Company, advertising agency, is directing the campaign. "Tobaccoland" was in production from March, 1939, through December, 1939, and was filmed on location in the various tobacco-growing localities.

"Pleasuretime" was filmed at various times in conjunction with the March of Time, according to Mr. Wood, who declined to divulge the cost of the two productions.

'WHOLESOMENESS' PLEA OF MAYOR

"Now, as never before, it is essential that the entertainment industry continue to supply our citizens with wholesome, diverting stories which do so much to refresh our minds in these days of turmoil and strife," Mayor Floyd F. Green, Columbus, wrote in congratulating Manager Russell Bovim, of Loew's Ohio, on the opening of the fall season at that house August 30th, when "Boom Town" started an engagement at an advanced scale of 40 and 60 cents for matinee and night, respectively, including state and federal taxes. Children's admissions were 20 cents at all times.

'Noiseless' Camera Built at 20th-Fox

A new mobile, near-soundless motion picture camera which eliminates the use of studio "blimps" has been perfected by engineers of the 20th Century-Fox Film Corporation under the supervision of Dan Clark, executive director of photography.

Completed after eight years of research, the new camera is said to eliminate all distortion and bring a clearer, sharper picture to the screen. It resembles the equipment used in the pre-sound era, weighing only 115 pounds in comparison with the 450-pound cameras now in use.

Because of its weight—one man can tote it anywhere on the lot—and the ease of mobility it is estimated by studio officials that it will save two hours a day in shooting time.

Chief innovation, however, is the fact that the new camera makes so little noise that it no longer is necessary to photograph through glass in the sound-proof but clumsy studio "blimps." Lowest point on sound meters used for such tests if 26 decibels and the new camera in operation hardly registers on such meters.

Patents on the new camera, known commercially as the Cine-Simplex are held by 20th Century-Fox. At present there are three such cameras in use at the Westwood Studio—two models built by Fox engineers and a third built to specifications by the Cine-Simplex Corporation of Syracuse, N. Y., manufacturing agents.

The model cameras have been used in shooting "Brigham Young" and "The Californian", two of the studio's 1940-41 specials. Orders have been placed by 20th-Fox for a number of this type. David Walters, Cine-Simplex plant manager, declined to reveal the exact figure, but he said the Fox order alone would keep the 100-man laboratory busy for the next six months. The new camera retails for approximately $12,000.

Stage Season Set In Philadelphia

The legitimate stage in Philadelphia, for the first time in many years has started its season before Labor Day. Al Jolson opened the Forrest Theatre on August 27th with his "Hold On to Your Hats," and Ed Wynn, as star and producer of "Boys and Girls Together," follows at the Forrest on September 16th. The Locust St. Theater, operated by the Shubert interests along with the Forrest, opens September 9th with the "New Pins and Needles" labor reveue.

Other Bookings Set

Bookings already announced for this city include many screen names. Although no definite dates have been set as yet, definitely assured for either the Forrest or Locust are Katharine Hepburn in "The Philadelphia Story," George Abbott's "Too Many Girls" musical, "Hellzapoppin'," John Barrymore in "My Dear Children," "The Man Who Came To Dinner," Bert Lahr in "DuBarry Was a Lady," "Separate Rooms" with Alan Dinehart, Glenda Farrell and Lyle Talbot, and Gertrude Lawrence in "Skylark."

In addition, the American Theatre Society has announced four of its six subscription plays with Shakespeare's "Twelfth Night" starring Helen Hayes; "The Time of Your Life" with Eddie Dowling and Julie Haydon; "Ladies in Retirement" with Flora Robson, and "There Shall Be No Night" with the Lunts.

The Erlanger Theatre, independent house, will also present a number of plays this season, attractions to be announced later.

The Cincinnati legitimate season, opening Oct. 10th with Gertrude Lawrence in "The Skylark" at the Taft, is headed for a 20-week stretch, compared with 14 weeks last year, according to Nelson G. Trowbridge, resident manager. Second attraction will be Tallulah Bankhead in "The Little Foxes," at the Cox.

Other productions thus far booked include: "Too Many Girls," "Life With Father," "Step This Way," "The Man Who Came to Dinner," "The Philadelphia Story," with Katharine Hepburn, and "There Shall Be No Night," with the Lunts. The Taft, larger of the two houses, normally is dark, and is used sporadically for legitimate attractions.

The legitimate season in Columbus, Ohio, will be inaugurated at the Hartman Theatre September 26th with Tallulah Bankhead in "The Little Foxes," according to Robert F. Boda, manager.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, four were listed as unobjectionable for adults and one was cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Haunted Honeymoon," "Leather Pushers," "Marked Men." Class A-2, Unobjectionable for Adults: "Charlie Chan at the Wax Museum," "Flowing Gold," "Lucky Partners," "Stranger on the Third Floor." Class B, Objectionable in Part: "Money and the Woman."

Malvern Set for Seven

Paul Malvern has been assigned to produce seven features on Monogram's new season schedule. The pictures are, two Jack London stories, four Keye Luke mysteries and a special.

CIRCULATION FACTS

TOTAL NET PAID INCLUDING BULK

MOTION PICTURE HERALD 15,367

PUBLICATION "B" 14,429

EXHIBITION CLASSIFICATION

MOTION PICTURE HERALD 12,719

PUBLICATION "B" 11,407

SUBSCRIPTIONS SOLD WITH PREMIUMS

MOTION PICTURE HERALD NONE

PUBLICATION "B" 2,994

FIGURES FROM ABC PUBLISHERS' STATEMENTS
FOR SIX MONTHS ENDING JUNE 30TH, 1940

HERALD SUBSCRIPTION $5 PER YEAR
PUBLICATION "B" *Advertised* **PRICE $2 PER YEAR**

MOTION PICTURE HERALD

ENGLISH EXHIBITORS SPLIT OVER NEW MINIMUM ADMISSION PRICES

Scale Set by Three Major Circuits Meets Objections from Independents; Fixed Scale Is Held Impracticable

by AUBREY FLANAGAN
in London

With the publication at long last of the admission rates agreed upon by the three major circuits, Gaumont-British, Associated British, and Odeon, fundamental factor in which is the establishment for first run houses of a ninepenny minimum, British exhibitors are now getting down to the complex job of rearranging their seat prices.

No Agreement Seen

Despite the backing the circuit plan has in other circles—notably among the lesser circuits and with selected independents—there is by no means wholesale agreement. A national ninepenny minimum is now seen to be less than likely. There is not even a united attitude on whether to increase seat prices boldly or timorously. (*The British penny or pence is equivalent to two U. S. cents, the shilling to 25 cents. Symbols for each are d and s and combinations of both are written with the shillings first followed by a fraction bar and the pence*—EDITOR.)

The scale devised by the circuits is an elastic one. Its pivotal points are the ninepenny minimum and the one shilling and twopence, and one shilling and ninepence seats, which are likely to become the most general of adoption. It ranged, however, up to two shillings and sixpence, and so includes alternative charges as to offer a wide range upon which the first run house can devise an appropriate scale.

The CEA, which has scouted any lead on admissions and refused to accept responsibility for policies, nevertheless announced the circuit's decision. The statement said:

"The major circuits have decided what they consider is an equitable method of collecting the extra £4,000,000 a year taxes which the Government demands from the Cinema Industry under the terms of the recent budget, and taking into consideration the rising costs of operating the theatres the following prices will be brought into operation as and from October 6th:

"London suburbs and first run Provincial Towns, range of minimum prices to be: 9d., 1/—d., 1/2d., 1/6d., 1/10d., 2/6d., or any prices selected from this range.

"Any theatres whose prices are now 6d., 9d., and 1/—d. with the 1/—d. as the maximum price shall be 8d., 1/—d. and 1/2d. or any prices selected from this range.

"Any situations other than London Suburbs and first run situations, where the minimum price of admission is 6d., the minimum price is to be 8d. or 9d. In towns where only one of the three major Circuits are represented, that particular circuit theatre will be free to arrange its prices according to those decided upon by the Local Exhibitors."

Lower Minimum Set

With this plan as inspiration and lead, British exhibitors all over the country are now organizing their own schemes. Some groups have already decided and agreed upon the future admission rates for their areas. The decisions indicate clearly that the pattern to be evolved will be a variegated one. Minimum prices as low as fivepence have been agreed upon already in certain districts.

The problem seems to have changed from one of justice to one of economic practicability, not so much whether the exhibitor dare to raise his admissions boldly as whether he can afford to do so. Against this latter thesis are ranged the equally strong battalions who insist he cannot afford not to do so. A considerable body of exhibitor thought contends that the circuit scale is itself timid and ineffective, underlining the contention with reminder that hundreds of first run houses have had a ninepenny minimum for years.

Standard Scale Variable

As recorded in these columns frequently the British market is a varied and mercurial factor in which conditions changing from place to place and time to time make a fixed or standard scale impracticable. It is not surprising, thus, that the South East Lancashire CEA have decided on a fivepenny minimum with admission increases of modest caliber and a Saturday matinee price as low as threepence. Even the ninepenny seat has been advanced only to tenpence halfpenny, which allows the exhibitor but a penny for himself.

Edinburgh's CEA group's new admission scale sets the minimum at fivepence (it was previously fourpence), advances the sixpenny seat to eightpence and the shilling seat to one shilling and threepence. Low as the minimum here is, the increases are not unreasonable and allow a "rakeoff" to the exhibitors after payment of the new taxes.

Low in Manchester

Manchester's new admission rates reported in MOTION PICTURE HERALD are among the most modest in their increases. There the view obtains that with wages still, in general, at prewar level, and with the cost of living greatly increased, the patron has less to spend on entertainment than hitherto. The timidity with which such groups have attacked the problem is in direct opposition to the contention of the circuits and of certain independents like Charles Metcalfe that unless boldness is used in arranging the new admission scales the exhibitor will be the loser.

On the one hand is the more cautious party which contends that high admissions are not economically practicable, that until wages increase in line with the cost of living there is no room for drastic change. This viewpoint has champions which plead that sacrifice rather than selfishness should be the order of the day. With a flavor of patriotism it bases its contentions on economics.

Against it is the realist camp which insists that unless admission rates be not increased, and boldly, right now, the future will not be practicable. Here, they contend, is the golden opportunity to adjust finance to conditions. The public are already getting more than value for money. It is a case of sheer survival, and the price of entertainment must now be raised to a figure which will enable not only the tax but the swollen overheads to be paid.

Would Absorb Tax

There is a lesser exhibtior section which has been considering leaving prices where they are and bearing the brunt of the tax themselves. To this group, and to the more timid exhibitor bands, they reply that to do so is not only to court future disaster, but also to defeat the ends of the Chancellor.

The new entertainments tax, they point out, was devised on the basis of a potential extra £4,000,000 which Sir Kingsley Wood decided the trade must contribute to the War Budget. To prevent this being raised is to defeat the Chancellor's own ends and to go contrary to patriotic purposes.

The tax is calculated to raise this £4,000,000. It has been pointed out by Charles Metcalfe that on his own contentions but a few weeks back, the exhibitor has an expense increase of £2,250,000 since the War. This will increase as the War goes on. Wage bonuses amount to at least £1,500,000. Prospective increases included, and film hire increases excluded, the exhibitor will have to meet an additional £10,000,000 annually. How can he meet it with such modest admission increases as a penny or a halfpenny a seat?

These are the problems the British exhibitor is facing, problems which apparently cannot be solved on a national basis, but must be tackled according to the varying conditions and circumstances of locality and time. The new scale devised by the circuits is not likely to be adopted generally, but it is agreed widely that it is elastic enough to cover varying circumstances, granted a certain courage and dash in tackling the matter.

New Money Pact Discussed

Official conversations have been begun in London regarding a new monetary export agreement between the American film companies and the British Government. The present agreement expires October 31st.

Ambassador Joseph P. Kennedy, who was instrumental in negotiating the present agreement under which seven major companies are authorized to withdraw $17,500,000 during the one year term, is understood to be active in the new discussions.

BRITISH WARNED ON PICTURE FINANCING

The British Government should not in the future assume direct financial responsibility for the production of feature films, it is recommended in a report of a Government appointed committee on national expenditure. The report, published last week advocated changes in the motion picture policy of the Ministry of Information.

The committee likewise recommended that the Government should arrange for the distribution of those documentary films which are not of urgent importance on a commercial basis. It also was suggested that closer cooperation be developed and maintained between the fighting forces and the Ministry of Information and the newsreels.

Cavalcanti Joins Ealing

Albert Cavalcanti, G.P.O. Film Unit producer, responsible also for "Men of the Lightship," has resigned in order to take up an assignment with Ealing Studios, where he will work in association with Michael Balcon.

Although the change will remove him from Service to civil production, Cavalcanti actually will be in charge of the shorts department at the Ealing Studios under which many films made under Ministry of Information auspices will be launched.

Cavalcanti was engaged wtih David Macdonald at the time of the French capitulation in preparing a film dealing with the French and British fishing fleets.

'HOWARDS' OPENS IN RICHMOND; 'WESTERNER' AND 'ROCKNE' SET

Pre-release Engagements of "Brigham Young", "Boom Town", "Sea Hawk" and "Kit Carson" Hit Record Grosses

Columbia Pictures on Wednesday opened its "Howards of Virginia" in four theatres of Richmond, Virginia. Meanwhile Samuel Goldwyn's "The Westerner" was set to open September 19th in Fort Worth, Texas; Warners' "Knute Rockne-AllAmerican" was set for October 4th in South Bend, while Paramount is planning another world premiere for "Northwest Mounted Police."

Meanwhile, reverberations of premieres and pre-release engagements of past weeks roll in. In approximately one week since its opening at seven of Salt Lake City's theatres, Twentieth Century Fox's "Brigham Young" is estimated to have been seen by almost one-third of the city's population. MGM's "Boom Town" was held over for a fourth week in three of its original test engagements, and, in most, is doing 200 per cent and more of normal business. Warners' "The Sea Hawk" is running ahead of the company's "Fighting 69th" in 17 key city situations. United Artists "Kit Carson" has established all-time records at the Denver Theatre, Denver, where it is continuing an indefinite run.

"Howards" Fills Four

Columbia Pictures this week found it necessary to expand the number of theatres housing the premiere Wednesday of its "The Howards of Virginia" to four. The Byrd, State, and Westhampton theatres had been scheduled; the rapid ticket sale forced the enlistment of the Capitol.

The premiere was held to the accompaniment of a city-wide pageant and the attendance of numerous state and city political notables.

Frank Lloyd, director, and Martha Scott, star, were guests at numerous events thereafter, including a luncheon tendered them by city Mayor Gordon Ambler; a reenactment at St. John's Church of the Patrick Henry "Liberty or Death" oration; a program of dancing and pageantry at Byrd Park; the four premieres; and a "Howards of Virginia" Ball at the John Marshall Hotel.

Governor James Price, of Virginia, attended many of the functions, and opened the Ball by dancing with Miss Scott.

The company held special trade screenings of the picture throughout the country, beginning with one at the Astor theatre, New York City, last Wednesday morning. Others were, on Tuesday, in Cleveland, Dallas, and New Haven; on Wednesday, in Los Angeles, and St. Louis; on Thursday, in Seattle; on Friday, in Portland, Oregon; on Sunday, in Philadelphia and Atlanta.

It was to hold more trade screenings next Monday in Kansas City, Cincinnati, Memphis, Milwaukee, Pittsburgh, Oklahoma City, Albany, Buffalo, Des Moines and Minneapolis; and next Tuesday, in Salt Lake City, Boston, Chicago, Denver, and Tulsa.

"Westerner" in Fort Worth

Three chartered airplanes will take producer Samuel Goldwyn, players Gary Cooper, Walter Brennan and others, from Hollywood to the opening, on September 19th, of the producer's latest, "The Westerner," at the Worth and Hollywood theatres, in Fort Worth, Texas.

ASKS AUDIENCE NOT TO BOO CANDIDATES

Eugene Street, manager, is attempting to stop booing and hissing of Presidential candidates at the Tennessee and Riveria theatres, Knoxville, Tenn., by flashing a request on the screen for more orderly demonstrations and reports that the plan has greatly curbed expressions of disapproval of either candidate.

The opening will be accompanied by local celebrations, the presence of notables, and a "Court of Beauty" contest at the two theatres, with preliminaries being held in Interstate, Robb and Rowley, and Jefferson Theatres houses throughout Texas.

On September 20th, the picture will open at the Majestic theatre, Dallas, with Mr. Goldwyn and party attending, and with approximately the same ballyhoo attendant.

The picture will then open in 51 Texas towns that week, including Houston, Austin, El Paso, San Antonio, and Galveston, and will open in 50 more the following week. The result will be concurrent booking, in one state, of one picture in more than 100 towns, a record, UA claims.

Gabe Yorke, who last week became Samuel Goldwyn's director of advertising and publicity, is in charge of the Texas publicity arrangements.

"Brigham" Attendance

Almost one-third of the population of Salt Lake City saw "Brigham Young" in the first week of its run, Twentieth Century-Fox officials estimated this week. The picture opened at seven theatres, continued at the Centre with advanced prices. It was said that 46,097 persons saw the picture in one week.

The company decided upon eight test prerelease engagements for the picture, set thus: Uptown and Esquire theatres, Kansas City, September 11th; Idaho Falls, Idaho, Thursday, August 29th; Twin Falls, Idaho and Provo, Utah, Friday, August 30th; Loew's State and Grauman's Chinese theatres, Los Angeles, Wednesday; Ambassador, St. Louis, Thursday.

"Boom Town" Fourths

MGM's "Boom Town" has been held for a fourth week in three of its original advanced price test runs, Los Angeles, Asbury Park, and Cincinnati.

The film started national release Friday, August 30th, beginning regular runs in eight key cities on Thursday, August 29th, and in 14 others the day following. These were at advanced admissions: 25 per cent for matinees, 33⅓ per cent for evenings.

Marking the first time in many seasons that a day and date engagement was scheduled in that city, "Boom Town" opened in that manner this week at the Hamrick-Evergreen Paramount and Fifth Avenue theatres, to advanced prices.

"Sea Hawk" Beats "69th"

In grosses to date, Warners' "Sea Hawk" is running ahead of the company's "The Fighting 69th," the company's home office reported this week. The latter picture was one of the best grossing pictures of the 1939-40 season, it was stated. Situations in which "The Sea Hawk" is bettering "The Fighting 69th" are: Memphis, Washington, Los Angeles, Richmond, New Haven, Hartford, Bridgeport, Worcester, Springfield, Stamford, San Francisco, Albany, Utica, Jersey City, Paterson, and Reading.

The picture is now in its fourth week at the Strand, New York City.

"Rockne" in Three

Warners will use three South Bend, Indiana, theatres to house the world premiere of its "Knute Rockne—All American" on October 4th. The theatres are the Colfax, Palace, and Granada. The three houses have a total seating capacity of 7,800. This number of seats will be used, and more may be needed, because the premiere will be held on a Friday night, eve of a Notre Dame football game.

"Northwest" Plans Mulled

Presided over by Neil Agnew, vice-president in charge of sales, and with Adolph Zukor, chairman of the board, as guest of honor, Paramount's district sales managers will meet in Kansas City next Wednesday and Thursday, to discuss sales policy and advertising plans for the company's "Northwest Mounted Police" which had an enthusiastic audience reaction at a "sneak" San Diego preview several weeks ago.

The picture is in Technicolor, and was produced by Cecil B. De Mille. The two-day Kansas City meeting will decide, among other things, whether the picture will be roadshowed or given merely an advanced price policy.

Among the Paramount men to be at the meeting will be J. J. Unger, Charles Reagan, Oscar Morgan, Milton Kusell, Harry Goldstein, G. A. Smith, Hugh Baly, M. A. Milligan, Don Chambers, H. F. Wilkes, and William Erbb.

Marketing of "Thief"

Harry Gold and L. Jack Schlaifer, general sales managers and vice-presidents of United Artists, flew from New York to Hollywood last week to confer with Alexander Korda on sales plans for the latter's latest production, "The Thief of Bagdad." They were also expected to remain in Hollywood for sales discussions on the Charles Chaplin latest, "The Great Dictator." Maurice Silverstone, UA chief executive, was expected to come from New York for conferences on the latter.

"Pastor Hall" on Broadway

James Roosevelt's British-made "Pastor Hall," distributed in America by United Artists, will have a Broadway premiere and run on September 13th, at Harry Brandt's Globe theatre. The house is to close on Friday, to prepare for the premiere.

"GWTW" Book Demand

The final figures in the New York Public Library's survey to measure the increase of demand for "Gone With the Wind," following the showing of the motion picture version in that city, published last Wednesday were cited to prove that if a picture based on a book is well made reader interest is increased.

The 60 branch libraries in the New York system had 480 copies of "Wind" before the Selznick International film was released and 640 copies on August 1st, according to Franklin F. Hopper, chief of the circulation department of the Library. The demand created by the film, it was reported, made the library buy the 160 extra copies. Also 2,500 persons during the period could not find a copy on the shelves and paid the reservation fee and waited until they could get the book.

The Library for the Blind reported that there were six copies of "Wind" in Braille which each circulated four times during the period. Each copy of the Braille edition is in 12 volumes.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

"The Villain's Protective Association," originated by a Hollywood press agent to publicize "The Villain Still Pursued Her," Harold Franklin's RKO Picture, is developing seriously, they say, with by-laws, objectives and even incorporation papers. Herbert T. Silverberg, Hollywood picture attorney, has been engaged to represent the association.

Under the presidency of Alan Mowbray, who stars in "The Villain" film, and with Boris Karloff, Margaret Hamilton and Marc Lawrence as officers, the association is planning to have regular monthly meetings to "develop the cinematic art of screen villainy" and to permit members to "pursue their personal avocations in private" away from eyes and flash bulbs of the press.

Other screen villains who have joined are: Lionel Royce, Bradley Page, Lon Chaney, Jr., John Carradine, Charles Bickford, Stanley Fields, Noel Madison, Lloyd Nolan, Horace MacMahon, Bruce McFarlane, Shemp Howard, Cyril McLaglen, Anthony Averill and John Carr.

In strict character, "The Villain's Protective Association" refused to pay to the State Franchise Commissioner the $25.00 required for the filing of incorporation papers.

The officers of the organization are to be known as Chief Mortgage Closer (President), Penny Pincher (Treasurer), and Poison Penman (Recording Secretary).

Heading the list of villains is George R. Bilson, press agent who started the whole thing.

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Our New York Telephone Directory is a cheery little document, in parts. Page 206, for example, lists such phone customers as the Committee for the Study of Suicide, Inc., the Committee on Character and Fitness, Committee of French and American Wives, Committee to Lift the Ban on Negroes Playing in (Professional) Baseball, Committee for the Protection of the Holders of Bonds Sold Through the F. H. Smith Company, Committee for Touring the Chinese, Committee for Vitalization, etc., etc.

▽

Bob Hope, who plays on the stage and on the screen and on the radio, manufactures metal doors, on the side with his little brother Igor, in Cleveland.

▽

Mr. Paul Townsend, of the Liberty theatre, in Oklahoma City, introduced Universal's "Sandy Is a Lady" to his public by stringing under his marquee a clothesline with baby diapers stenciled: Sandy IS a Lady.

▽

One of those somethings we'd like to do someday is meet the guy, or guys, gal or gals who seemingly go into a fit, or fits of *delirium tremens* to get some of those titles for short subjects, such titles as Fireman Save My Choo, South of the Boudoir, You Can't Shoe a Horsefly, Stealin' Ain't Honest, Fulla Bluff Man, Springtime in Rockage, When a Razzberry Was a Fruit, How Wet Was My Ocean, etc. etc., et al. Not forgetting the new Fleischer-Paramount "Popeye" cartoon character endowed with the monicker Poopdeck Pappy.

ON the 24th of this month, Warden Joe O'Grady of the Nebraska state penitentiary will grab Inmate Jules Rachman by the hand, push $5 "carefare" into that hand, give him a lecture about going straight, and turn him loose togged in a prison special $12.50 suit—which *may* fit.

Jules has been hotelled under three "managers" since February, 1933, and originally entered the bastille manacled to a detective because he had seen fit to use a gun in an argument with two cousins, his theatre partners in Omaha, Harry and Sam Goldberg. He shot them both, and both died. The argument was over money, Jules claiming at his trial that he had been cheated.

When Jules went into prison, the warden was W. T. Fenton, who ruled the place with two iron hands. He was one of the few men in the country, incidentally, who was offered a chance to run the "rock"—the Federal "pen" at Alcatraz. He knew men, and he took a chance on Jules, who had been badly shaken in his experience in Omaha cells from the murder date, Dec. 2, 1932, until "sent up" three months later for 15 years.

Warden Fenton offered Jules the job of running the prison theatre.

Rachman, seeing a ray of light which would let him keep in cadence with the business he had known on the outside, was grateful. In fact, he even turned humorous. He told Fenton he would take the job only if the warden guaranteed not to open an opposition house down the yard after his got going. Fenton evidently knew he had hit upon the one thing which could rehabilitate Rachman.

Fenton never lived to see Rachman go free, but Rachman today, as he faces freedom he fought for unsuccessfully once, and finally won on a second appeal, is described as giving every appearance of having been worth the chance. He practically wrote the present prison honor code, runs the affairs of the men on the inside, is said to have every man from the chaplain to the warden staff rooting for him, and he has personally met more public figures interested in his case since he has been inside than he knew when he was out.

The other day they let him designate his successor, an inmate named Tommy O'Connor, who helped put through a withdrawal on a bank at which he had no account. The withdrawal was a little matter of $2,500,000, from the Lincoln National Bank, in 1930, and in lieu of his signature Tommy waved a gun in the face of the tellers. Tommy was given a 25-year stretch, figures he won't tromp the streets of St. Louis for a while and has picked up a lot of film buying knowledge from Jules. He'll be around a long time. One thing Tommy is strong against is movie bank night. Anything in conversation about a bank turns him a little sick.

The only time Exhibitor Rachman's capacity audience drops off is when one or two of the boys have been bad, and the warden sends them to bed early, without supper. He has no competition down the street, doesn't have to give away dishes, doesn't have to worry about block-booking, advancing film rentals, duals, triples or Thurman Arnold's trust suit consent decree. He pays a distributor $7.50 a feature, and they can take it or leave it.

Rachman's clientele delights in finding film boners; after seeing one of their two pictures a week, will argue it up and down the cell block for days.

Convicts, murderers, oldtimers, and first offenders like the homey type of film, Rachman says. They go strong for the Hardy Family, and doted on the Joneses when Darryl Zanuck was holding them together. Romance, the boudoir kind, they don't want. High class westerns, *Dodge City, Virginia City, Bad Man of Brimstone,* they enjoy. The worst two pictures in Rachman's seven years were *Babes in Toyland* (*Laurel-Hardy*) and the Marion Davies, "epic" *Hearts Divided.* When they don't like the film fare the boys become afflicted with temporary blindness, pains in the side, and other excuses to get back to their cells, and don't speak to Rachman above a grunt for a week.

Rachman worked out his own rules for the prison theatre. Each usher carries a "gat" to kinda keep the audience in order. He finally hit upon three rules—which were grapevined about the prison. Obeying them meant continued shows. The rules are:

1. Don't laugh if a cop gets shot.
2. Laugh if in a running fight the cop misses his target more than three times.
3. Don't boo when the law gets the upper hand.

There's an old saw in the show business that one should be nice to the doorman on the way up, because he may be among those one meets on the way down. Jules can tell about that, only his version goes this way: When a theatre manager, he used to loan a "fiver" now and then to a chap named Swanson. And then, there was another young fellow who used to throw handbills for Jules' theatre into parked cars along the streets. His name was Walter Johnson. Well, when Jules went before the pardon board the last time, the board consisted of Governor R. L. Cochran, Secretary of State Harry Swanson, and Attorney General Walter Johnson, the most impressive example of the old adage Rachman could ever experience.

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'Lum' and 'Abner.' the radio team about to appear in Radio Pictures' motion picture of "Dreaming Out Loud," are, respectively, Chester Lauck and Norris Goff.

▽

Canadian soldiers just can't "take" the Nazi swastika, regardless.

A party of recruits from the Lanark and Renfrew Scottish Regiment stormed the Capitol theatre, Smiths Falls, Ontario, backed by a large number of natives, and demanded that the management turn over to them the out-front theatre signs bearing swastikas on the announcements of the most anti-swastika picture of "Hitler, the Beast of Berlin," a Producers Distributing release from Hollywood.

▽

Motion picture companies who have felt the Nazi influence in certain South American sectors when it caused native officials to ban Hollywood pictures disliked by the Germans, should find some interest in the new Doubleday, Doran book, "Total Defense." In it Clark Foreman and Joan Rausenbush describe how the Nazis have purchased public opinion in Latin America for one half the cost of a single American destroyer, and they outline the Nazi ground plan for economic war against the Western Hemisphere.



The LION'S ROAR

Published in this space every month

The greatest star of the screen!

Although we've never had our face lifted, we do know what it's like to feel young all of a sudden.

★ ★ ★ ★



There was Mickey Rooney at the drums, there was Judy Garland at the voice, and there were we and all the audience at our happiest.

★ ★ ★ ★

That trip to see "Strike Up The Band" was a trip to the Fountain of Youth.

★ ★ ★ ★

It started us singing. Usually our vocal efforts are confined to the marbled halls of the shower-room, but after seeing this new M-G-M sooper dooper musical smash, our little voice went pattering all over the house.

★ ★ ★ ★



The boys and girls in the picture get the plot inspiration from Maestro Paul Whiteman himself. Over the years Whiteman has deserved the title His Royal Highness of Rhythm. Paul's music never palls.

★ ★ ★ ★

We have a flock of bouquets to pass around on this one. We'll toss a few to Arthur Freed, the hit Ascap song-writer who turned producer; to Busby Berkeley, the director; and to those brother rats, Monks and Finklehoffe, who wrote the screen play.

★ ★ ★ ★

When you hear "Our Love Affair," others will hear *you*. It's more than a melody, it's an infection.

★ ★ ★ ★

But the final repeat rave must be held for those incomparable artists of the present and future, those babes in arms, Rooney and Garland. We call them Punch and Judy, because punch is what they've got.

★ ★ ★ ★

No wonder we're singing —*Leo*



Above: *Latest issue of M-G-M's famed national magazine column*



THE SPIRIT OF 1940!

(Be there when the band starts playing!)

Mickey ROONEY

Judy GARLAND

M·G·M's

STRIKE UP THE BAND

with

PAUL WHITEMAN AND HIS ORCHESTRA

June Preisser • William Tracy • Original Screen Play by John Monks, Jr. and Fred Finklehoffe • Directed by Busby Berkeley • Produced by Arthur Freed • An M-G-M Picture

Parade and Turtle Derby Features of Variety Activities

The turtle derby sponsored by the Pittsburgh Variety Club to be held September 11th and the "Miss America" Beauty Pageant held during Labor Day week and sponsored by the Philadelphia Variety Club highlight the activities of the clubs.

More than $4,000 worth of turtles have been entered to date in the turtle derby. Included among the purchasers of entries at $10 apiece have been Darryl Zanuck, Sam Dembow, Charles Skouras, George Skouras, F. J. A. McCarthy, Joe Bernhard, George Schaefer, Bill Sussman, Herman Wobber, Harry Wurtzel, Eddie Saunders, Abe Montague, Joe Vogel, Neil Agnew, W. F. Rodgers, Tom Connors, Gene Autry and Dick Powell.

Fees for Charity

All entry fees will be donated to the Milk Fund sponsored by Variety Tent No. 1. A 25 act vaudeville show will be presented the night of the derby. Award money totalling $2,000 will be distributed to derby winners. Entries are being handled by the entire membership of the tent, headed by John H. Harris, national chief barker.

In conjunction with the Atlantic City beauty contest the Philadelphia club held its annual banquet at the shore city Tuesday. Earle W. Sweigert, Paramount branch manager, and Herbert J. Elliott served as "Kings for the Day." The first presentation of individual Beauty Pageant contestants, with each girl receiving a key to the city from Mayor Tom Taggart, Jr., was made at the banquet.

Also present were the beauty contest judges, including Al Altman, talent scout for Metro-Goldwyn-Mayer; Vyvyan Donner, fashion editor of Movietone News; Billy Rose, showman; John Powers, head of the New York model agency; Vincent Trotta, art director of Paramount; Walter Reagles, art director for the General Electric Company; Ned Weyburn, stage and screen dance director; Irma Coleman, cosmetic manufacturer; W. W. Forster, managing editor of the Pittsburgh *Press;* George B. Petty, John Held, Jr., Hap Hadley and Robert Susan, artists.

The Exhibitor-Variety Club golf tournament for the Philadelphia exchange territory will be held at the Philmont Country Club on September 13th. A dinner-dance will follow the tournament. Milton Rogasner is the chairman of the committee in charge. Harry Ball and David Milgram are associate chairmen.

The Cincinnati Variety Club has sent its "iron lung" to the Cabel County Department of Public Assistance, at Huntington, W. Va., to be used in the infantile paralysis epidemic there. The club will hold its annual golf tournament at Summit Hills Country Club September 16th.

The Oklahoma City Variety Club and the IATSE Local No. 380, have extended the scope of its motion picture shows for unfortunates to members of the McAlester, Okla., prison convict crew building the YMCA boys' camp near Davis, Okla.

The Milwaukee Variety Club will sponsor an eye clinic for underprivileged children. The club will provide glasses and complete treatment.

Named Export Agent

The Simpson Optical Manufacturing Company of Chicago has appointed S. O. S. Cinema Supply Corporation as exclusive export agent. The Simpson company makes projection lenses, sound optical systems and condensers.

U. S. HINTS WIDE PROBE OF STAGE, SCREEN LABOR

Department of Justice Hints of Wide Investigation Following Complaints from Factions

The United States Department of Justice at Washington this week indicated it might examine the labor union troubles which have seethed intermittently in all branches of the entertainment industry through several years with a view toward a possible sweeping investigation of labor unionism in the amusement field.

Department spokesmen so intimated while affirming receipt of complaints from the American Guild of Musical Artists against the larger and more powerful American American Federation of Musicians. It was pointed out that similar "anti-trust" complaints had been previously received against the American Society of Composers, Authors and Publishers and, from time to time, against unions or sections thereof, like the Coast section of the International Alliance of Theatrical Stage Employees, and the New York projectionists' Local 306. Federal interest or mediation also has been invoked in situations such as the Philadelphia musicians' strike against the Warner Theatres, and the inter-union squabbles in Coast studios.

Guild Gets Injunction

The complaints by the musical artists' guild against the musicians' federation are a result of the smaller unit's fight against an order by the federation president, James C. Petrillo, that all instrumentalists in the guild join the federation by Monday or suffer the consequences. The Guild on Thursday, August 29th, secured a temporary injunction in New York Supreme Court to prevent Mr. Petrillo from barring guild members from employment on radio, in concert, on stage or screen, or for recordings.

Hearing on the guild's application for a permanent injunction against Mr. Petrillo's dictum is to be held in the same court Thursday.

In granting the guild request for a temporary injunction, Justice Ferdinand Pecora remarked at a provision in the musicians' federation contract permitting its president, Mr. Petrillo, to issue virtually any order, when, in his opinion, there exists an emergency. He was reminded by Henry Jaffe, guild attorney, that William Bioff, head of the Coast IATSE has such power.

Judge Pecora urged settlement of the fight but Lawrence Tibbett, guild president (who last week was also elected president of the American Federation of Radio Artists) said that Mr. Petrillo, in four interviews, had repeated a determination not to yield and hence, in Mr. Tibbett's opinion, settlement appeared impossible.

The guild this week was planning a concert in New York in which such famous members as Mischa Elman, Lily Pons, Gladys Swarthout, Efrem Zimbalist will appear. The proceeds will be used to carry on the fight against the Federation.

Tibbett Elected

Mr. Tibbett, Guild president, was elected president of the American Federation of Radio Artists late last Saturday night, at the federation's annual convention, in Denver. He succeeds Eddie Cantor.

Mr. Tibbett's election is regarded significant because, as the advocate of a "one big union" for all performers, he now heads two of the Four A's unions. Broadway specualtion, this week, also had Mr. Tibbett in line for the presidency of the Four A's next May, when the incumbent, Frank Gillmore, may resign. Edward Arnold, who is unopposed nominee for the presidency of the Screen Actors' Guild, was elected, also last week, first vice-president of the radio federation.

In Hollywood, the Screen Actors Guild was scheduled to try two members, on Wednesday, on charges of trying to extort jobs from casting directors through threats of violence. Howard R. Philbrick, general manager of the Central Casting Corporation, brought the charges.

Election Hearing Ends

A hearing in the National Labor Relations Board Los Angeles office, on Monday, before trial examiner Bruce Hunt, on the possibility of an election for a collective bargaining agency for studio office workers in eight studios, ended without the American Federation of Labor Office Employees union intervening with a claim to enroll casting office aides. The examiner this week will collate the evidence.

The Screen Office Employees Guild is seeking the election. The AFL union last week asked that a vote be held only in the casting offices.

The suit of 16 studio workers expelled from the Hollywood IATSE, for $45,000 for each, was dismissed on Tuesday by Superior Court Judge Reuben Schmidt, in Los Angeles. The plaintiffs charged their expulsion prevented them from obtaining studio work. The Judge supported the IA contention that the suit was without cause.

Scenic Artists To Elect

The Board's Washington headquarters announced on Monday that a collective bargaining election would be held within 30 days among the scenic artists and assistants of nine Hollywood companies, Warners, RKO, Twentieth Century Fox, Columbia, Loew's, Universal, Samuel Goldwyn, Paramount, and Hal Roach.

In Chicago, last week, Frank Olson, president of the local IATSE, predicted that the projectionists' contracts with the city's operators would be renewed for one more year without important changes. However, this week it was reported that the union is asking a 10 per cent raise and two weeks' vacation with pay.

In Scranton, Pennsylvania, Judge Will Leach last week granted a temporary injunction to restrain CIO pickets from picketing the Comerford theatres in that ctiy, after counsel for the circuit had filed a bill in equity against the United Theatrical Alliance Local 997.

More than 100 unnamed witnesses will be called by the Department of Justice at the trial, beginning next Monday in the St. Louis federal court, of John P. "Big" Nick and Clyde Weston, ousted head and business agent, respectively, of that city's projectionists' union, Local 143. The two are to be tried for violation of the anti-racketeering and Sherman anti-trust laws. The charges grew from negotiations the two had, in 1937, on an IATSE contract, with the city's theatre owners.

Fund Board Named

Appointment of a board of trustees to administer a newly established $1,000 sick and welfare fund has been made in San Francisco by Vic Connors, executive secretary for the Associated Actors and Artistes of America. On the board are Theodore Hale, Equity; Lucien Tobin, American Federation of Radio Artists; Don Santos, and Philip Palmer, of the American Guild of Variety Artists.

Welworth Circuit Sets Plans for Fall Exploitation

Managers of Welworth Theatres, Inc., operators of a circuit in Minnesota, North and South Dakota and Wisconsin, set plans for one of the heaviest exploitation programs in the history of the circuit in selling autumn shows, at their semi-annual convention held Tuesday in the Nicollet Hotel in Minneapolis.

Fall Boom Anticipated

Managers of the circuit reported that the defense tax has hurt business. However, an upward trend is expected in the fall. Other topics under discussion were price policies, premiums, giveaways, new problems confronting the industry, circuit problems and situations.

The convention schedule consisted of luncheon business conferences and dinner and closed with a get-together and entertainment.

Those attending were E. R. Eddie Ruben, supervisor and head of the circuit; Lowell Kaplan, booker; Cliff Gill, advertising manager; Bess Crane, Dorothy Crane and Helen Johnson, staff secretaries, all of Minneapolis. Ted Bolnick, city manager, and John Diedenhofen, manager Hollywood Theatre, and Gene Bender, manager Fifth Avenue Theatre, all three of La Crosse, Wis. Art Abelson, manager of Lake and Hollywood Theatres, Devilslake, N. D. Joe Floyd, manager Hollywood, Sioux Falls, S. D. Al Hill, manager Pantages, Minneapolis; Emery Eckberg, manager Hollywood, South St. Paul, Minn. Clayt Severson, manager Monte, Montevideo, Minn. John Cliplef, manager Hollywood Montevideo, Minnesota. Carl Engstrom, manager Newulm Theatre, Newulm, Minn. Eddie Swanson, manager Metro, Redwing, Minn., and Harold Bartlett, manager Roxy, Langdon, N. D. Arthur G. Patterson.

Special Academy Group Named

Darryl F. Zanuck, chairman of the research council of the Academy of Motion Picture Arts & Sciences has appointed the following committee to studio uses of the new type mercury vapor lamps: Fred Albin, Samuel Goldwyn studios, chairman; Lawrence Aicholtz, Arthur C. Blaney, Charles Daily, Ferdinand Eich, J. G. Frayne, John Hilliard, Edward H. Reichard and Carl Schillinger. The group will function under the basic optic committee.

Warned of Imposters

Reports have come from New England and the mid-West warning exhibitors of imposters. A number of theatre managers in the New England territory, it was said, have been swindled by a man representing himself as a manager of a Miami theatre on vacation. From Chicago comes word that a man has taken money from merchants in some towns with the promise to run a patriotic flag waving trailer at the local theatre, mentioning the merchants. The adventurer has no connection with the trailer manufacturing company he claims to represent or with the local theatre.

Renew Altec Service

D. D. Query, general manager of Lincoln Theatres Corporation and King Coal Theatres, Inc., has renewed service agreements with Altec for his seven theatres.

RCA Indianapolis Plant To Expand

The RCA Manufacturing Company has completed plans for enlarging its plant at Indianapolis, Ind., by the addition of one building unit of 100,000 square feet of space, the first of a total of some 400,000 square feet which the company will need to meet requirements under the National Defense Program for products now manufactured at Indianapolis. The new building will be rushed to completion so that it may be in service by January 1st.

The Indianapolis plant is one of three operated by the company in addition to its largest factory and home office at Camden, N. J. Others are at Bloomington, Ind., recently opened for manufacturing small radios, and at Hollywood, Cal., where phonograph records are made. John M. Smith is resident vice-president at Indianapolis. The plant was opened in 1936.

IN NEWSREELS

MOVIETONE NEWS—No. 102, Vol. 22.—U. S. starts registering aliens....Refugee ship, American Legion, docks in New York....Airplanes spray cotton fields ....Britain evacuates children....King George meets boy farmers....Round-up of pots and pans for war use....London docks kept busy....Watervliet arsenal turns out big guns....Demonstrate new armored scouting cars....Ice skating exhibition....Lew Lehr.

MOVIETONE NEWS—No. 103, Vol. 22.—English convoy shelled in English Channel....London bombed by Nazi raiders....Air fight and rescue of New Zealand pilot from sea in English southcoast area.... Wrecked Nazi planes piled high....Wallace accepts nomination at Des Moines....Daredevil drivers perform at World's Fair....Harvest Moon Ball in New York....Green Bay Backers defeat College All-Stars in footbali....Racing....Lew Lehr.

NEWS OF THE DAY—No. 300, Vol. 11.—Refugee ship arrives in New York....King George visits children sheltered on farms....Defense forces drill in England....U. S. begins registering aliens....U. S.-Canada defense boards meets....Gun production rushed....Fall fashions....Parachute wedding.... Water skiing....Fordham football practice.

NEWS OF THE DAY—No. 301, Vol. 11.—Big Nazi guns shell British coast....Air raid starts London fire....British create scrapheap for enemy aircraft ....25 perish in airline crash....Flood submerges South Jersey....Shipbuilding boomed for preparedness....Harvest Moon Ball....Packers defeat All-Stars in football....Stunt driving at World's Fair.

PARAMOUNT NEWS—No. 1.—Refugee ship, American Legion, docks in New York....English children find haven at Wellesley, Mass.....U.S.-Canada defense committee meets at Ottawa....Demonstrate mosquito torpedo boats....Watervliet arsenal rushes new guns....U. S. starts alien check-up....McNary accepts nomination....Nassau natives welcome Windsors....Night sessions in Senate on conscription....Parachute wedding.

PARAMOUNT NEWS—No. 2.—Launch liner at night Floods in New Jersey....Wallace accepts nomination....Jitterbugs perform in New York....25 killed for Nazi planes....Britain's long range bombers.... Football....Water-skiing....Stunt driving at World's Fair.

RKO PATHE NEWS—No. 1, Vol. 12.—U. S.-Canadian plans defense in Ottawa; LaGuardia back in New York explains joint program....McNary acknowledges nomination....American Legion liner arrives in New York....Watervliet, N. Y., arsenal speeds up big gun output....Tunney's youth group attacks American Youth Congress; Frances Williams replies....Surfboard carnival at Waikiki Beach.... Greyhounds compete in New South Wales.

RKO PATHE NEWS—No. 2, Vol. 12.—London bombed ....Torrential rains flood New Jersey....Ship launched in dark to establish building record....25 killed in airliner crash....Wallace accepts nomination in Des Moines....Harvest Moon Ball....Racing.

UNIVERSAL NEWSREEL—No. 906, Vol. 12.—Knudsen visits Boeing Seattle factory....Watervliet arsenal turns out big guns....Make tents in Jefferson, Ind., for army....Pneumatic machine gun test ....Registration of all aliens begins....U. S.-Canada defense board meets....Refugee ship docks in New York....British children evacuated....Hold baby parade....Trolley hostesses in Atlantic City....Fordham football players in training.

UNIVERSAL NEWSREEL—No. 907, Vol. 12.—London bombed in continuous raids....British bombers strike at Reich....British convoy fights off Nazi raiders....Senator Lundeen and 24 others die in plane crash....Draft spurs marriage rush....Wallace hailed in Des Moines....Five dead in water tank crash....Harvest Moon Ball....Packers top All-Stars ....Auto drivers stage show at World's Fair.

Consent Decree Hit by Managers In West Virginia

The West Virginia Managers' Association voted unanimously against the proposed consent decree in its present form, at the unit's sixth annual convention last week at White Sulphur Springs in that state.

Kuykendall is Speaker

Highlight of the meeting was a talk by Edward Kuykendall, president of the Motion Picture Theatre Owners of America, on the Government's anti-trust suit in New York, the consent decree negotiations, and questions of importance to exhibition.

J. C. Shanklin, of Ronceverte, West Virginia, presided, in the absence of S. J. Hyman, of Huntington.

Mr. Hyman was re-elected president, and Mr. Shanklin and W. H. Holt elected secretary and treasurer, respectively. Other officers elected were: Mrs. P. Thomas, G. W. Talbot, N. B. Carskadon, L. E. Rogers, R. W. Phelan, Mrs. C. P. Church, vice-presidents; Mrs. Church, northern chairman of the membership committee, and Milton Levine, southern chairman; and Lester Rosenfeld, chairman of the entertainment and reception committee.

Climax of the convention was a banquet Wednesday evening, August 28th, with, as principal speakers, the Governor of the state, Homer Holt; Boone Dawson, mayor of Charleston; Mr. Kuykendall, and Abe Hyman of Huntington.

About 150 attended.

South African Building Boom

South Africa is a market in which business is so good that there has been no reason to restrict the export of currency and in which building of theatres is proceeding at an unprecedented pace—approximately 30 having been built at a cost of $3,500,000 in the past two and one-half years. It was so described Tuesday in New York City by Otto W. Bolle, managing director in that territory for Twentieth Century-Fox. Mr. Bolle had arrived from Johannesburg, his headquarters, and was reached at the company's New York home office.

Product Guaranteed

He noted that the building boom had occurred since the opening of the company's Johannesburg office, but said that Twentieth Century-Fox had no financial interest in the new theatres. However, it guarantees the new houses a flow of product. In Cape Town and the Pretoria areas three more theatres are being constructed, and two more are planned in Rhodesia, he said. Ten other theatres are expected to be built, and these will complete the present building program and also exhaust new theatre possibilities in the South African field, Mr. Bolle thinks.

United Artists, too, is selling to the new theatres, he noted, adding that product of other companies is generally under contract to the huge I. V. Schlesinger circuit.

Theatre business is normal, with American and British pictures used only, he said.

First run theatres generally have one show per evening, and admissions ranging from 35 cents to $1, he said.

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GEORGE ZUCCO · TOM TYLER

Original story by Griffin Jay
Screenplay by MAXWELL SHANE and GRIFFIN JAY
Directed by CHRISTY CABANNE
Associate Producer: BEN PIVAR

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... RETURN? IS THERE ... DEA...? SEE A ... REVEALED!

THE

A UNIVERSAL PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hired Wife

(Universal)

Matrimonial Comedy

Talent whose names add up to a total taxing the capacity of any showman's marquee is displayed here in a comedy that kept ripples of laughter breaking over the audience attending its preview in Hollywood, punctuated with snorts, chortles and guffaws when emphasis fell upon Robert Benchley asleep, snoring, mumbling lines, foozling gestures. It is a comedy of matrimony and business, situation and circumstances, a story of today and New York and with no purpose save to amuse.

Rosalind Russell is seen as secretary to a cement manufacturer played by Brian Aherne, who fancies himself in love with a model portrayed by Virginia Bruce. Benchley is cast as the lawyer who counsels him to a marriage of convenience, and John Carroll entertains as a South American who furnishes a fourth corner of the triangle. Complications which confound all parties in their attempts to arrive at settlement of their problems are of the sort to be expected, but the pattern of their occurrence is not.

Direction by William A. Seiter avoids routine, combines momentum and clarity. Richard Connell and Gladys Lehman attained, in their screen play based on a story by George Becks, a maximum of humor per situation and sequence. Glenn Tryon's production rates praise for roundedness and point. Art director Jack Otterson furnished a mounting setting off to advantage the work of all concerned.

Previewed at the Pantages Theatre, Hollywood, where it was received with enthusiasm.—WILLIAM R. WEAVER.

Produced and distributed by Universal Pictures. Director, William Seiter. Associate producer, Glenn Tryon. Screen play, Richard Connell and Gladys Lehman. Original story, George Beck. Cameraman, Milton Krasner. Art director, Jack Otterson. Costumes, Irene and Vera West. Film editor, Milton Carruth. Sound supervision, Bernard B. Brown. Sound recorder, William Hedgecock. Assistant director, Vaughn Paul. Unity publicity writer, Dan Thomas. P.C.A. Certificate No. 6604. Release date, September 13, 1940. Running time, when seen in Hollywood. 96 minutes. General audience classification.

CAST

Kendal Browning	Rosalind Russell
Stephen Dexter	Brian Aherne
Phyllis Walden	Virginia Bruce
Roger Van Horn	Robert Benchley
Jose	John Carroll
William	Hobard Cavanaugh
McNabb	Richard Lane
Mumford	William Davidson

Stranger On the Third Floor

(RKO Radio)

Murder Melodrama

Producer Lee Marcus, director Boris Ingster and author Frank Partos departed from routine in treatment of this melodrama, combining with the account of two murders in today's New York City the techniques of suspense and thrill first experienced by American theatregoers in 1921 when "The Cabinet of Dr. Caligari" made newspaper and magazine copy, stirred discussion and drew money into the box offices. Here are employed the camera effects, accompanied this time by sound effects, which gave that attraction its novelty. Elaboration upon the point of novelty by exhibitors exploiting the picture appears indicated.

Opening with a reporter testifying against a man he has seen fleeing the scene of a murder, the story follows the reporter, after the accused has been convicted, to his rooming-house and into a set of circumstances paralleling those on which the conviction has been obtained. This time, however, suspicion points to the reporter, who, before reporting the second murder, experiences in a dream the events—prosecution, defense, conviction, etc.—which he knows will follow. It is in the presentation of this dream that the picture uses the techniques mentioned above.

John McGuire, as the reporter, has the principal role, Peter Lorre, starred in the billing, appearing as the maniac guilty of both murders. Margaret Tallichet plays the reporter's sweetheart.

Previewed at studio.—W. R. W.

Produced and distributed by RKO-Radio. Producer, Lee Marcus. Director, Boris Ingster. Story and screen play by Frank Partos. Photographed by Nicholas Musuraca. Edited by Harry Marker. P.C.A. certificate No. 6407. Release date, Aug. 16, 1940. Running time, when seen at studio, 62 minutes. General audience classification.

CAST

Stranger	Peter Lorre
Michael	John McGuire
Jane	Margaret Tallichet
District Attorney	Charles Waldron
Joe Briggs,	Elisha Cook, Jr.
Meng	Charles Halton
Mrs. Kane	Ethel Griffes
Martin	Cliff Clark
Judge	Oscar O'Shea
Defense Attorney	Alec Craig
Police Surgeon	Otto Hoffman

No Time for Comedy

(Warners)

Sophisticated Comedy

Titled for a stage play which made a reputation on Broadway, this is a comedy of situation and dialogue founded on a spirit of iconoclasm. The plot has to do with the experiences of a youth from Minnesota, who, upon attaining fame as a playwright in New York, becomes involved in the writing of a "drama with a message" and alienates for a time the affections of his wife. The play fails, the woman who has been his "inspiration" gives him up and reconciliation with his mate follows.

James Stewart and Rosalind Russell as playwright and wife are the center of interest with Genevieve Tobin, Charles Ruggles, Allyn Joslyn, Clarence Kolm and Louise Beavers leading the support.

Julius Philip Epstein, whose writings for Warners include the "Four Daughters" sequence of hits, adapted the stage play by S. N. Behrman. William Keighley directed with comedy values emphasized, Robert Lord served Hal B. Wallis as associate producer.

Designed for adult consumption, the film jibes at small towns, writers who think they have "messages," misguided patronesses of the arts, Hollywood, and to some extent at the institution of marriage.

Previewed at Warners Hollywood Theatre to an audience of press, professional and paying patrons, who found it highly amusing.—V. K.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Executive producer, Hal B. Wallis. Associate producer, Robert Lord. Director, William Keighley. Screen play, Julius J. and Philip G. Epstein. From the stage play by S. N. Behrman. Assistant director, Frank Heath. Director of photography, Ernie Haller. Art director, John Hughes. Film editor, Owen Marks. Soundman, Stanley Jones. Gowns, Orry-Kelly. Makeup, Perc Westmore. Musical director, Leo F. Forbstein. P.C.A. Certificate No. 6279. Release date, September 14, 1940. Running time, when seen in Hollywood, 99 minutes. Adult audience classification.

CAST

Gaylord Esterbrook	James Stewart
Linda Esterbrook	Rosalind Russell
Philo Swift	Charles Ruggles
Amanda Swift	Genevieve Tobin
Clementine	Louise Travers
Morgan Carrel	Allyn Joslyn
Richard Benson	Clarence Kolb
Robert	Robert Greig
Jim	J. M. Kerrigan
Frank	Lawrence Grosmith
Desk Sergeant	Robert O'Connor
Doorman	Herbert Haywood
Cab Driver	Frank Faylen
Sergeant	James Burke
Sweeney	Edgar Dearing
Actor	Herbert Anderson

The Leatherpushers

(Universal)

Comedy-Melodrama

"The Leatherpushers" is the first of the 1940-41 series of melodramas starring Richard Arlen and Andy Devine, and was considered by the preview audience as the best of this Universal group. It is loaded with laughs and action against a background of attempts to break up a ring of fight-fixers.

Contributing most of the comedy is Shemp Howard, as one of a group of "slug nutty" exboxers, whose pantomiming is one of the attractions of the film. Astrid Allwyn, as the girl sports reporter interested in continuing her father's rehabilitation camp for broken-down fighters; Douglas Fowley, Charles D. Brown, Horace MacMahon, Charles Lane, Wade Boteler, George Lloyd, Eddie Gribbon, Frank Mitchell, Reed Kilpatrick and Ben Alexander complete the cast.

John Rawlins dispatched the directorial assignment with conciseness. Ben Pivar was associate producer, with Larry Rhine, Ben Chapman and Maxwell Shane contributing the screenplay.

Previewed at the RKO Hillstreet Theatre, Los Angeles, to a most enthusiastic audience.—V. K.

Produced and distributed by Universal. Associate producer, Ben Pivar. Directed by John Rawlins. Screenplay by Larry Rhine, Ben Chapman, and Maxwell Shane. Photographed by Stanley Cortez. Art director, Jack Otterson. Associate, Ralph M. DeLacy. Edited by Arthur Hilton. Musical director, H. J Salter. P. C. A. Certificate No. 6374. Running time, when seen in Los Angeles, 64 minutes. Release date, Sept. 13, 1940. General audience classification.

CAST

Dick	Richard Arlen
Andy	Andy Devine
Pat	Astrid Allywyn
Slick	Douglas Fowley
Stevens	Charles D. Brown
Slugger	Shemp Howard
Sailor	Horace MacMahon
Mitchell	Charles Lane
Commissioner	Wade Boteler
Joe	George Lloyd
Pete	Eddie Gribbon
Gorgan's Manager	Frank Mitchell
Commentator	Reed Kilpatrick
Announcer	Ben Alexander

I Want a Divorce

(Paramount)

Comedy-Drama

Listeners to the radio-program from which this picture takes its title and after which the story is to some extent patterned may be told by showmen that it is indeed the kind of picture they expect, but that isn't all there is to tell them, and the others. It is to be told them that this picture presents Joan Blondell and Dick Powell as co-stars after an inactivity of some duration, that the picture makes in terms of drama a case against divorce as a solution of married people's problems, and that it accomplishes this with more footage devoted to comedy than to drama, more laughs than tears, and without lecturing.

The story, an original by Adela Rogers St. Johns adapted by Frank Butler, deals with the affairs of six adults, some related and all acquainted, who find matrimony difficult. The film opens with the divorce of one couple, consequences of which are unhappiness and suicide for the wife, remarriage for the husband. Later on a second couple take their troubles to the judge, who gives the husband his freedom when evidence discloses that the wife has perjured herself. The principal couple (played by Miss Blondell and Powell) come also to the parting of the ways but reconcile before divorce action is started. The three strands of the story are woven together in such manner as to make, firstly, a narrative of interest, secondly a presentation of the divorce question with both answers available to onlookers but the anti point of view underscored.

Production is by George Arthur and direction by Ralph Murphy.

Previewed at the Paramount theatre, Los Angeles, where press, profession and public laughed heartily during the first two-thirds of the picture, in which comedy predominates, hushed into silence for the dramatic section preceding the ending and roundly applauded the finale.—W. R. W.

Produced and distributed by Paramount. Producer, George Arthur. Director, Ralph Murphy. Screen play by Frank Butler. Story by Adela Rogers St. Johns. Photographed by Ted Tetzlaff. Edited by LeRoy Stone. P. C. A. certificate No. 6220. Release date, Sept. 20, 1940. Running time, when seen in Los Angeles, 90 minutes. General audience classification.

CAST

Geraldine (Jerry) Brokaw.....Joan Blondell
Alan MacNally.....Dick Powell
Wanda Holland.....Gloria Dickson
Jeff Gilman.....Frank Fay
Grandma Brokaw.....Jessie Ralph
Grandpa Brokaw.....Harry Davenport
David Holland, Sr.....Conrad Nagel
David Holland, Jr.....Mickey Kuhn
"Peppy" Gilman.....Dorothy Burgess
Erskine Brandon.....Sidney Blackmer
Celestine .....Louise Beavers

Colorado

(Republic)

Western

An episode in Colorado in the days of the Civil War is enacted by Roy Rogers and supporting cast here, marking another in the series of this popular western star. Brother against brother is the theme, the one being an officer in the military intelligence department of the Union Army, the other an active supporter of the Southern cause masquerading in the uniform of blue.

Regardless of the occasional appearance of a uniform "Colorado" is distinctly a western and not a war picture. General Grant assigns "Lieut. Jerry Burke" (Rogers) to end an Indian uprising in the state where the Columbine grows. Once there the lieutenant, with carte blanche authority, takes over.

George "Gabby" Hayes continues with the series, activating most of the comedy dialogue and situations. The girl in the case is Pauline Moore and the brother, of southern sympathies, "Captain Mason," is played by Milburn Stone. Rogers, also, sings a couple of songs.

"Lieut. Burke" is naturally loath to report on his brother who is playing an important role in the underground movement, which has for its purpose the keeping of a large cavalry detachment fighting the Indians instead of the Confederate Army.

A chase is begun over plains and mountains interrupted by intermittent fighting that ends in the desert as "Burke" finally catches up to his brother, who is killed by another member of the posse while trying to escape.

Reviewed in a projection room in New York. —Paul C. Mooney, Jr.

Produced and distributed by Republic. Associate producer-director, Joseph Kane. Screen play by Louis Stevens and Harrison Jacobs. Production manager, Al Wilson. Photographed by Jack Marta. Editor, Edward Mann. Musical director, Cy Feuer. P. C. A. Certificate No. 6525. Running time, 57 minutes. Release date, September 15, 1940. General audience classification.

CAST

Jerry Burke.....Roy Rogers
Gabby .....George "Gabby" Hayes
Lylah Sanford .....Pauline Moore
Captain Mason.....Milburn Stone
Etta Mae.....Maude Eburne
Jim Macklin.....Arthur Loft
Weaver.....Hal Taliaferro
Sam.....Vester Pegg
Sheriff Harkins .....Fred Burns
Sanford.....Lloyd Ingraham

Argentine Nights

(Universal)

Musical Comedy

If there be truth in the contention that today's audiences want gaiety, song, dance and humor in their pictures, then this film is tailored to taste. Offering the Ritz Brothers in the brand of entertainment they made their fame with, the Andrews Sisters of radio in a kind to match it plus vocalizing popularized via the air-lines, the production is crammed with songs and dances, gags and girls, and executed with speed, point, and no waiting for laughs.

The story opens in New York City with the Ritz trio, as directors of Colossal Ideas, Inc., facing an assemblage of creditors, grouped by state *a la political* convention, and trying to sell them the idea of backing a girls' band, which performs forthwith, followed by the girls' trio. Failing, the boys glee, with band and trio, to the Argentine, where many things happen, many more gags are told and acted, many songs and dances performed. None of it makes sense or is intended to, but much of it makes laughter.

Showmen exploiting the film have a number of sales-points in addition to those indicated above. Constance Moore, who plays the feminine lead, is the young lady recently publicized as the all-American girl by verdict of some magazine-cover artists. George Reeves, seen opposite her and also singing, played one of the twins in "GWTW." The Andrews Sisters are known in radio as the trio which introduced "Bei Mir Bist Du Schoen," "Well All Right," "Hold Tight" and other hit-paraders.

Ken Goldsmith, producer, Albert S. Rogell, director, and their many writers, appear to have had in mind one objective—to pack into one film a maximum of mirth, music, fun and foolishness. That, according to the advices reaching Hollywood from the field of late, is what the customers have been shopping for.

Previewed at the RKO-Hillstreet theatre, downtown Los Angeles, where it kept a mixed audience laughing contentedly and sent it out humming the score.—W. R. W.

Produced and distributed by Universal. Associate producer, Ken Goldsmith. Director, Albert S. Rogell. Screen play by Arthur T. Horman, Ray Golden and Sid Kuller. Story by J. Robert Bren and Gladys Atwater. Three songs by Sammy Cahn and Saul Chaplin, three by Sid Kuller, Ray Golden and Hal Horne, two by Don Raye, Hughie Prince and Vic Schoen and another by Schoen individually. Art direction by Jack Otterson. Photographed by Elwood Bredell. Edited by Frank Gross. P.C.A. certificate No. 6544. Release date, Sept. 6, 1940. Running time, when seen in Los Angeles, 80 minutes. General audience patronage.

CAST

Al, Harry, Jimmy .....The Ritz Brothers
Maxene, Patty, La Verne .....The Andrews Sisters
Bonnie Brooks.....Constance Moore
Eduardo .....George Reeves
Peggy .....Peggy Moran
Linda .....Anne Nagel

Crook's Tour

(British National-Anglo American)

Espionage Comedy

Despite the probability that wartime audiences prefer escapist entertainment, the producers of this latest variation on the espionage formula apparently are loyal to the more ancient cliches. Fortunately there is another angle of appeal for home audiences in that the film is adapted from a radio serial, and features in the lead roels the impeccable Basil Radford-Naunton Wayne duo as the now traditional Charters and Caldicott. Abroad, however, the film, which sedulously avoids brilliance, has to stand the difficult test beside a small army of other spy subjects. The native leg-pulling at the expense of the true blue cricketing Britisher, however, suggests an exploitation angle.

Background of the adventure is pre-war Europe and the Near East and the adventures themselves involve the travelling Britishers in a German plot to blow up the Iran pipe line. There is blonde and beauteous cabaret singer—naturally a secret agent in disguise—a gramaphone record with some sabotage plans on it—and a Disneyesque Schloss wherein the victims are imprisoned and made to face a firing squad. Of course, it is not really meant to be taken seriously and even the "execution" is with blank cartridges and a waiting car. The Arabian Desert—with a public school sheik—Bagdad, Istanbul and Buda-Pesth are the backcloths.

Radford and Wayne are of course delicious in their nonchalant dignity and there are one or two gay encounters, but the situations and dialogue seldom do justice to the players. Greta Gynt supplies pulchritude and Cyril Gardner, as the German agent, sinister action.

A trade show audience, more than liberally sprinkled with women, laughed quite consistently if seldom inelegantly.—Aubrey Flanagan.

Anglo-American Film Corporation. A John Baxter production. Directed by John Baxter. Produced by John Corfield. Original story by John Watt and Max Kester. Photography, James Wilson. Settings, Duncan Sutherland. Recording, Harold King. Editing, Michael C. Chorlton. Technical supervision, Lance Comfort. Music, Kennedy Russell. Production management, Wallace Orton. Running time, 82 minutes. General audience classification.

CAST

Charters .....Basil Radford
Caldicott.....Naunton Wayne
Le Palermo ..... Greta Gynt
Sheik ..... Charles Oliver
Rossenger ..... Gordon McLeod
Ali ..... Abraham Sofaer
Klacken ..... Bernerd Rebel
K. 7 ..... Cyril Gardner
Hotel manager.....Leo de Pokorny
Waiter ..... Morris Harvey
Edith Charters.....Noel Hood

Schubert's Serenade

(Arthur Ziehm, Inc.)

Love Life of a Musician

Obviously the chief merit of this production stems from the musical reputation of Schubert and his works which are scattered through the film and which include excerpts from "Ave Maria," "Waltz of Yearning," "Impatience," "Winter Journey," "Moment Musical," 'The Rosamonde Ballet" and 'The Unfinished Symphony." However, audiences more concert than cinema conscious, may resent the haphazard and sliced presentation of the master's melodic gems.

The three principal parts are acted by Lilian Harvey as the romantic inspiration, Louis Jouvet in the role of a chief admirer of Miss Harvey and Bernard Lancret in the title role.

The romantic rondelay, part fact and part fiction, locates Schubert in his mid twenties. Due to his love affair with "Margaret Brenton," an English dancer who has earned for herself a notorious reputation due to some publicity seeking stunts, the composer becomes fertile with smash musical compositions. However, the amorous arrangement comes to an unhappy ending when the lovers are forced to

(*Continued on page* 44)

RIGHT UP THE

OLD BOX OFFICE!

***It's* LAUGH-POWER *plus* NAME-POWER**
***to make* TICKET-SELLING POWER!**

It's *This* season's comedy hit!
It's *This* year's MONEY show!

FROM UNIVERSAL
FOR IMMEDIATE DATING!











UNIVERSAL *presents*

ROSALIND RUSSELL ★ BRIAN AHERNE
★ VIRGINIA BRUCE

in

Hired Wife

with

ROBERT ★BENCHLEY **JOHN ★CARROLL**
Hobart CAVANAUGH **Richard LANE**

Produced and Directed by **WILLIAM A. SEITER**

Based on an Original Story by George Beck
Screenplay by RICHARD CONNELL, GLADYS LEHMAN
Associate Producer· GLENN TRYON

NATIONAL RELEASE
SEPT. 13th

REVIEWS OF FEATURES AND SHORTS

(*Continued from page* 41)

separate because of the scandal created by their mode of living. "Margaret" exits tearfully while Schubert is left with his romantic reveries. English titles adequately translate the original French dialogue.

Previewed at a special showing in New York. —JOSEPH F. COUGHLIN.

Produced by F. T. Films. Distributed in the United States by Arthur Ziehm, Inc. Director, Jean Boyer. Music by Franz Schubert. Screen play, J. Companez and Ernest Neuville. Dialogue, Pierre Wolff. English titles, Martin J. Lewis and Harold S. Neuberger. Photography, Boris Kaufmann. Settings, Wakhevitch and Colasson. Incidental music, Paul Abraham. Lyrics, Ernest Neuville. No P.C.A. Certificate number. Release date, September 3, 1940. Running time, 90 minutes. Adult audience classification.

CAST

Margaret Brenton.....Lilian Harvey
Baron Hartmann.....Louis Jouvet
Franz Schubert.....Bernard Lancret
Vogl, his friend.....Marcel Vallee
Haslinger, publisher.....Alexandre Rignault
Schwindt, impresario.....Felix Oudart
Prince Metternich.....Pierre Maghier
Beethoven.....Auguste Boverio

The Range Busters

(Monogram)

Western Melodrama

George W. Weeks' first undertaking in the field of production is a western outnumbering any since the Hart-Mix era in shots fired, in miles covered on horseback, fist fights and desperadoes put to flight. It also surpasses most westerns of 1940 in strength of plot, plausibility of story and logic of conclusion. Offered as the first of a series, it gives promise of adding to the stock in trade of showmen featuring westerns a sequence of films qualified to give account of themselves in any company.

Interest centers about Crash Corrigan, John King and Max Terhune, whose character names correspond to their own, enacting a trio of cowboys arriving to find out the identity of a supposed ghost accountable for a series of murders on a ranch by a girl. After complications and adventures differing from routine, they solve the mystery and ride away to other adventures. Screen play by John Rathnell and direction by Roy Luby give the production fascination and action of the kinds required by followers of westerns.

Previewed at the studio.—W. R. W.

Produced and released by Monogram. Producer, George W. Weeks. Associate producer, Anna Bell Ward. Director, Roy Luby. Photographed by Edward Linden. Sound by Glen Glenn. Screenplay by John Rathmell. Film editor, Roy Claire, P. C. A. No. 6528. Running time when seen in Hollywood, 56 minutes. Release date not set. General audience classification.

CAST

Crash.....Ray Corrigan
Dusty.....John King
Alibi.....Max Terhune
Carol.....Luana Walters
Torrence.....Leroy Mason
Uncle Rolf.....Earle Hodgins
Doc Stengle.....Frank LaRue

SHORT PRODUCT

Screen Snapshots, No. 10

(Columbia)

Screen Sightseeing

Under the jovial but none too energetic sponsorship of Jack Oakie, who is supposed to conduct this newest screen sightseeing excursion but who never leaves the comfortable confines of his own backyard, the spectator drops in for a look at Basil Rathbone at a fencing lesson, visits a charitable benefit to peek at some screen personalities entering into the carnival spirit of the occasion and listens and sees James Newill sing an aria from "Rigoletto" on one of his radio broadcasts. Mr. Newill's vocal performance is the highlight of the screen trip which the good humored joshing of Mr. Oakie makes newsy and intimate.—Running time, 9½ minutes.

The Timid Pup

(Columbia)

Color Cartoon

This color cartoon is all about the carefree rompings of a pup and a neighboring kitten. While the respective animal parents of the pair manifest their adult animosity for each other, the offsprings pursue their innocent way. The youthful play of the tiny canine and his kitty pal brings them to a vegetable store and the encounter reduces the establishment into a state of havoc. The parents take the rap from the angry proprietor but they transfer the punishment to the pup and the kitten through the means of well placed and well intentioned spankings. Children should find the frisky antics of the pup and the kitten cute and amusing.—Running time, 7½ minutes.

Wimmin Hadn't Oughta Drive

(Fleischer-Paramount)

Popeye Cartoon

Here Popeye attempts to teach Olive Oyl how to drive with resultant comic complications. Olive is the sort that watches everything but the road so Popeye is kept busy preventing smash-ups. Finally Popeye is bounced out of the car and Olive heads up a winding road that ends at a precipice. The can of spinach comes to hand, Popeye downs it at a gulp and dashes madly to the rescue. Running time, 7 minutes.

Malibu Beach Party

(Vitaphone)

Merry Melody

Produced by Leon Schlesinger this cartoon in color is a satire on a typical Hollywood beach party. Jack Benny invites actors and actresses to his beach house giving the subject ample opportunity to exaggerate the individualities of a few of the stars. Besides Benny such film and radio personalities as Mary Livingstone, Jimmy Cagney, George Raft, Phil Harris, Eddie "Rochester" Anderson and many more, are represented. The subject ends with Jack giving one of his famous violin solos and everyone sneaking away from the party. An amusing Merry Melody cartoon.—Running time, 7 minutes.

Service With the Colors

(Vitaphone)

Patriotic Subject

This is the first of the new series of patriotic subjects to be produced by the company concerning military preparedness and depicting the operations of the governments armed forces. Army life is shown here from the first steps of a recruit being taught the fundamentals of military training to the polished soldier drilled in precision. Filmed at the Presidio in San Francisco with the cooperation of the United States Army, the cast includes Robert Armstrong, William Lundigan, Henry O'Neill and William Orr. The subject, photographed in color, is an interesting revelation of army training and routine.—Running time, 20 minutes.

The Capital City, Washington, D. C.

(Metro-Goldwyn-Mayer)

FitzPatrick Traveltalk

From the top of the Washington Monument is seen a panorama of Washington including the Potomac river, the boundary line between the Capital and the State of Virginia in this study of the architectural design of the city created by Pierre L'Enfant, French architect and military engineer who served under George Washington. Such buildings as the White House, the executive mansion of the President, the National Archives Building where the government's important documents are kept. Union Station, the United States Supreme Court, the Smithsonian Institute, the various embassies housing delegates from more than fifty countries, the Ford theatre where Lincoln was assassinated, and, of course, the national Capitol are depicted in detail.—Running time, 9 minutes.

Romeo in Rhythm

(Metro-Goldwyn-Mayer)

Color Cartoon

Hugh Harman has taken the story of unrequited love by William Shakespeare and through the medium of the Black Crow Opera Company presents Romeo and Juliet. In this the crows present a swing version of the Shakespearean play but with numerous interruptions from the milkman, an expedition in search of Dr. Livingston and others. In an effort to find seclusion for their romantic escapades the two crows try the subway, Coney Island, a fish bowl and other spots but without success. An amusing cartoon.—Running time, eight minutes.

Good Bad Boys

(Metro-Goldwyn-Mayer)

Our Gang Comedy

When Alfalfa is wrongly accused of stealing fruit from a nearby market he organizes Our Gang as another Jesse James mob. Spanky, a bit dubious about the profitable and social aspects of the business has them rob a house for which he has been paid to remove some junk. Returning to the hideout with the loot the boys run afoul of a bank robber and the police, and they, with the robber, give themselves up. In Juvenile Court Spanky explains the situation and they are freed with a slight reprimand.—Running time, 11 minutes.

Fireman, Save My Choo-Choo

(Columbia)

Andy Clyde Comedy

Andy Clyde inherits a railroad old enough to be about the first line laid in this country. After locating the one and only train, which has been missing for two weeks, Andy is ordered by the railroad commissioner to race his iron horse against a bus line to determine which should be awarded the franchise. The match is run off humorously and excitingly. The bus and its owner run afoul of a bee hive, while Andy crosses the line the winner. However, the fadeout announcement indicates that the franchise has been turned over to an airline. The railroad-bus marathon is the highlight of the comic moments, particularly the sequences wherein Andy unknowingly uses rockets for boiler fuel.—Running time, 18 minutes.

Paramount's

"RHYTHM ON THE RIVER"

TOPS

"ROAD TO SINGAPORE"

BING CROSBY

MARY MARTIN

OSCAR LEVANT

BING CROSBY

DOROTHY LAMOUR

BOB HOPE

"Rhythm on the River", Paramount's first big musical show for 1940-41 tops last season's ace moneymaker, "Road to Singapore" in eight key city engagements!

Paramount Pictures

Paramount's

"RHYTHM ON THE RIVER"

GIVES N. Y. PARAMOUNT BEST LABOR DAY BUSINESS IN FIVE YEARS...Topping every Crosby picture ever to play that theatre!

AND beats that world-beater "Road to Singapore" in Charlotte, N.C.; Peekskill, N.Y.; Capitol, Wilkes-Barre, Pa.; Majestic, San Antonio, Texas; Rex, Wheeling, W. Va.; Lyceum, Duluth, Minn.; Chicago, Chicago, Ill.



and here's more music to your ears...

All finished and rarin' to go, are "I Want a Divorce"... Sam Wood's best yet, "Rangers of Fortune"... Paramount's sure-clicker football hit, "The Quarterback"... Preston ("McGinty") Sturges' latest "Christmas in July"... so set 'em in, set 'em up — and get set for big business!

LIGHT IS RIGHT... and Paramount's got the best of the light entertainment!

PRINTED IN

189 FILMS ON WAR, PATRIOTISM AND PREPAREDNESS IN YEAR OF CONFLICT

129 Features and 60 Shorts Influenced by Conflict Were Released from Hollywood, London and Paris

by GEORGE SPIRES

This first year of World War II, brought to the screens of American theatres, under direct or indirect influence, 129 features and 60 shorts dealing with war and the troubles of Europe, national defense and preparedness, patriotism and Americanism, dictators and democracies, the armies and the navies and marines, Nazis, Fascists and Communists, spies and refugees and sundry related subjects, besides the topical subjects of the day as depicted in the newsreels.

Most are straightaway enertainment, some are propaganda, some based on fact, some on fiction. Some have been imported—27 features from England, eight from France —the majority are from the studios of Hollywood.

Refraining, at the beginning, from making direct attacks on Nazi Germany because of suggestions by the State Department, desiring strict neutrality, and because of a desire to protect their then comparatively whole European market, the producers of Hollywood and distributors of New York are now pointing in the direction of bars up on anti-Nazi themes.

"Storm" Opens Way

With the release of Metro-Goldwyn-Mayer's "The Mortal Storm," the way was opened for more direct attacks on the Nazi form of government. Following this blast at Hitler, Twentieth Century-Fox released "Four Sons," a remake of a war picture of 1928, changed in time and locale to Czechoslovakia as of 1939. Others along these lines were Twentieth Century-Fox's "The Man I Married," based on the *Liberty* magazine story "I Married a Nazi," Warner Brother's "Secret Army" and the reissue of "Confessions of a Nazi Spy," made more timely by additional sequences inserted midway in the picture showing the Nazi occupation of Austria, Czechoslavakia and, towards the end, headlines and clips depicting the invasion of Finland, Denmark, Norway, Holland and Belgium.

Other companies also have pictures revealing Nazi terrors. Paramount recently released "Mystery Sea Raider" and Columbia's "Mad Men of Europe" was released in June. The latest of the anti-Nazi pictures to be released in this country is "Pastor Hall," an English made production to which James Roosevelt has acquired the American rights and which he is distributing through United Artists. "Pastor Hall" was produced recently in England and is based on an unproduced play by the late German dramatist Ernst Toller which depicts life in a German village before the coming of Nazi stormtroopers and after. Persecutions and life in a concentration camp are shown with violent realism.

Among the new season's product will be Charlie Chaplin's long awaited "The Great Dictator." Chaplin began the actual writing on the story early in 1939 and the production of the picture was started soon after—shooting a reported 500,000 feet of film that will be cut to run about two and one half hours in theatres. In it the comedian plays a dual role of a dictator, ruling under the sign of the double cross, and of a meek and inoffensive barber who is mistaken for the ruler.

Turning from the exposé phase of production, military preparedness is receiving due attention from producers. Warner Brothers is producing a series of shorts in color on this subject. Finished are "Young America Flies," dealing with civilian aviation training; "March On Marines," photographed at the San Diego Marine Base, and "Service With the Colors," a glorification of the infantry filmed at the Presidio at San Francisco. Next on their schedule is "The Tanks Are Coming" which will be made at Fort Knox, Ky., to be followed by "Anchors Aweigh" in which the Navy will cooperate, as have other branches of the government service.

Besides these Warner Brothers has scheduled "You're In the Army Now," a full-length picture dealing with civilian training for Fall production to take advantage of the nation-wide publicity and controversy aroused by the Burke-Wadsworth Conscription Bill now before Congress. Also in preparation at Warner's is "50,000 Fliers," to be based on the President's statement that the national defense looks toward a complement of 50,000 planes.

Preparedness Themes

Metro-Goldwyn-Mayer is currently filming "Flight Command," starring Robert Taylor, Ruth Hussey and Walter Pidgeon, the story concerning naval air training. "Combat Car," also on the company's schedule, deals with the mechanization of the army. Paramount, in keeping in the cycle of military preparedness has scheduled for its 1940-41 season "I Wanted Wings" which will be shot at Randolph Field and which will depict the training of young aviators for the Army. "They Fly Through the Air," adapted from a radio script dealing with the horrors of military bombing has been abandoned, at least temporarily, by Warner Brothers.

Among the hundreds of documentary, commercial and sponsored films being shown at the New York World's Fair are scores of political, war historical and patriotic short subjects and features.

Some of these are, "Better Aircraft in the World of Tomorrow" and "Navy Wings of Gold," being shown at the Aviation Building, and "The Good Neighbor Fleet," illustrating the good neighbor policy between the United States and South American countries, sponsored by the Maritime Commission in the Communications Building.

In the United States Government Building "Land of Liberty" a 35 mm sound production running nearly two hours is being shown. The picture was made from material taken from 125 different motion picture productions and short subjects with additional scenes from newsreels and various other sources of film material. Cecil B. DeMille edited the film and it will be distributed free to educational institutions throughout the United States at the close of the Fair.

March of Time chose for its initial subject of the 1939-40 season "Soldiers With Wings," concerning the preparation and training of aviators for the Army and produced with the cooperation of the United States Army Corp. In previous months, March of Time released "War," "Peace" and "Propaganda" revealing the effects of propaganda on the various peoples of this and other countries. Other subjects released in the past months are "Battle Fleets of England," Newsfront of War," "Crisis in the Pacific," "The Republic of Finland," "Canada at War," "America's Youth—1940," "The Philippines," "U. S. Navy—1940," filmed in cooperation with the United States Naval Department, "Spoils of Conquest," a subject on the Dutch East Indies, and the latest of the series, "Gateway to Panama," showing the potential threat to the Panama Canal should Hitler gain control of the Dutch, French and British possessions in the Caribbean.

"Ramparts" Released

The highlight of March Of Time's releases for the past season was their first full-length feature production "The Ramparts We Watch," already released in many of the key cities.

Schedules for the new season indicate that the present trend toward themes of patriotism, the current situation in this and foreign countries and military preparedness will hold key spots on the production charts.

A list of feature pictures which fall into the category of war and related subjects follows:

ALL AT SEA, British naval comedy, (English) British Lion.

ALL QUIET ON THE WESTERN FRONT, (Reissue) war melodrama, Universal.

AN ENGLISHMAN'S HOME, invasion melodrama (English) Aldwych-UA.

ARIZONA KID, THE, Civil war melodrama, Republic.

ATTACK, war melodrama, Twentieth Century-Fox.

BALALAIKA, Russian revolution, Metro-Goldwyn-Mayer.

BALLOON BUSTER, THE, World War adventure, Metro-Goldwyn-Mayer.

BARRICADE, Chinese war, Twentieth Century-Fox.

BEASTS OF BERLIN, Nazi expose, Producers Pictures.

BEAU GESTE, Foreign Legion melodrama, Paramount.

BETRAYAL, historical espionage romance, (French made) World Pictures.

BRIGGS FAMILY, THE, wartime detective melodrama, (English made) Warners.

BRITISH INTELLIGENCE, spy activities, Warners.

CALLING ALL MARINES, espionage plot, Republic.

CAPTAIN CAUTION, historical naval melodrama, Roach-UA.

CAPTAIN FROM CONNECTICUT, war melodrama, Paramount.

CAPTAIN OF KOERNICK, war melodrama, MGM.

(Listing continued on following page)

PRODUCT SHOWS HISTORY REPEATED

A comparison of product schedules of the present war period with those of World War I shows a striking similarity of themes. For instance, in 1914-18 *there were "The Heart of Maryland," a Civil War melodrama; "Her Boy," a melodrama of conscription and the draft; "The Kaiser—Beast of Berlin" and "The Hun Within," a story of German espionage in the United States.*

Similar pictures now are "Gone With the Wind," a melodrama of the Civil War; "You're in the Army Now," concerning compulsory military training; "Hitler—Beast of Berlin," and "Confessions of a Nazi Spy," revealing spy activities in this country and re-issued by Warners during the past season.

WAR INFLUENCE ON PRODUCT SHOWN

(Continued from preceding page)

CHARLIE CHAN IN PANAMA, spy melodrama, Twentieth Century-Fox.
CHASING TROUBLE, spy melodrama, Monogram.
CITADEL OF SILENCE, Polish-Russian war melodrama, (French) Film Alliance.
CITY IN DARKNESS, pre-war melodrama, Twentieth Century-Fox.
COCKEYED WORLD, THE, U. S. Marine comedy, Warners.
COMBAT CAR, war tank melodrama, Metro-Goldwyn-Mayer.
COME LIVE WITH ME, refugee melodrama, Metro-Goldwyn-Mayer.
CONFESSIONS OF A NAZI SPY, Nazi expose melodrama, Warners.
CONQUEST OF THE AIR, documentary, (English) Korda-UA.
CONSPIRACY, alien melodrama, RKO Radio.

British Studios Active

CONTRABAND, wartime melodrama (English) British National-Anglo American.
CONVOY, naval melodrama, (English) Ealing—A. B. F. D.
CURSE OF THE SWASTIKA, Nazi expose (English) Pathe.
DARK COMMAND, Civil War melodrama, Republic.
DEAD END KIDS ON DRESS PARADE, military training, Warners.
DISPUTED PASSAGE, Chino-Japanese War melodrama, Paramount.
DOUBLE CRIME ON THE MAGINOT LINE, (French) wartime documentary, Tower.
ENEMY AGENT, spy melodrama, Universal.
ENTENTE CORDIALE, Franco-British entente, (French) Concord Films.
ESCAPE, wartime melodrama, Metro-Goldwyn-Mayer.
ESPIONAGE AGENT, spy activities, Warners.
FAMILY OF NATIONS, A, patriotic subject, (English) RKO Radio.
FIFTH COLUMN SQUAD, spy melodrama, (English), Film Alliance.
50,000 FLIERS, war preparations, Warners.
FIGHTING 69TH, THE, World War melodrama, Warners.
FIRST WORLD WAR, documentary, Twentieth Century-Fox.
FLIGHT COMMAND, war melodrama, Metro-Goldwyn-Mayer.
FLORIAN, war melodrama, Metro-Goldwyn-Mayer.
FLOTSAM, war melodrama, United Artists.
FLYING DEUCES, Foreign Legion comedy, RKO Radio.
FOREIGN CORRESPONDENT, war melodrama, United Artists.
FOR FREEDOM, naval documentary, (English) Gainsborough-General Films.
FOUR SONS, Czechoslovakian occupation, Twentieth Century-Fox.
FUGITIVE, THE, wartime melodrama, Universal.
GAY BE OUR LAUGHTER, war melodrama, Paramount.
GESTAPO, Nazi melodrama, (English) Twentieth Century-Fox.
GONE WITH THE WIND, Civil War melodrama, Selznick-MGM.
GREAT DICTATOR, THE, satire on dictatorships, Chaplin-UA.
HE STAYED FOR BREAKFAST, Communist satire, Columbia.
HITLER, THE BEAST OF BERLIN, Nazi expose, Producers Pictures.
HORRORS OF WAR, documentary, Merit Pictures.
IN OLD MONTEREY, Army-cowboy melodrama, Republic.
ISLE OF DESTINY, U. S. Marine melodrama, RKO Radio.
I WANTED WINGS, preparations melodrama, Paramount.
JUAREZ, Mexican political melodrama, Warners.

BUSINESS AS USUAL DURING AIR RAIDS

Despite constant bombings day and night British cinemas remain open for their normal programs. Intermittent warnings, however, necessarily are affecting trade and grosses are far below the lowest summer conditions. In London's West End attendance virtually ceases at dusk although the houses remain open. Suburban provincial conditions are variable. In some areas matinee attendances compensate for depleted evening business but the majority of theatres show a slump.

Although several theatres have been hit by bombs there have been no casualties. Where the raid warnings sound during a show only a few people leave the audience, the majority overstaying the curtain to join in games, charades, community sings and tea parties organized by the managements.

LET GEORGE DO IT!, espionage comedy (English Ealing-A. B. F. D.
LIGHTS OUT IN EUROPE, documentary, Kline-Mayer Burstyn.
LIGHT THAT FAILED, war melodrama, Paramount.
LION HAS WINGS, THE, war documentary, (English made), Korda-UA.
LOST BATTALION, THE, war melodrama, Warners.
LOST ON THE WESTERN FRONT, post-war melodrama, (English) World.
MAD EMPRESS, THE, historical melodrama, Warners.
MAD MEN OF EUROPE, dictatorship expose, (English) Columbia.
MAN FROM DAKOTA, THE, Civil War melodrama, Metro-Goldwyn-Mayer.
MAN I MARRIED, THE, Nazi expose, Twentieth Century-Fox.
MARINES FLY HIGH, THE, military melodrama, RKO Radio.
MARSEILLAISE, French Revolution, (French) World Pictures.

"Mein Kampf" Produced

MEIN KAMPF, MY CRIMES, Hitler biography, (English) Associated British.
MIDDLE WATCH, THE, English naval comedy, (English) Associated British.
MILITARY ACADEMY, military training, Columbia.
MISS WHEELWRIGHT DISCOVERS AMERICA, patriotic subject, Warners.
MORTAL STORM, THE, Nazi expose, Metro-Goldwyn-Mayer.
MURDER IN THE AIR, spy melodrama, Warners.
MY SON, MY SON, war melodrama, Small-UA.
MYSTERY SEA RAIDER, Nazi navy melodrama, Paramount.
NINOTCHKA, Russian satire, Metro-Goldwyn-Mayer.
NORTH SEA PATROL, naval melodrama, (English) Alliance Films of the U. S.
NURSE EDITH CAVELL, war nurse melodrama, (English) RKO Radio.
OCTAVE OF JEALOUSY, war charity film (English) Wilcox-RKO Radio.
OKLAHOMA RENEGADES, government resettlement, Republic.
PACK UP YOUR TROUBLES, war comedy, Twentieth Century-Fox.
PASSPORT TO ALCATRAZ, spy melodrama, Columbia.
PASTOR HALL, Nazi persecution (English) Roosevelt-UA.
PHANTOM RAIDERS, naval melodrama, Metro-Goldwyn-Mayer.
QUEEN OF DESTINY, Victorian political melodrama, (English) RKO Radio.
RAMPARTS WE WATCH, war documentary, March of Time-RKO Radio.
REAL GLORY, THE, Philippine insurrection, Goldwyn-UA.
ROAD BACK, THE (reissue), war melodrama, Universal.
ROAD TO GLORY (Reissue), war melodrama, Twentieth Century-Fox.
SABOTAGE, spy activities, Republic.
SAILOR'S LADY, naval comedy, Twentieth Century-Fox.
SECRET ARMY, THE, spy melodrama, Warners.
SHIPYARD SALLY, patriotic comedy, (English) Twentieth Century-Fox.
SHE GOES TO WAR (reissue), war melodrama, Leichter.
SIXTH COLUMN, spy hunters, Republic.
SKELETON ON HORSEBACK, anti-war melodrama, C. L. Import Co.
SKI PATROL, war melodrama, Universal.
SKY PATROL, spy melodrama, Monogram.
SOMEWHERE I'LL FIND YOU, war correspondents melodrama, Metro-Goldwyn-Mayer.
SON OF THE NAVY, naval romance, Monogram.
SPAIN IN ARMS, documentary, Film Facts.

Spy Stories Prominent

SPIES OF THE AIR, spy melodrama (English) Film Alliance.
SPY FOR A DAY, espionage comedy, (English) Two Cities-Paramount.
SPY IN BLACK, spy melodrama, (English) Columbia.
TELEVISION SPY, espionage comedy, Paramount.
TEN DAYS IN PARIS, spy story, (English) Columbia.
THAT THEY MAY LIVE, war story, (French) Mayer Burstyn.
THEY MADE HER A SPY, spy melodrama, RKO Radio.
THREE FACES WEST, refugee melodrama, Republic.
THUNDER AFLOAT, wartime naval melodrama, Metro-Goldwyn-Mayer.
THUNDER OVER PARIS, war melodrama, (French).
TORPEDO RAIDER, maritime melodrama, Monogram.
TRAITOR SPY, spy melodrama, (English) Rialto-Pathe.
20,000 MEN A YEAR, air training, Twentieth Century-Fox.
U-BOAT, maritime melodrama, Columbia.
ULTIMATUM, pre-war melodrama, (French), Hoffberg.
UNCENSORED, war melodrama, Twentieth Century-Fox.
WAR ANGELS, war melodrama, Screencraft.
WATERLOO BRIDGE, wartime melodrama, Metro-Goldwyn-Mayer.
WOMEN IN WAR, war melodrama, Republic.
YOUNG MAN'S FANCY, Victorian melodrama, (English) CAPAD.
YOU'RE IN THE ARMY NOW, army training, Warners.

Theatreman Gets War Medal

R. D. Pratt, of the Savoy Theatre, in Acton, England, last week received the Distinguished Conduct Medal, for gallantry during the withdrawal, from France, of the Princess Louise Kensington Regiment.

Paramount Signs with Donenfeld for Series

Paramount has completed negotiations with Harry Donenfeld, president of Superman, Inc., for the production of another series of short subject cartoons which will be produced by the Fleischer Studios, Russell Holman, head of the short subject department, said this week.

The Superman character has received national recognition through wide magazine distribution, radio programs and syndicated newspaper material. The Superman *Magazine,* which is published bi-monthly, has a circulation of more than 1,000,000, according to the announcement. McClure Newspaper Syndicate now services 182 newspapers with the Superman cartoon strip. Superman is also merchandised in various novelties by more than 21 authorized licensees.

Yorke Joins Goldwyn In Publicity Post

Gabe Yorke on Friday, August 30th, joined Samuel Goldwyn Productions as director of advertising and publicity. His first act was to charter three planes from American Airlines to transport Samuel Goldwyn, Gary Cooper and other stars, and the press to Fort Worth for the premiere of "The Westerner," September 19th. Following the celebration the party will fly to Dallas where a similar fete has been arranged for the following day.

Mr. Yorke was formerly head of the advertising advisory council of the Motion Picture Producers and Distributors of America's office in Hollywood. He succeeds Jock Lawrence, who resigned last week.

RKO "Paradise" Winners

The winners in the RKO "Escape to Paradise" billings contest, which ended in mid-August, were announced by the company this week. The awards, which are distributed among exchange leaders, among managers, salesmen, officer managers and bookers, were awarded for three groups. Leaders in group one were: Montreal, H. F. Taylor, manager, first, and Cleveland, G. Lefko, manager, second; group two, Albany, B. G. Kranze, manager, first, and Salt Lake City, H. C. Fuller, manager, second; group three, New Orleans, P. M. Baker, manager, first and St. Louis, R. V. Nolan, manager, second.

Pathe, Fox Dividends

The board of directors of the Pathe Film Corp., have declared the regular quarterly dividend of $1.75 per share on the $7.00 convertible preferred stock, payable October 1, 1940 to stockholders on record September 23, 1940. Twentieth Century-Fox board of directors have declared a third quarter dividend of 37½ cents per share on the outstanding preferred stock, payable September 30, 1940 to stockholders on record September 16.

Mohawk Closes Deal

Mohawk Film Corporation reports the closing of a deal with Amerigo Beneficɔ, Variety Film Distributors, New York, to distribute all the former product of Grand National Pictures, Atlantic Pictures and Educational Films throughout the world, excluding the United States of America, its possessions and the Dominion of Canada.

The Old Subscribers' Roll Call

In connection with the preparation of the forthcoming special issue of MOTION PICTURE HERALD commemorating the twenty-fifth anniversary of Martin Quigley's service in the journalism of the screen, a recording of the older subscribers to the publications of the House of QP is being compiled.

MOTION PICTURE HERALD is prideful of the fact that its subscription rolls of today include the names of men who have been identified with the motion picture from the earliest days of organized exhibition—some of whose names were first inscribed on the rolls of *Moving Picture World*, beginning in 1907 and acquired by The Herald in 1928, and *Motion Picture News*, absorbed by The Herald in 1930—all today fused into the institution of MOTION PICTURE HERALD.

It is desired to hear from those older subscribers from such a period as fifteen years ago, on back to the beginning. To make response convenient, a reply coupon is offered:

To the Editor
MOTION PICTURE HERALD
ROCKEFELLER CENTER
NEW YORK

I first subscribed to your journals beginning in .....

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(Theatre Name) (Town and State)

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WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—Had a very good draw the first night but fell off considerable the second. Feature is very good, possibly the best of the series and will please all who enjoyed the others. Plenty of laughs and that's what they seem to want nowadays. Running time, 66 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BULLETS FOR RUSTLERS: Charels Starrett, Lorna Gray—A good western to very ordinary business as the local firemen held their annual field days on that date. Played August 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DURANGO KID: Charles Starrett, Luana Walters, Sons of the Pioneers—We were very happy to see that Columbia has changed the cast a bit in this series of westerns for the new season. We advocate some change in cast for every picture as we believe that it keeps our patrons interested in the series when there is something different in each outside of the story. This is tops in action shows and was well taken here to good business. Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LONE WOLF STRIKES, THE: Warren William, Joan Perry—The "Wolf" certainly struck alright. We didn't make film rental.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—Pictures on this theme, if well done, usually please and this was very well done. A teaser ad along the line such as a pretty girl with two husbands, is one husband too many and both husbands were such swell fellows, seemed to bring some extra patrons. This was doubled with "Haunted Gold," a John Wayne Warner reissue.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TWO FISTED RANGERS: Charles Starrett, Lorna Gray, Sons of the Pioneers—Reasonably good western to a little less than normal business. Played July 27. —C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

First National

FLIGHT ANGELS: Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy, Jane Wyman—A very good picture that pleased everyone. Business was off due to rain. Dennis Morgan and Jane Wyman help Virginia Bruce make it a swell picture. Running time, 74 minutes. Played August 13-14.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

MAN WHO TALKED TOO MUCH, THE: George Brent, Virginia Bruce, Richard Barthelmess, Brenda Marshall—Good melodrama about criminal lawyers which pleased good business on week-end. Running time, 75 minutes. Played August 23-24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RETURN OF DR. X, THE: Wayne Morris, Humphrey Bogart, Rosemary Lane—This was doubled with "Buck Benny Rides Again." It is a good chill and thrill drama. Quite a few who came late asked if they could still see "Dr. X." It's well done, not too scary. I advertised it as the kind of a picture to give one a double dose of goose pimples. I give this part of the credit for the extra business done with this double bill.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford—Pulled far above average and pleased generally, although there were many comments that this was too much like another in the "Hardy" family series. Metro needs to watch this series carefully in the future or it will lose patron appeal. Running time, 87 minutes. Played August 11-13.—M. R. Harrington, Avalon Theatre Clatskanie, Ore. Small town and rural patronage.

ANOTHER THIN MAN: William Powell, Myrna Loy, "Asta," Ruth Hussey, Virginia Grey—Very funny detective story where the plot didn't count. First Powell-Loy picture to go over here. Even the Hardy pictures have cost us money this season. Running time, 102 minutes. Played August 22-24.—S. E. Ramsey, Community Theatre, Carlyle, Saskatchewan, Canada. Rural, small town and summer resort patronage.

> IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
>
> *What the Picture Did for Me*
> MOTION PICTURE HERALD
> Rockefeller Center, New York

CONGO MAISIE: Ann Sothern, John Carroll, Rita Johnson—We passed this up due to bad reports but decided to play it in place of "40 Little Mothers" because Eddie Cantor never had any box office value at our theatre. Our conclusion: we're glad we did. It did an average business and left our audience in smiles and praising Ann Sothern. It isn't as good as "Maisie" was but, if this series is once established, we'll expect Metro to watch their production carefully. Running time, 70 minutes. Played August 15-17.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

DR. KILDARE'S STRANGE CASE: Lew Ayres, Lionel Barrymore, Laraine Day—There will always be the question with a series of pictures, of whether the newly released feature is as good or better than the preceding ones. Nevertheless, this film pleased our audience and they look forward for another. But the pattern of the story and setting has been identical in every film so far. That fact needs some consideration and adjustment or it too will grow stale and lose box office value. Running time, 77 minutes. Played August 8-10.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Bonita Granville, Rita Johnson, Judith Anderson—Remarkably pleased audience reaction to this picture. They were particularly pleased that Cantor didn't sing. Running time, 90 minutes. Played August 8-10.—S. E. Ramsey, Community Theatre, Carlyle, Saskatchewan, Canada. Small town, rural and summer resort patronage.

I TAKE THIS WOMAN: Spencer Tracy, Hedy Lamarr—Tracy does his usual fine job but story did not appeal to our audience. Running time, 97 minutes. Played July 25-27.—S. E. Ramsey, Community Theatre, Carlyle, Saskatchewan, Canada. Small town, rural and summer resort patronage.

JOE AND ETHEL TURP CALL ON THE PRESIDENT: Ann Sothern, William Gargan, Lewis Stone, Walter Brennan—I would class this as an unusually fine picture. It is a change from the usual run of pictures. If you can get them in, it will more than please. The nice summer weather kept some away as we hardly did average business on this.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MAN FROM DAKOTA: Wallace Beery, Dolores Del Rio, John Howard—Not the best of the Beery pictures in comparison with some of his past ones. But, all in all, our audienced seemed pleased. Box office receipts were below that on other Beery films but we've had a box office slump all summer. Running time, 74 minutes. Played August 1-3.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—What a drubbing we took on this one, with patrons walking out, and those who stuck it out complaining plenty. Personally thought it the poorest this team has made, with MacDonald and Eddy turning in very weak performances. No business; no wonder. Running time, 104 minutes. Played August 4-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

OUT WEST WITH THE HARDYS: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Virginia Weidler—Very satisfactory. Played 15-21.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

PRIDE AND PREJUDICE: Laurence Olivier, Greer Garson, Mary Boland, Edna May Oliver, Maureen O'Sullivan, Ann Rutherford—A substitute for a Hardy picture that was pulled after we had spent considerable time and money to advertise it. This did very well but we wonder if it was this that drew. Very few who came expecting to see the advertised feature failed to see this and none were disappointed they did. Was well liked by all, although it was too long and Boland got tiresome. Running time, 118 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone—Good picture which failed to draw. Guess I played it too soon after "Maryland," as both are race horse pictures. Running time, 82 minutes. Played August 21-22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEETHEARTS: Jeanette MacDonald, Nelson Eddy—Very satisfactory. Played August 10-16.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—According to audience reaction and comment, this was better received than "Man from Dakota." This had more comedy situations. Marjorie Rambeau and Beery made a good pair. Leo Carrillo was very good as the Indian. Our audience liked it, so what can we say? Running time, 83 minutes. Played August 22-24.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

Monogram

MIDNIGHT LIMITED: Marjorie Reynolds, John King—A good detective mystery drama with most of the action taking place on a speeding railroad train, which is a welcome change from the usual mystery drama. This was doubled with "Gaucho Serenade" and it held up its end of the show.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Andy Devine, Ellen Drew—If the film companies will make more pictures like this, they will find exhibitors fighting to buy their product. It pleased 100 per cent and more than doubled average business. Running time, 85 minutes. Played July 19-20.—E. S. Tompkins, Winfield Theatre. Winfield, Iowa. Rural and small town patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Andy Devine, Ellen Drew—This picture pleased and brought in extra patrons. Real cool weather helped. Jack Benny wisely permitted "Rochester" plenty of footage, which helps greatly. This is an excellent piece of entertainment, the kind that makes one forget the scare headlines for the time being.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FARMER'S DAUGHTER, THE: Martha Raye, Charlie Ruggles—A very nice little comedy suitable for a double feature or bargain show. Martha Raye's name isn't big enough to put it over in this location. Running time, 61 minutes. Played July 23-24.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

GULLIVER'S TRAVELS: Color Cartoon Feature—Drawing and color good. As good as Disney's but no business. Played July 22.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

REMEMBER THE NIGHT: Barbara Stanwyck, Fred MacMurray, Beulah Bondi, Elizabeth Patterson —Very satisfactory. Played August 3-9—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

ROAD TO SINGAPORE: Bing Crosby, Bob Hope, Dorothy Lamour—Very good. This is the type of pictures people want to see these days. Bob Hope is definitely on top now. Even Dorothy Lamour was liked in this and this town doesn't care for her as a rule. Running time, 77 minutes. Played August 6-7.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

Republic

DAYS OF JESSE JAMES: Roy Rogers, George "Gabby" Hayes, Donald Barry—Well received by most

of our patrons. This is just about the best of the Rogers' offerings, even though it is somewhat farfetched. Business very good. Running time, 63 minutes. Played August 16-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—In commenting on a Gene Autry picture, all that need be said is that it's a standard Autry picture and will please his followers and do some extra business. Smiley Burnette does his stuff in a free and easy manner, and it seems as if Smiley enjoyed every minute of his work in the picture, which really is the height of art. More power to you, Smiley. Keep on being a part of the life of the party with Gene and the pictures will continue in popularity.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Now here is a picture just up our alley. Good old Gene and Smiley, what a box office stimulant. These pictures put life back in our situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRANDPA GOES TO TOWN: James, Lucile and Russell Gleason—Shades of the slapstick days and our patrons ate it up, although some did say it was too silly. You can't please everyone but it appears the majority considered it good entertainment. The lower half of a double bill unless this series is a business getter in your situation. Running time, 66 minutes. Played August 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—No business puller, this one, but it got a few laughs from those who did turn out. Seems to me Republic is not taking full advantage of the talents of the Weaver Brothers and Elviry. This went along for a while at a nice pace, then suddenly blew up. Double feature fare again. Running time, 67 minutes. Played August 14-15.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MOUNTAIN RHYTHM: Gene Autry, Smiley Burnette—Smiley Burnette in person on stage. Complete sellout. Saturday he gave five shows. People standing in line waiting to get in at every performance. Running time, 59 minutes.—J. F. Falls, Academy Theatre, Lynchburg, Va. General patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Very satisfactory to the customer and the exhibitor. Played May 6.—R. R. Kiefer, Kiefer's Theatre. Hardisty, Alberta, Canada. Village and rural patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard—We personally guaranteed this attraction, sending out personal recommendations. As a result business was a little above normal and thoroughly satisfied. Played August 7-8.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Satisfactory picture but no business. Played July 24.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

MEET DR. CHRISTIAN: Jean Hersholt, Dorothy Lovett—This was the first of the "Dr. Christian" series to reach our screen. It afforded a pleasant evening's entertainment. Played August 10.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—For some reason or other this failed to draw the patrons but those who did see it were well pleased. Easily one of the best comedy offerings of the season that should please in any situation. Running time, 88 minutes. Played July 28-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Twentieth Century-Fox

ARIZONA WILDCAT: Jane Withers, Leo Carrillo—One of Withers' best. Played April 22.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

BLUE BIRD, THE: Shirley Temple, Spring Byington—I would like to know why Fox ever took the time and trouble to make a picture like this. For the cost they could have made three or four good pictures and I know they would find the exhibitor in a better mood after playing them. Business off over 50 per cent. Running time, 83 minutes. Played July 26-27.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

BLUE BIRD, THE: Shirley Temple, Spring Byington—Unfortunately, a heat wave arrived in time to materially cut down the attendance but those who saw the picture were pleased with few exceptions. Played July 24-25.—C. W. Mills, Arcade Theatre, Sodus, N. Y.

DRUMS ALONG THE MOHAWK: Henry Fonda, Claudette Colbert, Edna May Oliver—A little extra business but more of a man's picture. Played June 17.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

FOUR SONS: Don Ameche, Mary Beth Hughes, Eugenie Leontovich—It is almost equally as good as "The Mortal Storm," and as in that case the ladies with the unpronounceable names stole the picture. But, and a large but, neither "The Mortal Storm" or "Four Sons" did business for all the quality of both pictures and I think that this would get it to the producers that the public is getting all the war they want in the newsreels. If more are produced along the same lines and a cycle starts, they will get no playing time in this house. I took it on the chin with both and one had preferred playing time. We need good comedies and not this heavy stuff at this time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GIRL IN 313: Kent Taylor, Florence Rice—Just another picture that did its duty holding up the other half of a double bill. Not much chance to single bill when features show such little strength as this one. Running time, 58 minutes. Played August 16-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GRAPES OF WRATH, THE: Henry Fonda, Jane Darwell, Dorris Bowdon, John Carradine, Charlie Grapewin—Although we played this late, business good. While it is not a pleasant picture, our audience felt they were repaid for attending in spite of the warm weather. Played August 14-15.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

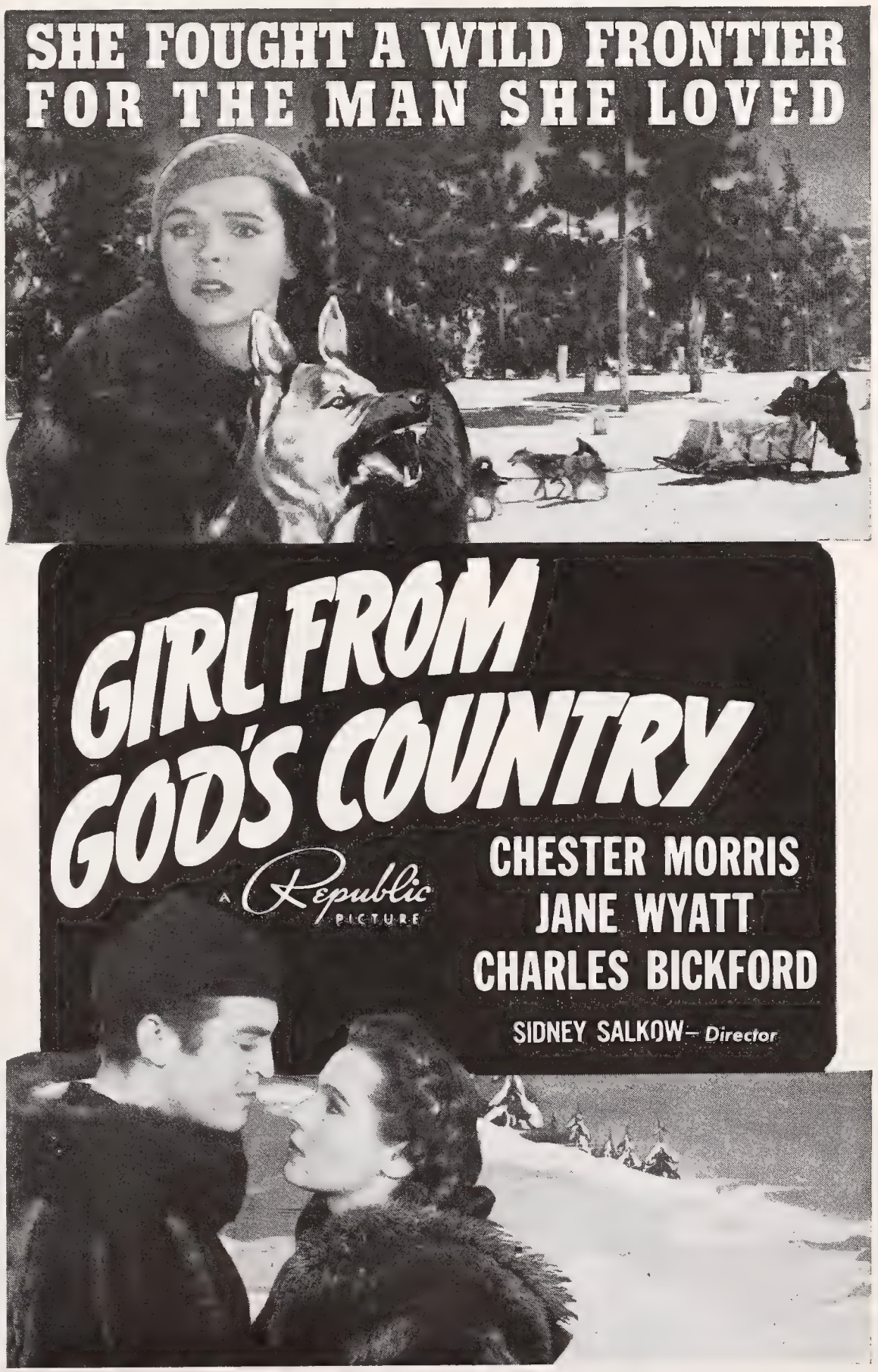
HIGH SCHOOL: Jane Withers, Joe Brown, Jr.—We did very well for "High School" as our folks like Jane Withers. Played August 3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—A late playdate on this one but even so business above average and patrons considered it real entertainment, though a little too long. Unusual role for Lamour but she handled it very well indeed. Rest of cast more than adequate and story held interest all the way through. Running time, 93 minutes. Played August 9-10.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Edward Arnold, Henry Fonda, Warren William, Leo Carrillo, Weber and Fields—Another grand flop at the box office for this situation at least. It's a good enough picture but certainly not big enough to merit the film rental charged. Patrons on the whole liked the show but there were no raves, either for or against. Running time, 127 minutes. Played August 18-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—We were fortunate to have cool weather for this feature and we did

(*Continued on following page*)



(Continued from preceding page)
a little better business than we have had for our mid-week shows. Played July 31-August 1.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

LUCKY CISCO KID: Cesar Romero, Chris Pin Martin, Evelyn Venable—More comedy than other releases in this series. Just another picture as far as business was concerned. Coupled with "Sailor's Lady," this made just a fair program that pulled fair business. Running time, 65 minutes. Played August 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RAINS CAME, THE: Tyrone Power, Myrna Loy, George Brent, Brenda Joyce — Quite satisfactory. Played July 29.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

SAILOR'S LADY: Jon Hall, Nancy Kelly—Played with "Lucky Cisco Kid." This made just a fair program that pulled fair business. Played August 2-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHOOTING HIGH: Gene Autry, Jane Withers—This picture was a very entertaining western. Gene Autry wasn't given a chance but you can expect Fox to push their own stars first. Played it on cash night and was surprised at the increased business. Running time, 65 minutes. Played July 30-31.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

STANLEY AND LIVINGSTONE: Spencer Tracy, Nancy Kelly, Richard Greene, Sir Cedric Hardwicke, Walter Brennan, Henry Hull—Fine show. Of interest to the older people. A little extra business. Played May 27.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

STAR DUST: Linda Darnell, John Payne, Roland Young, Charlotte Greenwood—A good story, well done, but Linda Darnell isn't sold to the public as yet. With a big name or two in the cast this could easily have been a big picture instead of just a programmer. Running time, 85 minutes. Played August 16-17.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

STAR DUST: John Payne, Linda Darnell, Roland Young, Charlotte Greenwood — Good picture which pleased average business on family night. Running time, 85 minutes. Played August 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Very satisfactory both ways. Played May 13.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

VIVA CISCO KID: Cesar Romero, Jean Rogers—I wish they would put this series with the "Mr. Motos." Each one I played does less business and the first one didn't pay the film rental. If you must play it, keep as quiet as possible about it. Some one might come in not knowing what's on. Running time, 70 minutes. Played August 2-3.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

United Artists

CAPTAIN FURY: Brian Aherne, Victor McLaglen, June Lang—A man's show. No draw. Played April 15.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

DUKE OF WEST POINT: Louis Hayward, Joan Fontaine, Richard Carlson—Satisfactory picture but no draw. Played July 8.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

FOUR FEATHERS: John Clements, June Duprez, Ralph Richardson, C. Aubrey Smith—Strong feature. Color good. Appeals more to men. A little extra business. Palyed June 10.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

HOUSE ACROSS THE BAY: Joan Bennett, George Raft, Lloyd Nolan, Gladys George, Walter Pidgeon—Here is as good a picture as the company has given us all season. A typical Raft picture, ending and all but still one that the patrons liked. Very good. Running time, 83 minutes.—A. J. Inks, Crystal Theatre Ligonier, Ind. Small town patronage.

HOUSEKEEPER'S DAUGHTER: Joan Bennett, Adolphe Menjou—Box office flop but audience reaction good. Running time, 80 minutes. Played August 1-3.—S. E. Ramsey, Community Theatre, Carlyle, Saskatchewan, Canada. Small town rural and summer resort patronage.

LION HAS WINGS, THE: Merle Oberon, Ralph Richardson, June Duprez, Flora Robson—A fine subject for the times which every one should see. Did not draw for us as it did in the city. Played April 29.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

MAN IN THE IRON MASK: Louis Hayward, Joan Bennett, Warren William, Alan Hale, Joseph Schildkraut—Just fair. Man's appeal. Played June 3.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field, Charles Bickford—Another late playdate that certainly did not hurt our grosses. Business above average for mid-week but it was funny to hear the wide variance in opinions expressed by the patrons. This is not a picture for children. Running time, 106 minutes. Played August 7-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FOUR EXHIBITORS JOIN DEPARTMENT

Four new contributors this week sent reports to the What the Picture Did for Me Department. They are:

J. F. Falls, Academy Theatre, Lynchburg, Va.

R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Can.

S. E. Ramsey, Community Theatre, Carlyle, Sas., Can.

E. S. Tompkins, Winfield Theatre, Winfield, Iowa.

Read the reports of these and other contributors in the adjoining columns.

MY SON, MY SON: Madeleine Carroll, Brian Aherne, Louis Hayward, Laraine Day—A grand production that pulls patronage and pleases. Mid-week business far above average and patrons comments all to the good. Running time, 117 minutes. Played July 31-August 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONE MILLION B. C.: Carole Landis, John Hubbard, Victor Mature, Lon Chaney, Jr.—Fair business and seemed to please, although it did scare the kids, but as yet we have had no complaints. I thought the whole thing was very well done considering that it must have been quite some job and knowing that the movie wise public would be watching every foot of it to catch the trick photography. You can feel safe to play it as very few will know how it was done and their discussions on it will bring in extra business. Running time, 78 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

STAGECOACH: John Wayne, Claire Trevor, Thomas Mitchell, George Bancroft, Andy Devine, Louise Platt—A man's show with no draw. Played May 24.—R. R. Kiefer, Kiefer's Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

WUTHERING HEIGHTS: Merle Oberon, Laurence Oliver, David Niven, Geraldine Fitzgerald, Flora Robson—Although we played this picture late and considered it strictly for bigger situations, we did outstanding business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

GRANNY GET YOUR GUN: May Robson, Harry Davenport—Smiley Burnette in person on stage. Complete sellout for every performance. Running time, 56 minutes. Played August 14-15.—J. F. Falls, Academy Theatre, Lynchburg, Va. General patronage.

HAUNTED GOLD (reissue): John Wayne—This was doubled with "Too Many Husbands." None of the ladies walked out on this. It's a good western, even judged by present-day westerns.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MY LOVE CAME BACK: Olivia de Haviland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman—Very good show which pleased fair business. The musical numbers in this show are excellent and will please the music lovers. Running time, 85 minutes. Played August 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.—Small town patronage.

Short Features

Columbia

DREAMS ON ICE: Color Rhapsodies—Okay.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HIS BRIDAL FRIGHT: Charley Chase—Real good. Enjoyed by everyone on Saturday night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOUNTAIN EARS: Color Rhapsodies—Real good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ALL ABOUT HASH: Our Gang—Not so good as some of the other Our Gang comedies have been. Running time, 10 minutes.—E. S. Tomkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

ALL ABOUT HASH: Our Gang—This Our Gang is fair. The plot is just a little far fetched. Running time, 11 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

BOOKWORM TURNS, THE: Cartoons—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAT COLLEGE: Clyde Beatty—Very good short in which the former Cole Brothers Circus star teaches girls to work lions and tigers at his school in Florida. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FISHING BEAR, THE: Cartoons—A very good color cartoon. Equal to some of Disney's high priced masterpieces. Running time, eight minutes.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

FORGOTTEN VICTORY: Passing Parade, No. 11—This impressed our rural audience. After all our community has experienced dust storms, drouth and failure of harvest. Running time, 11 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

HOME ON THE RANGE: Cartoons—You needn't go any further than this one for a top cartoon. This kept both adults and children in a continuous line of giggles and laughs. M-G-M really has something in these cartoons. Running time, eight minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

MAD MAESTRO, THE: Cartoons—These M-G-M cartoons have never let us down and we can say the same for this one. It was enjoyed by young and old because of its comedy and fine music. Running time, eight minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

NEW PUPIL: Our Gang—Very good. Pleased all who saw it. Running time, 10 minutes.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

NEW PUPIL: Our Gang—The best Our Gang in a long time and this one furnished more than its share of entertainment and laughs. Running time, 11 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SPOTS BEFORE YOUR EYES: Pete Smith Specialities—Another swell single in the Pete Smith series. Our patrons always like this novelty and thoroughly enjoyed this one. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWING SOCIAL: Cartoons—Very clever color cartoon that pleased our patrons. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TIME OUT FOR LESSONS: Our Gang—Here is a better than average Our Gang. The dancing and singing by the youngsters is very good. Enjoyed by the entire audience. Running time, 11 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

VALIANT VENEZUELA: FitzPatrick Traveltalks—Excellent color plus beautiful scenery and outstanding historical and architectural interests are presented here which will interest any audience. Running time, nine minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

WHAT'S YOUR I. Q.?, NO. 2: Pete Smith Specialities—This one certainly clicked in a big way. People all over the house answered or tried to answer the quiz questions out loud. When they were right, everyone applauded. When they were wrong, there was plenty of razzing. Everyone has a swell time. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHAT'S YOUR I. Q.?, NO. 2: Pete Smith Specialities—This was thoroughly enjoyed for it really enthused our audience. This registered far better than the first I. Q. Pete Smith is okay. Running time, eight minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

WOMEN IN HIDING: Crime Doesn't Pay Series—Good two-realer dealing with crooked maternity homes for unfortunate girls.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

ARTIE SHAW'S CLASS IN SWING: Headliners. Should let Vitaphone make band numbers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

POPULAR SCIENCE: No. 5—Good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWEET MOMENTS: Headliners—This proved sour moments to our audience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNUSUAL OCCUPATIONS: No. 8—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

CHICKEN FEED: Radio Flash Comedies—It's comedies like this that have spoiled all of the two-reel comedies. When I see a comedy, I expect it to make me laugh. Not this one. Running time, 20 minutes.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

INFORMATION PLEASE, NO. 12: Wendell L. Willkie—One of the best in this always good series with the Presidential candidate giving a good account of himself. Our only complaint on this series is the sound. It is very poor quality. Running time, 12 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MARCH OF TIME, NO. 11: U. S. Navy—1940—Very good, but I don't think March of Time is appreciated in small towns as it should be.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PUT PUT TROUBLES: Walt Disney Cartoons—Plenty of laughs in this excellent Disney cartoon. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SLIGHTLY AT SEA: Edgar Kennedy Comedies—Edgar Kennedy can always be counted on for a good comedy and this is no exception. Running time, 20 minutes.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

Twentieth Century-Fox

BILLY MOUSE'S AKWAKADE: Terry-Toons—Very good color cartoon that got the laughs. Running time, seven minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

United Artists

ETERNAL FIRE, THE: World Windows—This series is positively the poorest travel pictures it has ever been our misfortune to show. Running time, 10 minutes.—S. E. Ramsey, Community Theatre, Carlyle, Saskatchewan, Canada. Small town, rural and summer resort patronage.

Vitaphone

WILD HARE, A: Merrie Melodies—Very funny cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOODY HERMAN AND HIS ORCHESTRAL: Melody Masters—Good orchestra reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Serials

Republic

ADVENTURES OF RED RYDER: Don "Red" Barry—This new serial started off with the bang-bang. Running time, 30 minutes, first episode.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ADVENTURES OF RED RYDER: Don "Red" Barry—A very good serial that is going over good in a location that doesn't care for the average serial. Running time, 20 minutes, each episode.—E. S. Tompkins, Winfield Theatre, Winfield, Iowa. Rural and small town patronage.

Republic Buys "Sis Hopkins"

"Sis Hopkins," famous stage play, has been purchased by Republic at a reputed price of $50,000 as a starring vehicle for Judy Canova. Republic has announced that the plans on "Sis Hopkins" call for the costliest production in the company's history. A silent version of the play starring Mable Normand was made in 1919 by Samuel Goldwyn.

Medal Exchange Closes

The Medal Film Exchange, San Juan, Puerto Rico, owned by F. H. Knocke and in operation since 1916, has ceased operation. Columbia has taken over the office and will handle its own distribution in the territory. RKO, which also was handled by the exchange, has opened an office to take care of its distribution.

Kane Heads Drive

James J. Kane, theatre owner of Conway, Ark., will lead the 1940 Red Cross roll call in Faulkner County, Ark.

Datlowe Moves

Samuel A. Datlowe has moved his editing service bureau from 725 Seventh Avenue to 729 Seventh Avenue.

English Refugee Children See "Pinocchio" at Canton

English children now at North Canton, Ohio, for the duration of the war, were the guests of J. F. Stein, manager of the Windsor, Canton, at a special showing of "Pinocchio," the Walt Disney cartoon feature, Monday, August 26th.

The picture was being advertised in London when the children left for the United States and several of the youngsters voiced their disappointment that they had not been able to see it.

Mr. Stein became aware of their wishes and although his theatre customarily is closed in the afternoon he arranged for the special screening.

Wehrenberg Not Opposed To Extended Clearance

Independents in and around St. Louis are not opposed to additional clearance on pre-release pictures played at Fanchon and Marco's first run Ambassador theatre, in single bills, at two-a-day.

Fred Wehrenberg and independents of his MPTO at St. Louis and Missouri had been reported, in a story from St. Louis appearing in MOTION PICTURE HERALD on August 24th, as being opposed to additional clearance of from 14 to 21 days for the new F. and M. pre-release policy.

"Independents," Mr. Wehrenberg said, "have always been in favor of a single feature policy and will cooperate on any fair policy that will eventually lead to single programs."

Open Publicity Office

Evelyn Gerstein, former motion picture critic and lecturer, has opened general publicity offices at 30 Rockefeller Plaza, New York. The new company, Evelyn Gerstein Associates, is handling industrial and fashion accounts, as well as those in the entertainment field. Miss Gerstein previously did special publicity for United Artrists on "Wuthering Heights" and "They Shall Have Music." She directed the campaigns for the films, "Crisis," "Louise," "Entente Cordiale" and "Lights Out in Europe." Gertrude Fisher, associate member of the organization, was formerly director of public relations at Mount Sinai Hospital in Philadelphia.

Pay $250,000 Mortgage

A $250,000 mortgage on Harmanus Bleecker Hall, old-time Albany, N. Y., theatre which burned to the ground late last spring, has been paid, records reveal. Satisfaction was made by Christopher H. Buckley, Bennington, Vt., exhibitor who was leasing the theatre on a 21 year basis to Fabian Theatres at the time of the fire. Certification of payment was made by trustees of the Frederich F. Proctor estate. During Mr. Proctor's lifetime, the house was owned by his interests.

Burge with MGM

Jimmy Burge, formerly with Standard Theatres, Oklahoma City, has become publicity director for MGM in that city.

Drexler in Opera Post

Leo Drexler, assistant contact manager for the Warner Theatres Albany zone office, has been appointed dramatic director of the Albany Light Opera group.

Mexican Union Asks Federal Aid

by JAMES LOCKHART

in Mexico City

The National Cinematographic Workers Union, convened in Mexico City, adopted resolutions urging the government to federalize the industry and to open a bank to finance it. Congressman A. Zapata Vela, a laborite who attended the session, promised the workers that he would do his utmost to have the industry put under the jurisdiction of the Government as the oil industry has been and as the railways soon will be.

The new congress, which began September 1st, is expected to give prompt attention to both resolutions of the film labor union.

Two key Mexican cities are being deprived of films, domestic and foreign, by a boycott the national cinematographic workers' union is waging to force the exhibitors to give in to demands for higher pay and less work. This boycott is against theatres in Tehuacan, Puebla state, famous spa, and Ciudad Valles, in San Luis Potosi state. The exhibitors have appealed to the federal Government.

"Rebecca" in Record Run

The record run for Mexico at one theatre was achieved by "Rebecca" (United Artists) which played for four consecutive weeks at the select Cine Teatro Alameda, Mexico City, and grossed $22,000. That gross has been exceeded by some other films, but in better times than these. But no other pic-

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OBITUARIES

Mitchell Erlanger Dies in New York

Mitchell L. Erlanger, former justice of the New York supreme court, who became president of the A. L. Erlanger Amusement Enterprises, Inc., in 1930, after the death of his brother, Abraham Lincoln Erlanger, of the theatrical partnership of Klaw & Erlanger, died of a heart attack August 30th at his home in New York. He was 83.

At the death of his brother in 1930 Mr. Erlanger was elected president of the vast theatrical enterprises controlled by A. L. Erlanger. On the board of managing directors were such men as the late Charles B. Dillingham, the late Florenz Ziegfeld, Marcus Heiman and Saul J. Baron. Both Mr. Dillingham and Mr. Ziegfeld were associated with A. L. in the management of the New Amsterdam theatre, formerly the home of "The Ziegfeld Follies."

The former justice found many headaches in the theatrical business, including a number of court suits. He withdrew gradually from the business and in the last few months had resumed the practice of law.

V. V. Haidacher Dead

V. V. Haidacher, 72, died in Danville, Pa., August 28th following a stroke. Mr. Haidacher opened the first Danville nickelodeon theatre in 1907 and then operated a similar amusement attraction in the Opera House there.

Charles Connor

Charles Connor, 26, manager of the Center theatre, High Point, N. C., died there August 28th.

Roger Christopher

Roger N. Christopher, 34, former manager and owner of the Federal theatre in Federalsburg, Md., was drowned when he fell from a yacht in the Choptank River, it is reported. The body has not been recovered.

C. W. Stiles

C. W. Stiles, 43, projectionist at the Strand theatre, Memphis, Tenn., died August 26th after an illness of several months. He was a native of Spartansburg, S. C.

Samuel Berkman

Samuel (Ike) Berkman, billposter at the Family theatre, Scranton, Pa., died in Hahneman Hospital, Scranton, recently.

Mrs. Oscar Althoff

Mrs. Oscar Althoff died at her home in Mahanoy City, Pa., August 27th after a lingering illness. She was the wife of the former manager of the Strand theatre in Berwick, Pa.

Mrs. Rosa Baier

Mrs. Rosa Baier, 42, cashier and partner with her husband in the operation of the Lindbergh theatre, Kansas City, died August 26th after an illness of six months. Mrs. Baier and her husband, Abe Baier, built the Bagdad, Kansas City neighborhood house, and later constructed the Lindbergh, named for Col. Charles A. Lindbergh.

James T. Fay, Brother Of Edward Fay, Dead

James T. Fay, brother of Edward M. Fay, and associated with him in theatre operation in Providence for more than 30 years, died last Saturday at the Pawtucket Memorial Hospital, aged 64. He had been stricken by a heart attack while at the Narragansett Park race track that afternoon.

Mr. Fay, and his brothers, Bernard and Edward, started in the amusement business in Providence many years ago, with an orchestra, the brothers taking turns as leaders. They then acquired a dance hall. In 1920, they organized the Fay's Amusement Company, operating the Carlton, Majestic, and Fay's Theatres in Providence.

Mr. Fay was a member of the Elks, the Rotary, the Town Criers, and the musicians' union, in Providence.

Frank Walker, Postmaster General-Elect, and Colvin Brown, of Quigley Publications, were among the film people who attended the funeral Wednesday at Riverside, R. I.

Murray Beier Dead; Long a Distributor

Murray Beier, former district manager for United Artists, in Kansas City, died on Tuesday at the Mount Sinai Hospital, New York City, aged 52.

Mr. Beier, operator of his own exchange in Philadelphia at the time of his death, was active in distribution many years, having been with the old Mutual Films company and others prior to his United Artists position.

Surviving him are his wife, Fannie; a daughter, Grace; a son, Herbert, associated with the New York office of Alexander Korda; and a brother, Nat, with the UA New York exchange.

Eddie Collins

Eddie Collins, comedian, of stage and screen, died of a heart attack Sunday at his home, Arcadia, California, aged 56. Mr. Collins had been at work on "Chad Hanna" and had recently appeared in "The Blue Bird."

John C. Slavin

John C. Slavin, 71, stage comedian, died in New York August 27th after a long illness.

Ticket Brokers Sign

Milton H. Weinberger, attorney for the League of New York Theatres, announced last Monday that the league has obtained the signatures of five theatre ticket brokers for the extension during the next year of the code limiting speculation to a surcharge of 75 cents for orchestra seats and 50 cents for balcony seats. He said he was hopeful that all of the city's 40 ticket brokers would agree eventually to an extension of the code, which expired last Sunday.

Aarons Forms Accessories Unit

George P. Aarons, general counsel of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, is organizing in Philadelphia a unit for the production of screen process theatre advertising accessories. Co-operative exchanges will be established in all centers, it was said.

IN COURTS

Injunction Granted in Detroit Theatre Action

Joseph Stoia, owner of the Midway and Circle theatres, Detroit, has secured an injunction in circuit court there restraining his former partner, Joseph Miskinis, from building his proposed Carmen theatre, half a mile from the Midway. The injunction also applies to Mrs. Miskinis, Joseph Miskinis, Jr., and to Philip Gorelick, a builder.

Mr. Stoia claims that Mr. Miskinis, when they broke up their partnership some months ago, agreed in writing not to engage in theatre business within four miles of the two houses for five years.

File $250,000 Suit

Floyd Buckley, New York, filed a civil action August 30th in federal court in Wilmington, Del., against the Music Corporation of America, General Mills Corporation and the National Broadcasting Company, asking judgment of $250,000. Mr. Buckley said in the bill that in January, 1939, he wrote a radio program continuity which was used without his authorization over the National Broadcasting System in a program sponsored by the General Mills Corporation.

Stockholders Sue Circuit

W. B. Huddleston, Mrs. Elizabeth P. Broun and Mrs. Lucy E. Peters, stockholders, have filed suit in Roanoke, Va., against the National Theatre Corporation, Sun Investment Corporation, Henry Scholz, B. S. Smith and Elmore D. Heins, president of National. They charge mismanagement of the circuit.

Hearst Foreclosure Sought

The Continental Bank & Trust Company has filed suit in the New York supreme court to foreclose a $4,844,750 mortgage on five Hearst-Brisbane properties in New York, including the Ziegfeld theatre, Sixth Avenue and 54th Street, now operated by Loew's.

State Pays Warners

In a reversal of the usual procedure, the State of California will continue to pay Warner Brothers for the next four years, at least. The state has renewed its lease on the second floor of the old Mull Building in Sacramento, purchased several years ago by Warners with the intention of building a theatre there. The Board of Equalization has used the quarters at a monthly rental of $4,000.

Form Cleveland Exchange

Pioneer Film Exchange has been formed in Cleveland, Ohio, by Herbert Ochs and Richard Deutsch to handle franchises on Film Alliance product and Select Attractions. The Film Alliance franchise covers Ohio, Michigan, Kentucky and Indiana. The Select franchise is for Ohio and Kentucky.

Dahlstrom Forms Decorating Firm

Gunnar F. Dahlstrom, former partner in Dahlstrom & Weinberger, has formed his own company, also specializing in theatre decorating and modernizing. The new offices will be at 39 Glenwood, Minneapolis.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

Theatremen with an ear to the ground and an eye to the horizon must be noting the definite resurgence of big-time, old-time ballyhoo paralleling the raft of late releases studded with fat exploitation material. That would be indicated especially in these pages accepted by the industry as the barometer of theatre promotion.

Such evidences of vigorous showmanship hardly mean that the man in the field has just awakened to the boxoffice merits of "boom boom". Round Tablers have long been doing a job with what they have had to work on. If the members are hitting harder now, it would be because they are given heavier exploitation ammunition to hit with.

* * *

Another reason for it could be home office encouragement, conspicuously lacking in important sectors until now. Exhibitors inclined to impede initiative with too much attention to the holding down of expenditures are coming around to the more logical viewpoint. Others will do so, after studying accounts of the recent Fox Midwest managers' convention in Kansas City. Headman Elmer C. Rhoden, one of the country's keener showmen, inaugurates a policy of "old-fashioned showmanship". Thousands are to be spent for ballyhoo.

* * *

Observations here on top-grade showmanship must include the recent campaign waged in Denver for the world premiere of Edward Small's "Kit Carson". Led by Rick Ricketson, Fox Intermountain chieftain, and fast-shooting exploiteer from 'way back, his Denver theatres crew worked tirelessly, ingeniously, to fill six theatres for the premiere, to give the attraction an impetus for record boxoffice receipts in the days that followed. That the state's governor, the city's mayor, the community's leaders saw fit to endorse and participate is not so much a compliment to the picture as it is to the manner in which the show was sold.

* * *

Civic cooperation, sponsored by the Chambers of Commerce in the division's seven cities, is credited for much of the success in the Loew's-Poli New England "new movie season" campaign, guided by Harry Shaw and Lou Brown, and told about elsewhere in this section. The Chambers were sold principally through a comprehensive brochure made up individually for each situation and ably prepared by Brown with Shaw's approval.

Included in the bows by Brown for wholehearted effort are the managers, assistants and staffs of the participating theatres. The managers, all Round Tablers need it be said, are Matt Saunders, Morris Rosenthal, Harry Rose, of Bridgeport; Bob Russell, Sam Badamo and Bill Reisinger, of New Haven; Ed Fitzpatrick, of Waterbury; Joe Samartano, of Meriden; Jack Simons and Lou Cohen, of Hartford; George Freeman, of Springfield; Monk Maloney, Joe Anstead and Bob Portle, of Worcester.

* * *

For "The Man I Married", Twentieth Century-Fox prepared two advertising campaigns. One stressed the romance, the other spotlighted the anti-Nazi theme. Though theatres used both campaigns variously, little difference was noted in comparative grosses. One ad approach seemed to draw as well as the other.

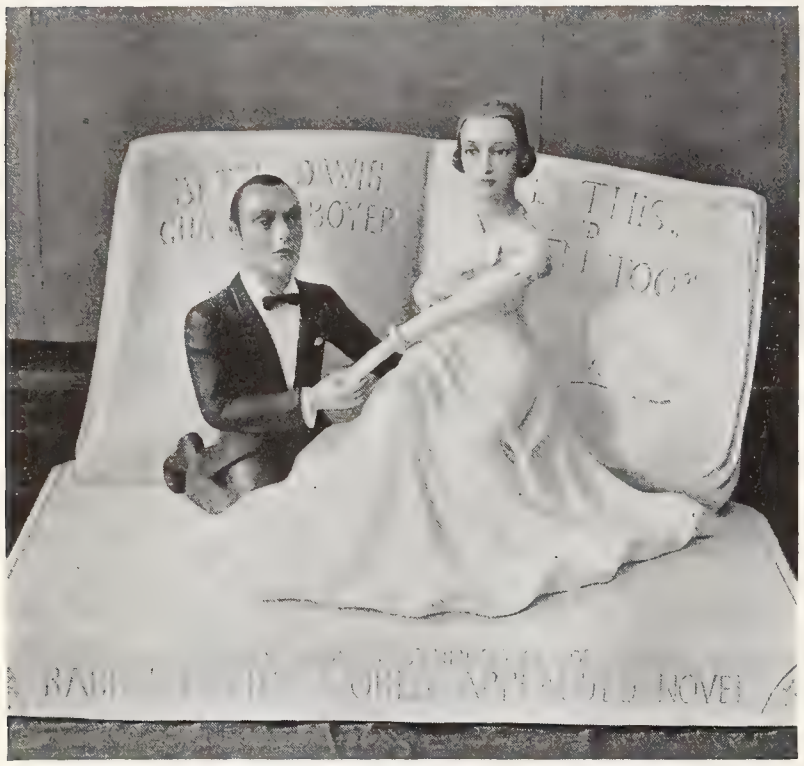
A picture's subject matter does not necessarily determine its ticket-selling possibilities. That depends more importantly upon the boxoffice values with which the attraction is invested by the producer and the intelligence with which it is sold by the theatreman.

A-Mike Vogel

The good news of the week is that ebullient, ubiquitous, lovable Louie Charninsky, dangerously ill for too long a stretch, is now recuperating at his home in Dallas. It was touch and go for a while but, as with many another formidable obstacle in his colorful career, Louie is licking a combination of illnesses and, characteristically, fuming to be back on the job for Interstate.

It is then moved, seconded and unanimously carried that the earnest wishes of the membership be conveyed to the Round Tabler for a quick and permanent recovery.

Round Table in Pictures



For the engagement of "All This, and Heaven Too", Manager William Israel at Warners' Earle, in Philadelphia, built the attractive plaster display illustrated above. Figures of Bette Davis and Charles Boyer were featured against a book background which carried title and cast credits.

Timely and seasonal was Jack Markle's lobby setpiece at the Coolidge Corner Theatre, in Brookline, Mass., featuring his forthcoming attractions on simulated baseball diamond, title letters spotted on baseballs. Jargon of the game was used for selling copy.

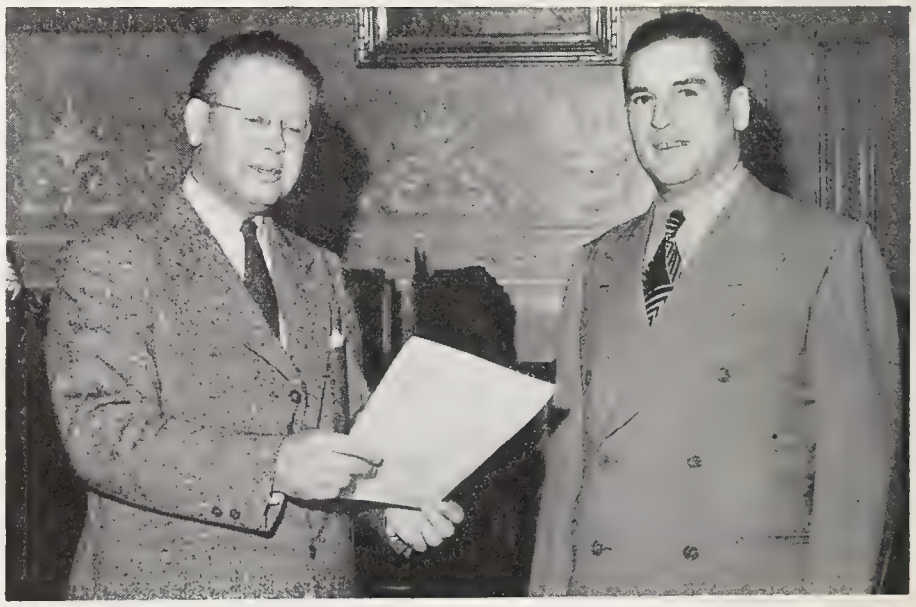




Dubbing it "Maryland Star State Handicap", Ed Fitzpatrick at Loew's Poli, Waterbury, used cutout heads of leading members of the cast over a sketched map planted in lobby. Under each was a line giving description of state each player hailed from. To those identifying each state plus best 25-word statement on "Why I would like to see Maryland" guest tickets were awarded.



Launching of a 24-sheet with champagne bottle breaking ceremonies was the ingenious slant arranged by the United Artists publicity department in advance of "Thief of Bagdad" opening. Held in Rockefeller Center area, stunt attracted crowds.



To Rick Ricketson, president Fox Intermountain Theatres, right, Governor Ralph Carr of Colorado presents a "Kit Carson Week" proclamation on occasion of the world premiere of the U. A. production in Denver.

Cattlemen Parade for 'Dalton' Date

Since "When the Daltons Rode" was his state fair week attraction, Lou Golden "threw the works" for the date at the RKO Orpheum, in St. Paul, with an opening night ballyhoo tied to the local "Hook 'Em Cow" Club, composed of wealthy cattle buyers who rode to the theatre in elaborate wild west style. Shooting as they went, the clubmen paraded the main street to a section adjacent to the theatre, cleared by arrangement with the police. Golden turned his front into an old-fashioned hitching rail with signs inviting the riders to "hitch your mustangs here." As a result, the mustangs were the center of attention while the guests saw the picture, with a bit of traffic-stopping caused by the unusual sight.

The stunt was featured in both the local and South St. Paul papers, the breaks in the local sheet being highly regarded by the Round Tabler, who reports the daily as very cold to picture publicity. Sold by the theatreman as a civic event which would draw fair visitors to the city, the paper agreed to come in. Extensive radio hookups also aided in building interest.

In addition, Lou arranged a colorful front in keeping, and dressed his ushers in cowhand style ahead and during the run. The marquee was decorated with horse-tails and the newspaper ads stepped up with emphasis on the "genuine American he-man thrills."

"LET'S HEAR FROM YOU"

Lion-Hearted Sought By Bannan on "Ghost"

Gag campaign was accorded "Ghost Breakers" by George Bannan, Schine's Van Wert, , Van Wert, Ohio, who advertised in local papers for folks "who are not feary of the eerie" to attend a special midnight show. Ghost Breakers, Inc., business cards were distributed on main streets, with gag copy such as "office horrors, midnight to," etc. "Ghosts" picketed the theatre and large cutout spook display was planted in front of theatre ahead and during run.

To help sell Schine's "happy entertainment" program, Bannan ran a brief editorial in the paper inviting readers to forget the present conflict and relax at the theatre by seeing the outstanding laugh features booked for the occasion. This was followed by complete list of forthcoming attractions.

"LET'S HEAR FROM YOU"

Shaffer Crashes Vox Pop Column

With the *News-Leader* publishing a "Letter Box" column, which is reported widely read, Manager Frank Shaffer at Warner's Dixie, in Staunton, Va., crashed it recently by addressing a letter to the editor in which he went to town plugging his forthcoming attraction, "Our Town," letter being signed with only the initials F. O. B., thus concealing the real identity of the writer.

Since Martha Scott of the picture had been selected as Festival Queen in Boston day ahead of Frank's opening and the story was run by AP, theatreman played it up by planting photo of the star and receiving credit line for his theatre.

SLOGAN TIEIN OPENS LOEW-POLI "SEASON"

Commerce Chambers, Papers Support Divisional Project; Brochure Details Highlights

"Loew Poli Star Spangled Movie Season, Where Pictures Are Better Than Best."

Selected from among over 3,500 entries in newspaper contests held in the seven cities of the Loew Poli New England division, the above slogan, made up of two winning suggestions, has been adopted for the current divisional new movie season which opened August 29.

To inaugurate the new season in previous years, slogans were chosen from suggestions by the Loew managers and staff personnel. This year, Harry Shaw, division chief, and Lou Brown, ad head, switched the slant to an open newspaper contest tiein, in which the public was invited to submit slogan ideas. For the five best slogans entered in each situation, plus 25-word statements on why the slogans were selected, extended term passes were given.

Over 3,500 Entries Received

In all, an average of 700 entries was had in each spot, the seven including Bridgeport, New Haven, Hartford, Meriden, in Connecticut; Springfield and Worcester, in Massachusetts. Full page layouts devoted to the new season product, with by-line stories by J. R. Vogel, Oscar A. Doob, and Harry Shaw, were used to build further interest. According to Brown, the dailies went for the tiein enthusiastically, even those usually hesitant about accepting movie contests.

Since "Boom Town" was selected to open the season, the division heads prepared a special brochure for the Chamber of Commerce in every situation, with each brochure individually typewritten to suggest that the theatres were offering exclusive campaigns. The literature explained in detail the definite values to be had by the Chamber and merchant members in tieing in with the picture via special sales, and co-op ads, accompanied by illustrated layouts. In every instance, the desired cooperation was obtained with the various Chambers urging the tiein via letters to members.

Material to the stores used widely in windows and on counters included processed 14 by 22 cards reading, "It's here. New Boom Town sale. See Boom Town at Loew's." Cards with the news slogan were distributed as were streamers furnished by the home office. Slugs also were carried in newspaper co-op ads.

Theatres Supplement Campaign

The theatres, on their own, supplemented the division campaign with fashion shows and radio tieins arranged with the leading stores. For these purposes, newspapers solicited co-op pages. Managers set up advance hookups for a huge motorized float from division headquarters, the elaborate ballyhoo spending a day in each situation taking part in parades, promotions at popular beaches and other amusement resorts. Local mayors saw the picture at special screenings which resulted in newspaper and radio endorsements. In some situations, "Boom Town" days were proclaimed.

For theatre decoration, the processed slogan discs were placed on all displays and readers' boards, each house exhibiting special processed 40 by 60's with titles and casts of the coming shows. Banners and pennants were used extensively inside and out. To cover the terrritory, a tieup with Sinclair filling stations was made to plug the picture and each manager saw to the placing of directional arrows in the area.

Brochure Details Promotions

As an instance of the coverage in the divisional brochures, the Meriden, Conn., campaign stresses a transportation tiein wherein, following the Mayor's "Boom Town Day" proclamation, additional bus and trolley service to the city was put on to stimulate the special sales put on by local merchants as the day's highlight.

Manager Samartano also planted a newspaper contest in which old residents were invited to write their impressions of Meriden in earlier days on whether "it was slow growing or like a Boom Town as the one pictured in the film coming to Loew's," etc. Contestants were invited to submit photos to illustrate their contributions. For the best entries submitted to the Chamber of Commerce, guest tickets were awarded. Co-operation of news distributors was obtained by stressing the reader interest in fan magazines among local readers. All styles of clothing were spotlighted with allusions to the contents of movie stars' wardrobes which the brochure emphasised could be duplicated in the city's stores. Work clothes were tied in through the costumes worn in the picture's oil-well sequences.

Examples of letters for members of service and women's clubs are included in the brochure in which a section is also devoted to engraver's proofs of co-op ads stressing "Boom Town" and the stars. These cover classified hookups, building and loan and bank tieins, jewelry store suggestions, resort ideas, beauty shop, laundry and dry cleaning promotions, as well as men's and women's stores, dairies, among others.

PAPER BAG STICKERS CLICK FOR MANGRAVITE

Distributed widely around Stamford, Conn., for "Pride and Prejudice" at the Stamford and Avon dates, were star stickers made up by Henry Mangravite, used by stores on paper bags. Individual stickers carried cuts of Greer Garson, Mary Boland, Laurence Olivier, copy below reading, respectively, "Who is this star of 'Goodbye, Mr. Chips'?"; "Who is this featured player of 'The Women'?"; "Who is this star of 'Rebecca' and 'Wuthering Heights'?" Theatre copy followed.

McCollum Theatres Circuit Conducts "Honeymoon" Popularity Contest

Married couples in the six towns of the McCollum circuit, in central Illinois, who never did get around to that honeymoon, or wanted to enjoy another such blissful trip, were recently offered an opportunity to see Niagara Falls and Canada "for free" in a popularity voting contest sponsored exclusively by the theatremen. Five days "on the house" were made available to the winning couple in each situation, making 12 in the party. Each theatre put on the project as an individual contest.

The promotion ran for six weeks of actual voting, with no age limit set, votes cast exclusively by patrons at the theatres. Four denominations of coupons were given variously with purchases of adult tickets—50, 100, 500 and 1000—the larger numbers on days when business needed stimulation, the smaller denominations with the stronger attractions. After the first week, entries were limited to the highest 30 in each situation, to eliminate the publicity seekers and to leave the field clear for the hardest workers.

The five-day trip covered 1,500 miles by rail and water, stopping points and lake journeys plugged in the newspapers and lobbies. Travel literature and posters for display were furnished by the cooperating transportation and hotel companies. Competition was keen in every situation with entries in several of the towns reported to have solicited theatre admissions from door to door, according to Manager E. W. Cupp, Paxtonian, Paxton, Ill., who reports the campaign and who acted on the arrangements committee with A. J. Nelson, circuit general manager, and Manager E. N. Nelson, Watseka, Watseka, Ill.

Kid Quiz Contest Held by Straw

Held on the stage of the Empress Theatre, in Edmonton, Alberta, Canada, is the kiddie quiz contest for which Lafayette Straw has found a local sponsor and which is broadcast over Station CFRN weekly. Questions are submitted by the children, each of whom receives a guest ticket if his entry is accepted. Each child who is able to answer the question—between 12 and 15 are used at each session—receives a cash award of fifty cents, those called on, but unable to answer, receiving a Micky Mouse drawing book to keep peace in the family, so to speak. Cooperating radio station gives the affair daily spot announcements and Straw reports on the average of 500 letters received each week containing questions.

On "Dr. Cyclops," Straw used a street ballyhoo consisting of man dressed in grotesque costume with sandwich sign carrying appropriate tiein copy. All lobby and outside lights during engagement were changed to green, as were the bulbs in display frames, numerous window displays were promoted and all doctors and nurses were circularized in advance.

"LET'S HEAR FROM YOU"

"Happy Marriage Recipes" Sought by Boyle on "Love"

Readers of the local Post-Standard were asked to submit, in fifty words or less, their "Recipes for Happy Marriages" as one of the features of the "I Love You Again" campaign put over by Joseph S. Boyle, Loew's, Syracuse. Cash prizes were awarded the winning entries. Boyle also arranged for a parade of Liberty carriers to the theatre. The marchers were headed by house ushers carrying banners reading: "We are on our way to Loew's, etc." The Liberty News Agency also cooperated by bannering its trucks with theatre copy and distributing 5,000 heralds as inserts in the magazine.

Best Band Contest Sponsored by MGM

Talented amateur musical combinations aspiring to fame and fortune are offered an opportunity in the nationwide "Mickey Rooney-Paul Whiteman Strike Up the Band Contest" tied in with the new Rooney-Garland picture by M-G-M. Individual contests are to be held in each state, the semi-finals to held in 16 key situations. Eight bands will be chosen from these 16 spots, four each to represent East and West and in the finals the best entry from the East will fight it out with the best from the West. Special sound-camera crew will make the 16 keys to take pictures of victorious bands.

The winning band will receive a week's personal appearance engegement in New York and visit the World's Fair. To the runners-up will go diamond-studded, gold, silver and bronze-tipped batons. In addition to the band prizes, separate award will be made for best girl vocalist, this to be presented by Judy Garland.

An impressive list of judges includes bandsmen, music critics symphonic conductors, among others, to judge the efforts of amateur bands from schools, colleges, communities, churches, etc., every non-professional aggregation in the United States being eligible to compete. Closing date for entries is announced as September 27.

"LET'S HEAR FROM YOU"

Rubin's Giant Postcard Gag

Ahead of "Andy Hardy Meets Debutante," Nat Rubin at Loew's Poli, New Haven, prepared a giant postcard which was addressed to the Hardy family congratulating them on their third anniversary on the screen. Card was displayed in the lobby week ahead, patrons invited to sign their names. The town's postmaster was photographed accepting the card for mailing to the coast, photo landing in local dailies with appropriate tiein stories.

Patrons Slumber In 'Cool' Theatre

Repeating a stunt he first pulled in the summer of 1936 for tremendous publicity returns, Ed Benjii hit the front pages again during the recent heat wave by offering the facilities of the Capitol, in Madison, Wisc., as a more satisfactory place to slumber for sufferers from hay fever and high temperatures.

Upon adhering to the following rules, the public was invited to sleep at the theatre. Every one accepting was required to register name and address, to bring their pillows and blankets (blankets, no less). Mezzanine and balcony were reserved for the males while the women were allowed to relax on the main floor and general lounges. Police matrons and officers supervised the arrangements and were on duty through the three nights of heat when over 1,500 locals took advantage of Benjii's offer. Included among the guests were many from the local university summer school in addition to the townsfolk.

The dailies, of course, went for the feature on page one with story and photo, the local *Times* running a banner layout over the masthead. The tiein also served as a climax to Ed's air-conditioning campaign wherein he landed a page co-op layout from "cool" suppliers on a tiein for "My Love Came Back."

"LET'S HEAR FROM YOU"

Vennett Greets Star At Maine Airport

With Patricia Morison visiting nearby Bath, Maine, Round Tabler Frank A. Vennett at the Opera House hopped aboard the publicity bandwagon by going out to the airport to greet the star with cameramen, who took shots for local papers, in all of which the theatreman was conspicuous. Stories were also landed in the paper together with prominent mention of "Untamed" opening the following week at the Opera House.

Other activities engaged in by Vennett recently included being on the publicity staff to honor the typical Maine family, localites of Bath, and so chosen by the Gannett Publishing Company in their recent state-wide contest. In all the attendant publicity both the theatre and its manager received excellent breaks.

"LET'S HEAR FROM YOU"

Redmond Gives "Storm" Novel Trailer Twist

Novel treatment was given the "Mortal Storm" trailer by Jimmy Redmond at the Bonham, in Fairbury, Neb., through use of a lightning and thunder effect, with no copy one minute before the trailer itself started. This ended up with a loud crash and thunder, and just as the trailer came on, the stage lights went up as giant cutout letters, spelling out the title, emerged slowly from the stage floor and remained up during the run of the trailer.

Also promoted by Redmond was the three-fold coming attractions folder which he has been distributing. Merchants' ads on center page and back cover entirely pays for the cost of printing and distribution. Each attraction plugged also carries small art work.



FLOOD NEWS

Now that the dangerous and troublesome flood waters have receded, it is the duty of all Abbeville and Vermilion parish citizens to put their shoulders to the wheel and work harmoniously together for the good of all. Bemoaning our material losses will avail us nothing. Only by the sweat of our brows and some semblance of elemental luck can we hope to restore ourselves and our fortunes. Work twice as hard as before and with the help of your Authorities and your neighbor, you are certain to be rewarded.

TYPHOID

can be minimized or eliminated entirely if you cooperate with your Health Authorities. Visit your Health Unit today, now! At no expense whatsoever you can avail yourself of the inoculation which protects you from the dreaded fever. Sterilize, whenever possible. Disinfect your yards, porches, garages. Safeguard the health of your neighbor and you assure the health of your loved ones. Unity and success are synonymous in a fight where victory must ultimately emerge. Keep your spirits high! To succeed you must work with the right frame of mind. Gloom and fear are man's deadliest enemies. Be cheerful, emile; the adage of "Smile and the world smiles with you" still prevails; relax your body, your mind, as you will be certain to when you see the romance of New Orleans.

NEW MOON

with Jeanette McDonald and Nelson Eddy at the cool and quiet air-conditioned Dixie Theatre in Abbeville Sunday and Monday, August 18 and 19. Donald Duck cartoon, and many other surprises will also help turn the trick. Let's build a bigger and better Abbeville—all together!

Reproduction above is of trick circular gotten out by M. E. Ferrera in hooking the date on "New Moon" at the Dixie, Abbeville, La., to the recent storm and flood in that sector. Made up as a parish bulletin, the circular commanded wide attention in the minds of readers who assumed it had to do with health precautions following the disaster.

"LET'S HEAR FROM YOU"

Preview for Horses Held By Hunt on "Sporting Blood"

Contacting local sportsmen in connection with his date on "Sporting Blood," George Hunt, Jr., at Loew's, in Louisville, arranged for a private preview at the localite's breeding farms to gain the reaction of the mares and colts while watching the picture. Much was made in the the papers over the stunt, with the sportsmen issuing 100 invites to racers and breeders in the Bluegrass country to attend the showing. Newspaper critics, feature writers, photographers, society, etc., were well represented and the Louisville *Times* accepted the stunt exclusively and covered it with a feature story and three column art on news page.

Screen was hung from the side of a huge truck, portable chairs and equipment brought out and special shots were taken for the papers showing the horses curiously snooping around the projectionist making ready for the evening preview.

For "We Who Are Young," Hunt promoted furniture store for one hundred dollars worth of spot announcements over WGRC, five a day, seven days ahead. Newly married couples being invited to register at the store, revealing their plans for the future for cash and merchandise prizes. First three winning couples went on the air for a 15-minute interview, cooperating store plugging the tiein storewide and in ads.

"LET'S HEAR FROM YOU"

Caldwell's "New Moon" Stunt

A stunt that is reported to have attracted plenty of attention in Toledo's busy streets was devised by Wally Caldwell for his "New Moon" campaign at Loew's Valentine. Two cutout new moons, mounted back to back on loosely bolted sticks, were carried through the business district by two boys who manipulated the contraption to give the impression of a moon in motion.

THOSE SHAPELY MAIDS CLICK FOR MANTAMEN

Bathing Beauty Contests by Indiana-Illinois Managers Are Sponsored by Local Firms

That good old standby—the beauty contest—found a top boxoffice builder annually by managers of the Indiana-Illinois circuit, again received the approval of Alex Manta, president, as the theatremen promoted local campaigns to find the local "Miss 1940" while building the grosses over usually dull July weeks. Put on for the four-weeks of the month, in a series of three weekly eliminations and a final, the campaign highlights reported by J. R. Wheeler, in LaPorte, Chick Tompkins, in Whiting, and Art Warha, in Elkhart—all in Indiana—are set down here.

Theatremen Promote Prizes

At the Roxy, in LaPorte, Ray Wheeler started his advance on the front cover of his programs, asking for entries and succeeded that two weeks ahead with mention in his ads following publicity breaks in the local press. Cost of all-expense trip to Chicago for winner and prizes to the finalists were borne by the local Ford dealer in exchange for the usual advertising, the auto man also supplying a bannered car for street attention. Other prizes from merchants in different lines were also promoted and interest was stimulated with newspaper coupon run daily for entries. Personal letters were sent to local girls considered likely entrants.

All photo work was obtained gratis by Wheeler and photos of the various entrants placed in the outside photo frame for build-up. To keep interest high, the manager added a "candid" contest for the second elimination in a tiein with the local camera club.

Three winners were chosen by audience applause in each elimination, the preliminary winners receiving cash and merchandise prizes in addition to appearing in the finals, on the morning of which Wheeler distributed flash heralds throughout the trade area. At the finals, the winner was chosen by a committee of out-of-town judges who attended a dinner given to the entrants at local hotel, as did the previous year's winner who also took part in the stage program. Added break for the participating merchants was had in personal visits to the stores by the winner, the appearances advertised ahead.

Tompkins Stages Hollywood Premiere

At the Hoosier, in Whiting, Chick Tompkins followed the same operation procedure, his contest starting on July 11. This allowed him to open the campaign with an elaborate float in the local July Fourth parade, the bally decorated with outstanding entrants in bathing attire. To stimulate interest in the weekly eliminations, Tompkins made up a lobby showcase display of promoted gifts and used the different sources of advertising and publicity to concentrate local attention.

The finale, here, took the form of a Hollywood premiere, with the entrants driven in new sedans to the theatre where they were greeted by the Mayor and master of ceremonies from a platform erected next to carpet runway. Each girl was introduced to the crowds over the "mike" while batteries of lights added further atmosphere. After the judging, the girls again entered the autos, followed by "Miss 1940" and "Miss 1939" in an open car, escorted by the Mayor and Tompkins in a torchlight parade to the leading hotel where a reception was held.

Gratifying results also were reported by Art Wartha, at the Elco, in Elkhart, who followed the circuit plan along the lines of the campaigns detailed above. In addition to the draw credited to the entrants in the preliminaries, Wartha "killed two birds with one stone" by having the girls hold lettered cards while they were judged, the cards spelling out the name of his coming stage show attraction.

In each of the three campaigns here noted, attention was given to the publicity obtained in the Chicago papers by the winners on their prize trips to the metropolis. In addition to the contest stories, group shots of the girls were planted in the picture pages and amusement sections of the downtown dailies.

"LET'S HEAR FROM YOU"

Griffith Wishing Contest Tied to "If I Had My Way"

Situated in the Woodlawn district of South Chicago, at the Indiana-Illinois Lex, Manager Bob Griffith tied in with his local community paper on a page co-op campaign hooked to a wishing contest on behalf of "If I Had My Way." Readers were invited to send in no more than 100 words on what they would be if they had their way, each entry to be accompanied by a sales slip from one of the stores participating in the tiein.

As a result, over 200 entries were reported, stimulated additionally by the publicity given the contest by the paper. Cost was negligible, with prizes from co-sponsors and guest tickets from the theatreman. The new twist has proven popular with the merchants who are set to go again on a similar tiein, according to the Round Tabler.

"LET'S HEAR FROM YOU"

Numerous "Pinocchio" Tieups Prove Effective for Sarvis

Ahead of "Pinocchio" opening at the Library, in Warren, Pa., George C. Sarvis arranged for five children to parade around town wearing masks and chest banners with playdates to attraction. Through cooperation of various merchants, coloring books, masks, etc., were distributed with each purchase, window displays were arranged with local toy store on doll characters from the picture and as special exploitation stunt a walking book posted with one sheets was featured. Third day of run, a special show was held for kids which was well advertised and special radio announcements were made over WJTN whereby tickets were given to winners in connection with a musical melody program contest.

EXPLOITATION BRIEFS FROM A-FIELD

Concentrating on outside bally, Lige Brien for his "Grapes of Wrath" engagement at the Prince in Ambridge, Pa., had a sandwichman walk about town with giant replica of book which included cast and playdates. Truck cruised entire business district, one side featuring a seven by 12 foot picture of the "Grapes of Wrath" home and the other a sign with title, cast and playdates. For five days ahead of opening a large sign was planted on the main highway leading into the city, small window cards promoted were planted in all stores in the area and a special front was constructed for the occasion.

▽

Through tieup effected with Western Union, Clyde Smith at the Paramount, in Hot Springs, Ark., for "Maryland" distributed blanks on which was printed strong selling copy on the picture over the manager's signature, with cut in upper left hand corner of Brenda Joyce and John Payne.

▽

For his serial "Adventures of Red Ryder" A. J. Kalberer at the Indiana, in Washington, Ind., distributed 1,000 lucky numbered cards to all playgrounds, swimming pools and other spots where children congregate. Line in the newspaper under the serial strip was also promoted in return for one frame trailer on the screen ahead of the serial, calling attention to the newspaper's serial.

▽

Attractor used by H. W. Reisinger at Loew's Poli-Bijou in New Haven, Conn., for "Shooting High" consisted of theatre attendant dressed as cowboy riding busy streets on a horse bannered with the following copy: "I'll be switched if those cowboys ain't hitched me here while they wait for 'Shooting High' to open at the," etc., etc.

▽

Pocketbooks' edition of "Pride and Prejudice" formed the basis for a window tie-up by Tommy Delbridge, assistant manager, Loew's, Dayton, with one of the city's leading department stores.

▽

All Bostonians named Hardy were invited to attend the opening day matinee of "Andy Hardy Meets Debutante" at Loew's State and Orpheum as part of the film's campaign put over by Joseph Di Pesa. Social security cards or automobile licenses were required to establish identification.

▽

Don Kuhn's conception of a street bally caveman made such an impression on Dick Osgood, Hollywood reporter for radio station WXYZ, Detroit, that he invited the fellow to be guest star for a Tuesday evening broadcast. The caveman stunt was to create interest in the Detroit showing of "1,000,000 B. C.," at the Palms State Theatre.

▽

The local public library put on exhibition a number of costumes similar to those worn in "Pride and Prejudice" as part of the campaign for that film put over by Ed Claffey, Academy, Meadville, Pa. Claffey also used a giant walking book as street ballyhoo.

WARNERITES VOTE "LOVE CAME BACK"

Breaking out in a three-column full to tell about it, Howard Waugh recently struck on an ingenious slant to sell "My Love Came Back" at the Warner, Memphis. Idea was that the entire Warner Brothers personnel in town held an annual polling to determine their choice of the "picture of the year" and this time, strangely enough, Waugh's date finished first.

The decision was announced in an unusual layout, with the top half of the ad carrying hand-lettering copy explaining the vote, followed by signatures of all the voters.

As a teaser ahead of "Annie Oakley" at the Castle, in New Castle, Ind., Ray Brenner, featured a box on the front page of the theatre's tabloid paper advising that Annie Oakley would call a number of patrons selected at random from theatre's mailing list and to those who were able to tell the title of the picture Annie would appear in shortly would receive guest tickets.

▽

Complete beaver board false front was built by Hiram Meeks for his "Typhoon" date at the Rialto, in Morrilton, Ark. with a three-sheet on either side. Board was a light blue, giving a water effect and partially covered with river bottom cane. The title was made through the center out of grape vine and boxoffice itself was also covered with the same material.

▽

Window attractor was that promoted by Tommy Turner for "Edison the Man" at the Grand Theatre, in Grand Haven, Mich. consisting of old and new movie projector heads, old telegraph keys, ticker machines, telephone, old style light bulbs, etc. In addition, scene stills were spotted with title, cast and playdates.

"WHAT'S 150 MILES?" BURKE WANTS TO KNOW

For some time, Bill Burke has been trying to round up some of those comic strip magazines for distribution at his Saturday kid shows at Schine's State, Fostoria, Ohio. But merchants showed no enthusiasm when asked to sponsor the giveaways.

Recently Burke noticed that the Detroit News *had started using the magazines and "gambled" a three-cent stamp on a tiein. Although the towns are 150 miles apart, the letter brought the paper's circulation manager, and a deal was made. In fact, adds Bill, the paper now intends covering the entire district.*

Using a complete store on the main street of Gloversville, N. Y., Round Tabler Lou Hart for his date on "One Million B.C." at Schine's Hippodrome set up a museum display and literally blanketed the windows with stills and thrill copy using the "peep hole" idea for the museum which was made up of stuffed animals promoted from a local taxidermist. Libraries and schools were also tied up and supplied with picture material.

▽

Utilizing the new Victor Herbert stamps recently issued, Walter Davis at the Randolph Theatre, in Randolph, N. Y., mailed cards to special list using these stamps. Copy on reverse side read: "The U. S. Postal authorities honored the great composer, Victor Herbert, by issuing a stamp in his honor. We suggest that you too can pay homage to his memory by seeing," etc., etc.; this was followed by cast, theatre and playdates.

▽

A MacDonald-Eddy week, celebrated among local music stores, resulted in some splendid displays plugging the "New Moon" showing at the Strand, York, Pa., as part of Edward Moore's campaign.

▽

An "oldie" that proved successful for J. R. MacEachron at the Paramount, in Jackson, Tenn., was the mailing of postcards from New York to his theatre list recommending that his patrons see "Andy Hardy Meets Debutante" when it played his theatre. In addition, through tieup with local utilities company backs of envelopes mailed out with monthly bills, carried title, cast and picture copy.

▽

To celebrate the sixth anniversary of his kiddie shows, Manager Bill Hock of Warners' Enright Theatre, in Pittsburgh, Pa., put on a special show which included broadcast from the theatre which was sponsored by Station WWSW and the *Sun-Telegraph*. Circus heralds were distributed calling attention to the show, cooperating paper plugged the event daily, and in addition to a well rounded program for the youngsters, pop and other prizes were promoted by the theatreman.

▽

Capitalizing on a local situation, Don Smith, manager of the Meralta, in Culver City, Cal., has effected a successful tiein between Station KMPC and the theatre. Utilizing a popular record show, sponsored by a local automobile dealer and emsee'd by his own assistant manager, Smith in exchange for passes to be used as prizes for contests which are a regular part of the program, receives several plugs each week for the current attraction.

▽

A three-day "Leap Year Contest" was one of the features of the "Pride and Prejudice" advance campaign put over by Joseph S. Boyle, assistant manager, Loew's State, Syracuse. Readers of the *Herald-Journal* were asked to submit "five rules for winning a husband." Cash prizes and guest tickets were awarded the winners.

personalities

FRANK VENNETT
who manages the Opera House in Bath, Maine, stopped by Round Table headquarters while visiting in New York with his sons Kenneth and Jimmy.

▽

ORVILLE RENNIE
manager of the Rivoli and Strand Theatres in Hastings, Neb., has been named manager of a radio station in the same city.

▽

CHARLES DUCHARME
former assistant manager at the Palace Theatre, Windsor, Ontario, Canada, receives the managership of the Park Theatre.

▽

JACK ANDERSON
ex-assistant manager of the Kirkwood Theatre, Atlanta, Georgia, becomes the skipper of the Garden Theatre, also in this city.

▽

LOUIS LEVINE
manager of the Rivoli Theatre in Chicopee, Mass., recently celebrated his 11th anniversary as skipper at this house.

▽

E. A. "PAT" PATCHEN
has just joined the Westland Theatres outfit and makes his headquarters at the Chief Theatre in Pueblo, Colorado.

▽

B. GRUBER
former assistant manager at the Broadway, Lawrence, Mass., has been appointed manager of the Modern Theatre, succeeding WILLIAM KELLY who recently passed away.

▽

ERNEST GRECULA
has been appointed to a managerial post at the State Theatre, Torrington, Conn., and moves to this spot from the Avon Theatre, Stamford, Conn., where he acted as assistant manager.

▽

AL BAKER
becomes city manager of all Evergreen theatres in Spokane, Washington, succeeding JOE ROSENFIELD, resigned. JAMES ANDRUS takes BAKER'S place as city manager at Bellingham, Washington.

▽

WILLIAM T. HASTINGS
formerly in charge of the RKO Lyric, Cincinnati, Ohio, has been named manager of the new RKO Grand Theatre in the same city.

▽

GEORGE M. AURELIUS
is the manager of the new Centre Theatre, St. Paul, Minn., the latest addition to the Minnesota Amusement Co. circuit.

▽

SPENCE PIERCE
is managing the Imperial Theatre, in Cleveland, succeeding J. S. CAGNEY, who left to open his own Drive-In Theatre near Warren, Ohio.

▽

ARTHUR ZIMMER
manager of Fox Midwest Theatres at Springfield, Ill., has been transferred to manager of theatres in the Greater Kansas City district, permitting LON COX to devote more time to his job of buying film and assisting E. C. RHODEN.



BRENDA GERTRUDE HOUGH, on Friday, August 9th, to Mr. and Mrs. Eddie C. Hough. Daddy is at the Rialto Theatre in Union, S. C.

ROBERT FRANK BURTON, on Wednesday, July 31st, to Mr. and Mrs. Frank Burton. Father works at the Noe Theatre, San Francisco, Calif.

LAWRENCE BARRY RITZA, JR., on Sunday, August 25th, to Mr. and Mrs. Larry Ritza. Father manages the O'Brien circuit in the Ottawa valley, Canada.

Showmen's Calendar

OCTOBER

1st	Missouri Day
3rd-4th	Rosh Hashonnah (Jewish Holy Days)
6th	Janet Gaynor's Birthday Carole Lombard's Birthday Statue of Liberty Unveiled—1886
7th	First Colonial Congress Met in New York—1765
8th	Chicago's Great Fire—1871
9th	Washington Monument Opened—1884
10th	U. S. Naval Academy at Annapolis Opened—1845 Helen Hayes' Birthday
12th	Columbus Day Yom Kippur (Jewish Holy Day)
13th	Cornerstone of White House Laid—1792
14th	William Penn (Founder of Pennsylvania) Born—1644
17th	Jean Arthur's Birthday
18th	Miriam Hopkins' Birthday Thomas Edison's Death—1931
21st	First Incandescent Light Produced by Edison—1879 Groucho Marx's Birthday
22nd	Mitzi Green's Birthday Constance Bennett's Birthday First Wireless Across Atlantic—1915
24th	Daniel Webster's Death—1852
27th	Navy Day Theodore Roosevelt (26th President) Born—1858 John Boles' Birthday
29th	Fanny Brice's Birthday
31st	Hallowe'en

GUS LAMPE
has been promoted to the post of zone manager for the RKO-Schine organization, embracing territory including western and eastern New York, Maryland and Delaware. He leaves Syracuse to headquarter in Gloversville, N. Y.

▽

HARRY H. UNTERFORT
has been made city manager of RKO-Schine Theatres in Syracuse, N. Y., and retains the managership of the Keith house.

▽

ROBERT EMORY
is the newly-appointed manager at Schine's Riverside, Bath, N. Y., moving from the Babcock Theatre.

▽

ROBERT A. DAME
gets the managership of Shea's Niagara house, Buffalo, N. Y., being promoted from the job of service chief of the Shea theatres in that territory.

▽

TOM DAVIS
skipper of the Libson-White Paramount, Ashland, Kentucky, moves into the Paramount and Orpheum houses, Cincinnati, Ohio.

▽

WILLIAM T. HASTINGS
has gone into the new Grand house, Cincinnati, Ohio, leaving his erstwhile duties at the Lyric to be taken care of by LAKE JONES, assistant at the Albee.

▽

JOSEPH HANSBERRY
assistant manager at the Orpheum, Cincinnati, Ohio, has taken a similar post at the Grand Theatre.

▽

ELWOOD JONES
has been transferred from assistant manager at the Shubert, Cincinnati, Ohio, to assistant at the Albee.

▽

DAVID WALD
has not been in show business for a long period but nevertheless has already acquired a managerial post at Warner's Plaza Theatre in Pittsburgh, Pa.

▽

P. N. CURTIS
moves from his manager's post in Edmore, Michigan, to the Roxy Theatre, Howard City, same state, and will be aided in his work by MRS. CURTIS.

▽

GEORGE FRENCH
relief manager at RKO houses in New York during the summer, is back in Providence, R. I., where he will re-open the RKO Albee Theatre.

▽

VINCENT DUNFEY
formerly of Loew's State, Boston, Mass., has been permanently assigned to Loew's State, Providence, R. I., as second assistant manager.

▽

ROGER McANDREWS
is the new manager of the Sheridan Theatre, Indianapolis, Ind., succeeding DON MAYER, resigned.

THE RELEASE CHART

INDEX

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
Alias the Lone Wolf, Mel.....Col
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This and Heaven, Too, 454, Mel.....FN
American Gang Busters, Mel.....St. Rts
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West...Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Before I Hang, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid and the Law, West...Producers
Billy the Kid Outlawed, West.....Producers
Billy the Kid Returns, 851, West.....Rep
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Blondie Takes a Vacation, Com.....Col
Blue Bird, The, 025, Com. (C)....20th-Fox
Boom Town, 48, Mel.....MGM
Boss of Bullion City, West.....Univ
Boys of the City, Mel,.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, 107, Mel.....20th-Fox
Broken Strings, Mel.....St. Rts
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com....Para
Bullet Code, 083, West.....RKO

CALIFORNIAN, The, 117, Mel.....20th-Fox
Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Caribbean Holiday, Mus.-Com.....Univ
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chad Hanna, Mel.....20th-Fox
Chamber of Horrors, Mel.....Meno
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
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Christmas in July, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Claudine, Mel. .....Foreign
Colorado, 051, West.....Rep
Comin' Round the Mountain, Com.....Para
Comrade X, Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary..Foreign
Curtain Call, 027, Mel.....RKO

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com-Mel. (C) denotes a Comedy-Melodrama in Color.

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daybreak, Mel.....Foreign
Desire to Live, Mel.....Producers
Diamond Frontier, Mel.....Univ
Dispatch from Reuters, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, 101, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel..MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, Com.....RKO
Drums of the Desert, Mel.....Mono
Dulcy, Com. .....MGM
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM

FALSE Rapture, Mel.....Foreign
Fargo Kid, The, West.....RKO
Farmer's Daughter, The, 3927, Com.....Para
Father Knows Best, Com.-Mel.....WB
Fight for Life, Mel.....Col
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying News, Mel.....Univ
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Friendly Neighbors, Com.....Rep
Frontier Crusader, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GAMBLING on the High Seas, 424, Mel..WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel...Para
Ghost Guns, West.....Col
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, 017, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush, Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Mel.....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, West.....Producers
Gypsy Cavalier, Mel.....Mono

HALF a Sinner, 4040, Mel.....Univ
Haunted Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Hell's Cargo, Mel.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, Com.....Univ
Hit Parade of 1941, The, Mus.....Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House Across the Bay, Mel.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Hullabaloo, Com.....MGM

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Mel.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
I'm Still Alive, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Into the Crimson West, West.....Col
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Doomed Men, Mel.....Col
I Take This Oath, Mel.....Producers
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel....20th-Fox

JENNIE, Mel.....20th-Fox
John Braun's Body, Mel.....Col
Johnny Apollo, 042, Mel.....20th-Fox

KID from Santa Fe, The, 3965, West...Mono
Killers of the Wild, Mel.....St. Rts
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel. .....UA
Kitty Foyle, Mel.....RKO
Knute Rockne—All American, Mel.....WB

LA Conga Nights, 4029, Com.....Univ
Laddie, Com.-Mel. .....RKO
Ladies Must Live, The, 474, Com.....FN
Lady in Question, The, Mel.....Col
Lady with the Red Hair, The, Mel.....WB
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, Com.-Mel.....Univ
Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Li'l Abner, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Lost Squadron, The, 994, Mel.....RKO
Love, Honor and Oh, Baby, 4036, Mel...Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.-.....RKO

MAD Men of Europe, Mel.....Col
Mad Men of Europe, Mel.....Col
Ma! He's Making Eyes at Me, 4022, Com. Univ
Major Barbara, Com.....UA
Man from Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marked Men, Mel.....Producers
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Wildcat, Mel.....Univ
Mein Kampf, Documentary.....Foreign
Melody and Moonlight, Mus.....Rep
Melody Ranch, West.....Rep
Men Against the Sky, Mel.....RKO
Men on Her Mind, Mel.....WB
Men with Steel Faces, Mel.....St. Rts
Mexican Spitfire Out West, Com.-Mel...RKO
Midnight Limited, 3921, Mel.....Mono
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Missing People, Mel.....Mono
Mr. Washington Goes to Town, Mel...St. Rts
Money and the Woman, Mel.....WB
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery in Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
Night of Nights, 3912, Mel.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)..Para
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Ole Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

PALS of the Saddle, West.....Mono
Pals of the Silver Sage, 3954, West...Mono
Parson of Devil's Gap, West.....Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col

Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Pride and Prejudice, 46, Com.....MGM
Pride of the Navy, 822, Mel.....Rep
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, The, Mel.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts we Watch, 171, Documentary..RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm of the Rio Grande, 3953, West..Mono
Rhythm on the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West....Producers
Riders of Pasco Basin, 4062, West....Univ
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, Mel.....WB
Road Back, 4074, Mel.....Univ
Road Show, Com.....UA
Road to Singapore, 3926, Mus.....Para
Rocky Mountain Rangers, 966, West....Rep
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Strikes Back, 918, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secret of a Model, Mel.....St. Rts
Secret Seven, The, Mel.....Col
Seventeen, 3924, Com.....Para
Shooting High, 041, West.....20th-Fox
Showdown, 3957, West.....Para
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Six Shooting Serenade, West.....Mono
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3929, Mel.....Mono
Sky Murder, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of the Navy, 3902, Mel.....Mono
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Sumatra, Mel.....Univ
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stranger on the Third Floor, Mel.....RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com.....MGM
Sued for Libel, Mel.....RKO
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive by Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel.RKO
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Third Finger, Left Hand, Com.-Mel....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel...Para
Three Cheers for the Irish, 465, Mel....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tin Pan Alley, Mus.....20th-Fox
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel....RKO
Too Many Girls, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tropic Fury, 4052, Mel.....Univ
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls on Broadway, Mel.....MGM
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono

VICTORY, Mel.....Para
Villain Still Pursued Her, Com.....RKO
Virginia, Mel.....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie?, Mel.....Rep
Wildcast Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com...RKO
You'll Find Out, Com.....RKO
Young Bill Hickok, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
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Youth Must Be Served, Com.....20th-Fox

ZANZIBAR, Mel. .....Univ

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1939-40 season; titles without symbols are 1940-41. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40†	64	
(See "In the Cutting Room," May 4,'40.)				
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40†	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40†	70	July 27,'40
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40†	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)				
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40	61	Aug. 31,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40†		
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40	59	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40†	61	July 27,'40
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40†	*85	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 84.)				
I Married Adventure (G)	Osa Johnson	July 24,'40†	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40†	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40†	81	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40†	71	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40†	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40†	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff-Jo Ann Sayers-Roger Pryor	Apr. 18,'40†	73	May 4,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40†	66	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39†	63	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40†	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40†	60	June 22,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40†	60	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40†	62	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40†	59	Mar. 30,'40
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40†	72	June 1,'40
(Exploitation: July 20,'40, p. 48.)				

Coming Attractions

Angels Over Broadway	Douglas Fairbanks, Jr. - Rita Hayworth — Sept. 30,'40†
Alias the Lone Wolf	Warren William-Frances Robinson
Arizona	Jean Arthur-Wm. Holden
Before I Hang	Boris Karloff-Evelyn Keyes — Sept. 30,'40†
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms
Fight for Life (A)	Myron McCormick — 69. Mar. 16,'40
Ghost Guns	Bill Elliott-Evelyn Keyes
Girls Under 21	Paul Kelly-Rochelle Hudson
Glamour for Sale	Roger Pryor-Anita Louise — Sept. 27,'40†
Great Plane Robbery, The	Jack Holt-Vicki Lester
(See "In the Cutting Room," May 25,'40.)	
Great Swindle, The	Jack Holt-Marjorie Reynolds
Howards of Virginia, The (G)	Cary Grant - Martha Scott - Richard Carlson - Sir Cedric Hardwicke — Sept. 19,'40† — 123. Aug. 31,'40
Into the Crimson West	Bill Elliott-Evelyn Young — Sept. 30,'40
John Braun's Body	Ralph Bellamy-Marg't Lindsay
Legacy	Warner Baxter
Nobody's Children	Edith Fellows-Lois Wilson
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers
Passage West	Pat O'Brien-Constance Bennett
Penny Serenade	Irene Dunne-Cary Grant
Pinto Kid, The	Chas. Starrett-Louise Currie
So You Won't Talk	Joe E. Brown-Frances Robinson
This Thing Called Love	Rosalind Russell-Melvyn Douglas
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers — Oct. 21,'40 — 58. July 20,'40

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40†	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooey-J. Garland-L. Stone-Cecilia Parker - Fay Holden - Ann Rutherford	July 5,'40†	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47; 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61.)				
Boom Town (G) 48	Clark Gable - Spencer Tracy - Claudette Colbert-Hedy Lamarr	Aug. 30,'40†	120	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40†	65	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40	80	Aug. 31,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40†	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				

THE RELEASE CHART

Edison, The Man (G) 18

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Edison, The Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40†	107.	May 25,'40
	(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)			
Forty Little Mothers (A) 34	Eddie Cantor - Rita Johnson - Bonita Granville-J. Anderson	Apr. 26,'40†	90.	Apr. 20,'40
	(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)			
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40†	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40†	82.	July 27,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40†	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40†	100.	June 15,'40
	(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41.)			
New Moon (G) 31	Jeanette MacDonald - Nelson Eddy - Mary Boland	June 28,'40†	104.	June 22,'40
	(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82.)			
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40†	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40†	118.	July 13,'40
	(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80.)			
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40†	82.	July 13,'40
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40†	117.	June 8,'40
	(Exploitation: July 13,'40, p. 43.)			
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
	(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68.)			
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	April 19,'40†	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40†	108.	May 18,'40
	(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)			
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40†	80.	July 20,'40

Coming Attractions

Bittersweet	Jeanette MacDonald-Nelson Eddy			
Comrade X*	Clark Gable-Hedy Lamarr			
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 11,'40		
Escape	N. Shearer-R. Taylor-Nazimova	Oct. 4,'40		
Flight Command	R. Taylor - R. Hussey - W. Pidgeon			
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
	(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)			
Go West	Marx Bros.-Lynne Carver			
Haunted Honeymoon (A) 104	Robt. Montgomery - Constance Cummings	Sept. 27,'40	99.	Aug. 3,'40
	(Reviewed under title, "Busman's Holiday.")			
Hullabaloo	Frank Morgan-Billie Burke			
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Sky Murder	Walter Pidgeon-Rita Johnson	Oct. 25,'40		
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave-Emlyn Williams		103.	Jan. 27,'40
Strike Up the Band 103	M. Rooney-J. Garland-J. Preisser	Sept. 20,'40		
Third Finger, Left Hand	Melvyn Douglas-Myrna Loy	Oct. 18,'40		
Wyoming 102	Wallace Beery-Ann Rutherford	Sept. 13,'40	89.	

MONOGRAM

Title	Star	Rel. date	Running Time Minutes	Reviewed
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40†	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40†		
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40†	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40†	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40†	68.	Aug. 3,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40†	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40†	70.	July 20,'40
Kid from Santa Fe, The, 3965	Jack Randall	May 23,'40†	50	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40†	54.	June 29,'40
Last Alarm, The, (G) 3927	Polly Ann Young-Warren Hull	June 25,'40†	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40†	*62.	Aug. 10,'40
Midnight Limited (G) 3921	Marjorie Reynolds-John King	Mar. 20,'40†	61.	Mar. 23,'40
Missing People	Will Fyffe	Aug. 19,'40†		
Mysterious Mr. Reeder, The (G) 3928	Will Fyffe	Apr. 30,'40†	77.	Mar. 11,'39
	(Reviewed under the title, "The Mind of Mr. Reeder.")			
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40†	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40†	52.	May 4,'40
Queen of the Yukon	Chas. Bickford-Irene Rich	Aug. 26,'40		
Rainbow Over the Range	Tex Ritter-Dorothy Fay	July 29,'40†		
Range Busters (G)	John King - Ray Corrigan - Max Terhune	Aug. 22,'40		Sept. 7,'40
Rhythm of the Rio Grande (G) 3953	Tex Ritter-Susan Dale	Mar. 2,'40†	53.	Apr. 27,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40†	45	
	(See "In the Cutting Room," May 11,'40.)			
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40†	56.	
Son of the Navy (G) 3902	J. Parker-J. Dunn-M. Spellman	Mar. 30,'40†	72.	Apr. 6,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40†	70.	Apr. 27,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
	(Reviewed under the title, "I Killed the Count.")			
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40†	57	
	(See "In the Cutting Room," May 18,'40.)			

Coming Attractions

Ape, The	Boris Karloff-Marls Wrixon	Sept. 16,'40		
Drums of the Desert	Ralph Byrd-Lorna Gray	Sept. 30,'40		
Gypsy Cavalier*	Gilbert Roland	Nov. 7,'40		
Ole Swimmin' Hole*	Jackie Moran-Marcia Mae Jones	Oct. 7,'40		
Parsons of Devil's Gap*	Tex Ritter	Oct. 21,'40		
Phantom of Chinatown*	Keye Luke	Oct. 28,'40		
Six Shooting Serenade*	R. Corrigan-J. King-M. Terhune			
That Gang of Mine	Bobby Jordan-Leo Gorcey	Sept. 23,'40		
Up in the Air	Frankie Darro-Marjorie Reynolds	Sept. 9,'40		
You're Out of Luck*	Frankie Darro	Oct. 14,'40		

PARAMOUNT

Title	Star	Rel. date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40†	76.	Jan. 20,'40
	(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)			
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40†	81.	Apr. 13,'40
	(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)			
Buck Benny Rides Again (G) 3932	Jack Benny - Ed "Rochester" Anderson-Andy Devine	May 3,'40†	85.	Apr. 20,'40
	(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)			
Comin' Round the Mountain (G)	Bob Burns-Una Merkel	Aug. 16,'40	*62.	Aug. 17,'40
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40†	77.	Mar. 9,'40
	(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)			
Farmer's Daughter, The (G) 3927	Martha Raye-Charlie Ruggles	Mar. 29,'40†	61.	Feb. 17,'40
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40†	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40†	85.	June 15,'40
	(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 10,'40, p. 64; Aug. 24,'40, p. 78.)			
Golden Gloves (G)	Jean Cagney-Richard Denning	Aug. 2,'40†	*70.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40†	83.	July 27,'40
	(Exploitation: Aug. 3,'40, p. 57.)			
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40†	61.	May 18,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40†	67.	Apr. 20,'40
Mystery Sea Raider (G)	Henry Wilcoxon-Carole Landis	Aug. 9,'40	*75.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40†	67.	May 11,'40
Queen of the Mob (A) 3939	Ralph Bellamy - Jean Cagney - Wm. Henry-Blanche Yurka	June 28,'40†	61.	June 22,'40
Rhythm on the River (G)	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40	*90.	Aug. 24,'40
Road to Singapore (G) 3926	B. Crosby-D. Lamour-B. Hope	Mar. 22,'40†	85.	Feb. 24,'40
	(Exploitation: Mar. 9,'40, p. 79; Mar. 23,'40, p. 60; Mar. 30,'40, p. 87; May 18,'40, p. 76; July 27,'40, p. 49.)			
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40†	81.	June 8,'40
Seventeen (G) 3924	J. Cooper-B. Field-O. Kruger	Mar. 1,'40†	78.	Feb. 24,'40
	(Exploitation: Mar. 2,'40, p. 65.)			
Showdown (G) 3857	Wm. Boyd-Russell Hayden	Mar. 8,'40†	63.	Mar. 2,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40†	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden - J. Barrett - B. Granville-E. Stone-V. Glaser	May 31,'40†	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40†	71.	May 4,'40
	(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)			
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40†	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40†	86.	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40†	63.	Feb. 24,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41		
	(See "In the Cutting Room," Apr. 20,'40.)			
Arise My Love	Caudette Colbert-Ray Milland	Nov. 1,'40		
Cherokee Strip	Richard Dix-Florence Rice	Oct. 25,'40		
Christmas in July	Dick Powell-Ellen Drew	Oct. 18,'40		
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 8,'40		
Date with Destiny, A	B. Rathbone-E. Drew-J. Heward	Nov. 15,'40		
	(See "In the Cutting Room," Mar. 30,'40.)			
D. O. A.	Ellen Drew-Rod Cameron			
I Want a Divorce (G)	Joan Blondell-Dick Powell	Sept. 20,'40	*90.	Sept. 7,'40
I Wanted Wings*	B. Donlevy - R. Milland - W. Holden-W. Morris-C. Moore			
Love Thy Neighbor	Jack Benny - Fred Allen - Mary Martin-"Rochester"	Dec. 27,'40		
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Oct. 11,'40		
Night at Earl Carroll's, A	Ken Murray-Rose Hobart	Dec. 6,'40		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40†		

THE RELEASE CHART

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July 20,'40	60	
Cross Roads of Life		Sept. 1,'40		
Desire to Live		Aug. 16,'40		
Frontier Crusader (G)	Tim McCoy	July 15,'40	62.	June 15,'40
Gun Code	Tim McCoy	July 29,'40	57.	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40	67	
I Take This Oath (G)	Gordon Jones	May 20,'40	67.	July 6,'40
Riders of Black Mountain	Tim McCoy	Aug. 23,'40		

Coming Attractions

Arizona Gang Busters	Tim McCoy	
Billy the Kid and the Law*	Bob Steele	
Billy the Kid's Gun Justice	Bob Steele	
Billy the Kid Rides West	Bob Steele	
Marked Men	Warren Hull-Isabel Jewell	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40†	65.	July 20,'40
Carson City Kid, The (G) 955.	Roy Rogers - Geo. "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40†	57.	June 22,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40†	56.	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40†	66.	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40†	94.	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40†	67.	Aug. 17,'40
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40†	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40†	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40†	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40†	57.	Apr. 6,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40†	75.	July 27,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40†	68.	July 6,'40
Grandpa Goes to Town (G) 922.	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Hi-ye Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros & Elviry	Apr. 17,'40†	67.	May 4,'40
Oklahoma Renegades (G) 961	3 Mesquiteers-F. McKinney	Aug. 29,'40	57.	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40†	57.	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40†	68.	Mar. 30,'40
Ranger and the Lady, The (G) 956	R. Rogers-Geo. "Gabby" Hayes-J. Wells	July 30,'40†	59.	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40	65.	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40†	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40†	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40†	72.	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40†	81.	June 15,'40
(Reviewed under the title, "The Refugee.")				
Tulsa Kid, The (G) 971	Don "Red" Barry-L. Walters	Aug. 16,'40	57.	Aug. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40†	69.	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40†	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40†	59.	Apr. 20,'40

Coming Attractions

Colorado (G) 051	Roy Rogers - Geo. "Gabby" Hayes-Pauline Moore	Sept. 15,'40	57.	Sept. 7,'40
Friendly Neighbors	Weaver Bros. and Elviry			
Frontier Vengeance 072	Don Barry-Betty Moran			
Girl from Havana 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40		
Hit Parade of 1941, The	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly			
Melody and Moonlight	Johnny Downs - Vera Vague - Mary Lee-Jerry Colona-Jane Frazee			
Melody Ranch*	G. Autry-J. Durante-F. Dee			
Under Texas Skies 062	3 Mesquiteers-Lois Ranson	Sept. 27,'40		
Who Killed Aunt Maggie?*	J. Hubbard-W. Barrie-W. Abel			
Young Bill Hickok	Roy Rogers-Geo. "Gabby" Hayes			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40†	110.	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)				
Anne of Windy Poplars (G) 035.	Anne Shirley-James Ellison	June 28,'40†	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40†	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40†	74.	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40†	67.	Mar. 30,'40
Cross Country Romance (G) 039.	Gene Raymond-Wendy Barrie	July 12,'40†	68.	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40†	63.	Apr. 13,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40†	*85.	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40†	68.	June 29,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40†	101.	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 56; July 20,'40, p. 45.)				
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40†	101.	Aug. 17,'40
Men Against the Sky (G)	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40	*75.	Aug. 24,'40
Millionaires in Prison (G) 037.	Lee Tracy-Linda Hayes	July 26,'40†	64.	June 29,'40
My Favorite Wife (A) 025	Irene Dunne-Cary Grant-Randolph Scott-Gail Patrick	May 17,'40†	88.	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40†	68.	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40†	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40†	59.	June 22,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40†	95.	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40	87.	July 27,'40
Saint Takes Over, The (G) 033.	George Sanders-Wendy Barrie	June 7,'40†	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40†	59.	Aug. 24,'40
Stranger on the Third Floor (G).	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40†	*62.	Sept. 7,'40
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew-Jimmy Lydon-Josephine Hutchinson	July 19,'40†	81.	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Walt Disney Festival (G)		Aug. 2,'40	117.	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 0470†.)				
Wildcat Bus (G)	Fay Wray-Charles Lang	Aug. 23,'40†	*62.	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40†	68.	May 18,'40

Coming Attractions

Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41		
Dreaming Out Loud	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40		
Fargo Kid, The	Tim Holt-Ray Whitley	Nov. 22,'40		
I'm Still Alive	Kent Taylor-Linda Hayes	Sept. 20,'40		
Kitty Foyle	Ginger Rogers-Dennis Morgan	Nov. 22,'40		
Laddie	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40		
Li'l Abner*	Granville Owen-Mona Ray-Johnnie Morris			
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40		
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40		
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick - Zasu Pitts	Dec. 27,'40		
They Knew What They Wanted.	Chas. Laughton-Carole Lombard	Sept. 27,'40		
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40		
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40†		
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40	67.	July 27,'40
Wagon Train	Tim Holt-Martha O'Driscoll	Sept. 20,'40		
You'll Find Out	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird (G) 025	Shirley Temple-Spring Byington	Mar. 22,'40†	83.	Jan. 27,'40
(Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)				
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40†	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40†	75.	May 11,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40†	67.	June 8,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40†	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Barl-J. Davis-H. Wilcoxon	Mar. 29,'40†	67.	Feb. 17,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40†	56.	June 15,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Grapes of Wrath, The (A) 040.	Henry Fonda - Dorris Bowdon - Charley Grapewin - Jane Darwell	Mar. 15,'40†	128.	Jan. 27,'40
(Exploitation: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)				
I Was an Adventuress (G)_038.	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40†	81.	May 4,'40
Johnny Apollo (A) 042.	Tyronne Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40†	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045.	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carillo-Weber & Fields	May 24,'40†	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049.	Cesar Romero-Evelyn Venable	June 28,'40†	68.	June 1,'40
Manhattan Hearbeat (G) 046.	Virginia Gilmore-Robt. Sterling	July 12,'40†	71.	June 1,'40
Man I Married, The (A) 101.	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050.	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40†	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64.)				
On Their Own (G) 044.	Spring Byington-Ken Howell	May 17,'40†	63.	Apr. 13,'40
Pier 13 (G) 106.	Lynn Bari-Lloyd Nolan	Aug. 23,'40	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40	92.	Aug. 17,'40
Sailor's Lady (A) 052.	Jon Hall-Nancy Kelly	July 5,'40†	66.	July 6,'40
Shooting High (G) 041.	J. Withers-G. Autry-M. Weaver	Apr. 26,'40†	65.	Mar. 9,'40
So This is London (A) 043.	Geo. Sanders-Berton Churchill	May 3,'40†	84.	Feb. 4,'39
Star Dust (G) 036.	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40†	85.	Apr. 6,'40
Viva Cisco Kid (G) 039.	Cesar Romero-Jean Rogers	Apr. 12,'40†	70.	Mar. 23,'40
Young People, The (G) 109.	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112.	Lynne Roberts-Ted North			
Brigham Young (G) 107.	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40	*113.	Aug. 31,'40
Californian, The 117.	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 1,'40		
Chad Hanna	Henry Fonda - Linda Darnell - Mary Beth Hughes-Guy Kibbee - Jane Darwell	Jan. 3,'41		
Charlie Chan in New York.	Sidney Toler-Marjorie Weaver			
Charter Pilot 118.	Lynn Bari-Lloyd Nolan	Nov. 22,'40		
Down Argentine Way 113.	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 25,'40		
Elsa Maxwell's Public Deb No. 1 (G) 105.	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40	*85.	Aug. 31,'40
For Beauty's Sake.	Ted North-Marjorie Weaver			
Gay Caballero, The 108.	Cesar Romero-Sheila Ryan	Oct. 4,'40		
Girl Must Live, A (A).	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
(See "In the Cutting Room," Apr. 27,'40.)				
Great Profile, The (G) 111.	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 11,'40	71.	Aug. 24,'40
Hudson's Bay 115.	Paul Muni-Gene Tierney- Virginia Field-John Sutton	Nov. 29,'40		
Jennie	Dorris Bowdon-Geo. Montgomery			
Night Train 114.	Marg't Lockwood-Rex Harrison	Oct. 18,'40		
Tin Pan Alley	Alice Faye-Betty Grable-Jack Oakie-John Payne	Dec. 13,'40		
Street of Memories (G) 102.	Lynne Roberts-Guy Kibbee	Nov. 15,'40	70.	June 29,'40
Yesterday's Heroes 116.	Robert Sterling-Jean Rogers	Sept. 20,'40		
Youth Will Be Served	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel Date	Running Time Minutes	Reviewed
Captain Caution (G).	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40	*85.	Aug. 3,'40
Foreign Correspondent (G).	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40	*118.	Aug. 31,'40
House Across the Bay (G).	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40†	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Kit Carson (G).	Jon Hall-Lynn Bari	Aug. 30,'40	97.	Aug. 31,'40
My Son, My Son (A).	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day	Mar. 22,'40†	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
One Million B.C. (G).	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40†	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40, p. 46; Aug. 3,'40, p. 59.)				
Our Town (A).	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40†	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A).	Merle Oberon-Rex Harrison	Mar. 29,'40†	78.	Dec. 30,'39
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40†	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)				
Saps at Sea (G).	Laurel and Hardy	May 3,'40†	57.	May 4,'40
South of Pago Pago (G).	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40	*98.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40†	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84.)				

Coming Attractions

Flotsam	Fredric March-Marg't Sullavan-Glenn Ford-Frances Dee			
Great Dictator, The.	Charles Chaplin-Paulette Goddard - Jack Oakie	Sept. 15,'40		
Long Voyage Home.	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald			
Major Barbara*	Wendy Hiller-Robt. Morley			
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt		*90.	Aug. 3,'40
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo.	Louis Hayward - Jean Bennett - George Sanders			
Thief of Bagdad.	Sabu-J. Duprez-C. Veidt	Sept. 27, 40		
Westerner, The	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan	Sept. 20,'40		
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G).	Ritz Bros - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40	*80.	Sept. 7,'40
Alias the Deacon (G) 4015.	B. Bruns-M. Auer-D. O'Keefe	May 17,'40†	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40†	58.	June 15,'40
Black Diamonds (G) 4057.	Richard Arlen-Andy Devine	July 19,'40†	60.	July 27,'40
Black Friday (G) 4018.	Boris Karloff-Bela Lugosi	Apr. 12,'40†	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Boys from Syracuse (A).	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40†	73.	July 20,'40
(Exploitation: July 27,'40, p. 47.)				
Double Alibi (G) 4034.	Wayne Morris-Margaret Lindsay	Mar. 1,'40†	60.	Mar. 23,'40
Enemy Agent (G) 4033.	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Fugitive, The (A) 5046. (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040.	Heather Angel-John King	Apr. 5,'40†	59.	
Hot Steel (G) 4056.	Richard Arlen-Andy Devine	May 24,'40†	61.	Jan. 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40†	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037.	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40†	60.	May 11,'40
If I Had My Way (G) 4005.	Bing Crosby-Gloria Jean	May 3,'40†	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
It's a Date (G) 4001.	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40†	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029.	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40†	59.	May 18,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40†	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022	Tom Brown-Constance Moore	Mar. 15,'40†	61.	Apr. 6,'40
Private Affairs (G) 4007.	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40†	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40†	56.	May 25,'40
Sandy Is a Lady (G) 4008.	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40†	63.	May 25,'40
Ski Patrol (G) 4031.	Lulu Deste-Philip Dorn	May 10,'40†	64.	May 11,'40
Son of Roaring Dan (G) 4064.	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40†	63.	Aug. 17,'40
South to Karanga (G) 4039.	C. Bickford-J. Craig-L. Deste	Aug. 2,'40†	*60.	Aug. 10,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40†	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88.)				
You're Not So Tough (G) 4023.	"Dead End Kids"-Nan Grey	July 26,'40†	71.	June 1,'40
Zanzibar (G) 4025.	Lola Lane-James Craig	Mar. 8,'40†	69.	Mar. 30,'40

Coming Attractions

Back Street	Joan Fontaine	Nov. 29,'40		
Bank Dick, The.	W. C. Fields	Dec. 27,'40		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40		

THE RELEASE CHART

Title	Star	Rel. date	Running Time Minutes	Reviewed
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40		
Flying News	Richard Arlen-Andy Devine			
Give Us Wings	"Dead End Kids"-W. Ford			
Hired Wife	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40	96.	Sept. 7,'40
I'm Nobody's Sweetheart Now (G)	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40	*64.	Aug. 10,'40
Invisible Woman, The		Dec. 13,'40		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Nell O'Day			
Leather Pushers (G)	Richard Arlen-Andy Devine	Sept. 13,'40	*64.	Sept. 7,'40
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 25,'40		
Margie	N. Grey-T. Brown-M. Auer	Dec. 6,'40		
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40		
Mummy's Hand, The (G)	Dick Foran-Peggy Moran	Sept. 20,'40	*67.	Aug. 31,'40
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40		
Ragtime Cowboy Joe	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40	*61.	Aug. 10,'40
South of Sumatras	Richard Arlen-Andy Devine	Nov. 1,'40		
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40		
Streets of Cairo	Sigrid Gurie	Dec. 20,'40		
Tropical Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 11,'40		

WARNER BROTHERS-FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40†	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Angel from Texas, An (G) 468.	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40†	69.	May 18,'40
Castle on the Hudson (G) 459.	John Garfield - Pat O'Brien -			
(Exploitation: Feb. 24,'40, p. 53.)				
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40†	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucille Fairbanks	June 15,'40†	53.	June 22,'40
Ladies Must Live (G) 474.	Wayne Morris-Rosemary Lane	July 27,'40†	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40†	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472.	R. Reagan-J. Litel-L. Lys	June 1,'40†	55.	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40†	95.	July 13,'40
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40†	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40†	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A), 455.	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40†	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Warner Brothers

Title	Star	Rel. date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40†	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Calling All Husbands	Ernest Truex-Lucille Fairbanks	Sept. 7,'40		
Flowing Gold (G)	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40†	82.	Aug. 31,'40
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40†	56.	
It All Came True (A) 407.	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40†	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40†	58.	Apr. 27,'40
Money and the Woman (G).	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40†	65.	Aug. 17,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40†	85.	June 29,'40
River's End (G)	Dennis Morgan-Elizabeth Earl	Aug. 10,'40†	*70.	Aug. 24,'40
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40†	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robson-Una O'Connor	Aug. 31,'40†	126.	July 27,'40
Tear Gas Squad (G) 423.	D. Morgan-J. Payne-G. Dickson	May 4,'40†	55.	June 8,'40
Virginia City (G) 404.	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40†	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City for Conquest	James Cagney-Ann Sheridan	Sept. 21,'40		
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Sept. 28, 40		
Father Knows Best*	Grant Mitchell-Nana Bryant			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert-May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page	Oct. 5,'40		
Lady with the Red Hair*	M. Hopkins-R. Ainley-C. Rains			
Letter, The	Bette Davis-Herbert Marshall			
Meet John Doe	G. Cooper - B. Stanwyck-Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
No Time for Comedy (A)	James Stewart-Rosalind Russell	Sept. 14,'40	93.	Sept. 7,'40
Santa Fe Trail	Errol Flynn-O. de Havilland-R. Massey-R. Reagan-A. Hale			
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69.	Apr. 20,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G).	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A).	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Four Shall Die*	Negro Cast	Million Dollar	Oct. 15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 7,'40
While Thousands Cheer*	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Black Eyes	Otto Kruger	Film Alliance	May 15,'40		
Briggs Family, The (G).	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Crook's Tour* (G)	Basil Radford	Anglo-American		82.	Sept. 7,'40
Curse of the Swastika, The.	Documentary	Pathe		46.	Apr. 27,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62.	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo American		89.	June 15,'40
George and Margaret (G).	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hell's Cargo 3	Robert Newton	Film Alliance	Aug. 3,'40	73.	
Let George Do It (G) 5.	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A).	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67.	
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mayor's Dilemma, The(A).	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
(Reviewed under the title, "Les Otages.")					
Mein Kampf (A)	Documentary	Assoc. British		75.	May 20,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A) 2.	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'40
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13.	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome).	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Schubert's Serenade* (A).	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A) 1.	Barry K. Barnes	Film Alliance	July 6,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40†.2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40†16
From Nurse to Worse (8-31-40) 1756 (3 Stooges)	Aug.	23,'40.17
Fireman Save My Choo Choo 1438 Andy Clyde	Aug.	9,'40†.2 rls.
His Bridal Fright 1437 Charley Chase	July	12,'40†.2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40†16
Money Squawks 1432 Andy Clyde	Apr.	5,'40†.2 rls.
Pardon My Berth Marks (3-16-40) 1431 Buster Keaton	Mar.	22,'40†16
Pleased to Mitt You 2421	Sept.	6,'40.18
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40†18½
Spook Speaks, The 2422 Buster Keaton	Sept.	20,'40.18
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40†17
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar.	15,'40†11
Hobby Lobby 2971	Aug.	30,'40..1 rl.
Industrial Green Island 2972	Sept.	20,'40..1 rl.
Odd Vocations 1975	May	24,'40†.1 rl.
Squadron 992 1976	Aug.	16,'40..1 rl.
COLOR RHAPSODIES		
Blackboard Revue 1508	Mar.	15,'40†.7
Egg Hunt, The (6-22-40) 1510	May	31,'40†.7½
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40†.7½
Mr. Elephant Goes to Town 2502	Oct.	4,'40..7¾
Tangled Television 2501	Aug.	30,'40†.7½
Timid Pup, The 1512	Aug.	1,'40..8
Ye Old Swap Shoppe 1511	June	28,'40†.1 rl.
COLUMBIA TOURS		
Historic Virginia 2551	Aug.	16,'40.11
In the Land of Pagodas 1558	June	14,'40†.1 rl.
Old and New Arizona 2553	Sept.	27,'40..1 rl.
Pleasure Bound in Canada 1557	May	3,'40†.1 rl.
Savoy in the Alps 2552	Sept.	13,'40.10
COMMUNITY SING (Series 4)		
No. 6 1656 (Medley of Hits-D.Baker)	May	28,'40†.1 rl.
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40†.1.rl.
No. 8 1658 (Jolly Tunes-D. Baker)	Sept.	2,'40†.1 rl.
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40†.6½
Barnyard Babies 1754	June	14,'40†.1 rl.
Farmer Tom Thumb 2751	Sept.	13,'40..1 rl.
Pooch Parade 1755	July	19,'40†.1 rl.
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40†.6
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40†.1 rl.
Millionaire Hobo 1702	Nov.	24,'39†.7
News Oddities 1706	July	19,'40†.1 rl.
School Boy Dreams 2701	Aug.	30,'40..1 rl.
SCREEN SNAPSHOTS (Series 19)		
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar.	29,'40†10
No. 7 1857 (Wardrobe Designers)	May	3,'40†10
No. 8 1858 (Cowboy Jubilee)	June	7,'40†.1 rl.
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40†10
No. 10 1860 (Jack Oakie)	Aug.	1,'40†.1 rl.
(20th Anniversary Snapshots)		
No. 1 2851	Sept.	6,'40..1 rl.
No. 2 2852	Oct.	18,'40..1 rl.
SPORT THRILLS		
Canvas Capers 1809	July	19,'40†.1 rl.
Fishing in Hawaii 1810	Aug.	30,'40†.1 rl.
Master of Cue with Willie Hoppe 2801	Sept.	20,'40..1 rl.
Saving Strokes with Sam Snead 1808	June	21,'40†.1 rl.
Sport of Kings (6-15-40) 1807	May	24,'40†10
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40†10
WASHINGTON PARADE		
2nd Series		
No. 4 (6-15-40) 1904 (Social Security)	Apr.	26,'40†10
No. 5 1905 (The Archives)	June	28,'40†.1 rl.
No. 6 1906 (Our National Defense)	Aug.	30,'40†.1 rl.
3rd Series		
No. 1 2901 (The Mint)	Oct.	4,'40..1 rl.

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40†.9
Home on the Range (3-30-40) W-85	Mar.	23,'40†.8
Milky Way, The (7-6-40) W-89	June	22,'40†.8
Rainy Day, A W-86	Apr.	20,'40†.7
Romeo in Rhythm W-91	Aug.	10,'40..8
Swing Social (6-1-40) W-87	May	18,'40†.8
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40†.7
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40†22
No. 30—Buyer Beware P-5	Aug.	17,'40†21
No. 31—Soak the Old P-6	Aug.	24,'40†20
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar.	16,'40†.8
Capital City, The (Washington, D. C.) T-211	Aug.	31,'40..9
Modern New Orleans (6-15-40) T-61	May	11,'40†.8
Sitka and Junea (4-27-40) T-60	Apr.	13,'40†.9
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40†.9
MGM MINIATURES		
Door Will Open, A (4-13-40) M-78 Dalies Frantz-Lynne Carver	Mar.	9,'40†11
Servant of Mankind (6-8-40) M-79	May	11,'40†.9
OUR GANG		
All About Hash (6-1-40) C-136	Mar.	30,'40†11
Auto Antics (9-16-39) C-942	July	22,'39.10
Bubbling Troubles (7-6-40) C-138	May	25,'40†11
Good Bad Boys C-291	Aug.	31,'40.11
New Pupil, The (4-27-40) C-137	Apr.	27,'40†11
PASSING PARADE (Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar.	30,'40†10
No. 13—The Hidden Master (4-27-40) K-123	Apr.	20,'40†11
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40†10
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40†11
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40†.9
Domineering Male, The (4-6-40) S-107	Mar.	30,'40†10
Please Answer S-112 (Sepia)	Aug.	24,'40†.9
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40†11
Spots Before Your Eyes (6-1-40) S-108	May	4,'40†10
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40†.9
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40†19

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40†.7
Kick in Time, A (5-18-40) C9-4	May	17,'40†.7
Snubbed by a Snob (8-24-40) C9-5	Aug.	23,'40†.7
You Can't Shoe a Horse Fly (8-31-40) C9-6	July	28,'40†.7
COLOR CRUISES		
Argentina K9-3	Apr.	5,'40†.1 rl.
Pacific Paradise (7-13-40) K9-7	June	21,'40†10
Rio de Janeiro K9-7	May	31,'40†.1 rl.
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40†10
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40†10
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40†10
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40†11
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40†11
Not So Dumb (3-23-40) V9-7	Mar.	15,'40†10
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40†11
Television Preview (5-18-40) V9-8	May	17,'40†10
POPEYE THE SAILOR		
Doing Impossikible Stunts Stunts (8-24-40)		7
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40†.7
Fightin' Pals (8-17-40) E9-9	July	12,'40†.8
Me Feelin's Is Hurt (5-11-40) E9-5	Apr.	12,'40†.7
Nurse Mates (7-6-40) E9-8	June	21,'40†.7
Onion Pacific (6-15-40) E9-6	May	24,'40†.7
Putin' on the Act (8-24-40) E9-12	Aug.	30,'40†.7
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40†.7
Wimmin' Hadn't Oughta Drive E9-11	Aug.	16,'40†.1 rl.
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40†.7
With Popeye's Poppa E9-12	Aug.	30,'40†.1 rl.
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40†10
No. 6—(7-20-40) J9-6	June	28,'40†11
GRANTLAND RICE SPORTLIGHTS		
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40†10
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40†10
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40†10
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40†10
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40†10
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40†.7
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40†.7
Granite Hotel (5-18-40) B9-3	Apr.	26,'40†.7
Springtime in Rockage B9-10	Aug.	30,'40†.1 rl.
Ugly Dino, The (7-27-40) B9-6	June	14,'40†.7
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40†.7
Way Back When a Night Club Was a Stick B9-4	May	10,'40†.1 rl.
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40†.7
Wedding Belts B9-7	July	5,'40†.1 rl.
UNUSUAL OCCUPATIONS (New Series) (Color)		
No. 4—(5-18-40) L9-4	Mar.	29,'40†10
No. 5—(5-18-40) L9-5	May	31,'40†10
No. 6—(8-24-40) L9-6	Aug.	2,'40†11

RKO RADIO

Title	Rel.	Date	Min.
LEON ERROL COMEDIES			
Bested by a Beard 03,704	July	16,'40†20	
EDGAR KENNEDY COMEDIES			
Mutiny in the County 03,404	May	3,'40†17	
'Taint Legal, 03,405	May	25,'40†16	
INFORMATION PLEASE			
No. 8—(4-13-40) 04,208	Mar.	22,'40†10	
No. 9—(4-27-40) 04,209	Apr.	19,'40†11	
No. 10—(6-15-40) 04,210	May	17,'40†11	
No. 11—(6-22-40) 04,211	June	14,'40†10	
No. 12—(7-6-40) 04,212	July	12,'40†12	
No. 13—(8-13-40) 04,213	Aug.	9,'40†11	
MARCH OF TIME 1939-40			
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40†18	
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40†19	
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40†19	
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40†18	
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40†17	
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40†11	
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
PATHE TOPICS			
Released seven times a year			
RADIO FLASH COMEDIES			
Goodness, a Ghost 03,205	July	5,'40†16	
Twincuplets 03,204	Apr.	12,'40†20	
RAY WHITLEY COMEDIES			
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40†20	
Molly Cures a Cowboy 03,503	Mar.	22,'40†19	
REELISMS			
Air Army (4-27-40) 04,609	Apr.	26,'40†.9	
Hats 04,613	Aug.	16,40†.9	
Navajo Land (2-30-40) 04,607	Mar.	1,'40†10	
Siege (3-2-40) 04,608	Mar.	29,'40†16	
Stray Lamb (6-22-40) 04,610	May	24,'40†.8	
Streamlined (8-10-40) 04,611	June	21,'40†.9	
Week-End 04,612	July	19,'40†.9	

THE RELEASE CHART

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Arrow Points 04,312	July 5,'40	.8
Court Favorites (5-4-40) 04,309	Apr. 12,'40†	.9
Fly Casting (4-13-40) 04,308	Mar. 15,'40	.9
Hurdle Hoppers (6-15-40) 04,311	June 7,'40†	.9
Silent Wings (6-22-40) 04,310	May 10,'40†	.9
Trouble Shooter 04,313	Aug. 2,'40†	.9

SPECIAL

Title	Rel. Date	Min.
Jenkins vs. Armstrong Fight (7-27-40) 065	July 18,'40	.18

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Bone Trouble 04,107	June 28,'40†	.9
Billposters, The (5-25-40) 04,105	May 17,'40†	.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,40†	.8
Donald's Vacation (8-10-40) 04,109	Aug. 9,'40†	.8
Fire Chief 04,114	Nov. 22,'40†	.1 rl.
Gone With the Whirlwind 04,113	Nov. 1,'40†	.1 rl.
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40†	.1 rl.
Officer Duck (6-1-40) 04,101	Sept. 22,'40†	.8
Pluto's Dream House 04,110	Aug. 30,'40†	.8
Put Put Trouble 04,108	July 19,'40†	.7
Riveter, The 04,102	Mar. 15,'40†	.7
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40†	.7
Window Cleaners 04,111	Sept. 20,'40†	.1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel Date	Min.
Midgets Auto Racers 1201	Sept. 27,'40	.1 rl.
Sanctuary of Seals (6-1-40)	Oct. 7,'40	.9

FASHIONS (Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 7 0603	Mar. 29,'40†	.1 rl.
Fashion Forecast, No. 8 0604	July 19,'40†	.1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40†	10
Eskimo Trails (8-10-40) 1101	Aug. 2,'40	.9
Isle of Mystery 1103	Oct. 25,'40	.1 rl.

LEW LEHR

Title	Rel. Date	Min.
Cheerio My Dears! 0404	July 5,'40†	.1 rl.
Grunters and Groaners (8-17-40) 1401	Aug. 30,'40	.8
Labor Savers (3-30-40) 0403	Apr. 12,'40†	.9

MAGIC CARPET SERIES (Lowell Thomas)

Title	Rel. Date	Min.
Flying Stewardess 0106	Mar. 15,'40†	10
Isles of the East (6-15-40) 1018	May 24,'40†	.9
Land of Flowers (8-17-40) 1102	Sept. 13,'40	.9

TERRY-TOONS

Title	Rel. Date	Min.
All's Well That Ends Well (3-30-40) 0510	Mar. 8,'40†	.7
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug. 11,'40	.7
Catnip Capers (6-1-40) 0559 (color)	May 31,'40†	.7
Club Life in the Stone Age 1501	Aug. 23,'40	.1 rl.
Happy Haunting Grounds 1503	Oct. 18,'40	.1 rl.
How Wet Was My Ocean 1553 (color)	Oct. 4,'40	.1 rl.
It Must Be Love 0511	Apr. 5,'40†	.1 rl.
Just a Little Bull 0558 (color)	Apr. 19,'40†	.1 rl.
Landing the Pilgrims 1554 (color)	Nov. 1,'40	.1 rl.
Love in a Cottage 0517	July 28,'40†	.1 rl.
Lucky Duck, The 1552 (color)	Sept. 6,'40	.1 rl.
Much Ado About Nothing (3-30-40) 0557 (color)	Mar. 22,'40†	.7
Professor Offkeyski (6-1-40) 0514	June 14,'40†	.7
Rover's Rescue 0515	June 28,'40†	.1 rl.
Rupert the Runt 0516	July 12,'40†	.1 rl.
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40†	.7
Touchdown Demons 1502	Sept. 20,'40	.1 rl.
Wot's All th' Shootin' Fer 0512	May 3,'40†	.7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Action on Ice 0306	June 21,'40†	.1 rl.
Following the Hounds (9-10-40) 0304 (color)	Mar. 1,'40†	10
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40†	.9
Vacation Time (8-10-40) 1301 (color)	Aug. 16,'40	.8

UNIVERSAL

COLOR CARTUNE CLASSICS (Re-Issues)

Title	Rel. Date	Min.
Candyland 5264	July 29,'40	.8
Fox and the Rabbit 5265	Aug. 12,'40	.8
Jolly Little Elves 5261	June 3,'40	.8¼
Springtime Serenade 5263	July 10,'40	.7½
Three Lazy Mice 5262	June 24,'40	.1 rl.
Toyland Premier 5266	Aug. 19,'40†	.9

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 75—(4-27-40) 4360	Apr. 29,'40†	10
No. 76—(5-11-40) 4361	May 13,'40†	.9
No. 77—(6-22-40) 4362	May 27,'40†	10
No. 78—(6-29-40) 4363	June 17,'40†	.9
No. 79—(8-3-40) 4364	July 15,'40†	.9
No. 80—(8-10-40) 4365	Aug. 12,'40†	.9½
No. 81—5351	Sept. 23,'40	.9

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40†	.7

SPECIAL

Title	Rel. Date	Min.
Swing with Bing (4-6-40) 5110	Sept. 4,'40	.19

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 75—Novelty (4-20-40) 4380	Apr. 15,'40†	.9½
No. 76—Novelty (5-11-40) 4381	May 6,'40	.9½
No. 77—Novelty (6-22-40) 4382	May 20,'40†	.9
No. 78—Novelty (6-29-40) 4383	June 10,'40†	.9
No. 79—Novelty (7-27-40) 4384	July 8,'40†	.9½
No. 80—Novelty (8-10-40) 4385	Aug. 5,'40†	.9½
No. 81—Novelty 5371	Sept. 16,'40	.9

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Folies Parisienne (4-27-20) 4228 Leon Belasco	Apr. 17,'40†	17
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July 17,'40†	17
I Dream of Jeannie with the Light Brown Hair	Aug. 28,'40†	17
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June 19,'40†	18
Swingin' In the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May 15,'40†	19
Varsity Vanities (8-10-40) 4232	Aug. 7,'40	17½

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Singing Dude 5005 Dennis Morgan (Color)	Apr. 6,'40†	18
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr. 20,'40†	20
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May 4,'40†	.2 rls.
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (Color)	June 1,'40†	19
Spills for Thrills (7-20-40) 5109	June 15,'40†	19
Pony Express Days (7-6-40) 5007 (Color) Geo. Reeves	July 13,'40†	19
Young America Flies (8-30-40) 5110	July 13,'40†	22

COLOR PARADE

Title	Rel. Date	Min.
Gun Dog's Life (5-18-40) 5407	May 11,'40†	.1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June 29,'40†	10
The Valley (7-13-40) 5409	July 20,'40†	10
Famous Movie Dogs (7-27-40) 5410	Aug. 17,'40	10

ELSA MAXWELL'S BLUE RIBBON COMEDIES

Title	Rel. Date	Min.
Riding Into Society (8-31-40)	Sept. 7,'40	.2 rls.

HOLLYWOOD NOVELTIES

Title	Rel. Date	Min.
Football Highlights (8-31-40)	Sept. 28,'40	10
Shark Hunting (8-3-40)		10

LOONEY TUNES

Title	Rel. Date	Min.
No. 84—Slap Happy Pappy 5611	Apr. 13,'40†	.1 rl.
No. 85—Porky's Poor Fish 5612	Apr. 27,'40†	.1 rl.
No. 86—You Ought to Be in Pictures (5-18-40) 5613	Apr. 27,'40†	.7
No. 87—The Chewin' Bruin (6-22-40) 5614	June 8,'40†	.7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40†	.7
No. 89—Patient Porky (8-3-40) 5616	Aug. 24,'40†	.7

MELODY MASTERS

Title	Rel. Date	Min.
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40†	10
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40†	10
Woody Herman and His Orchestra 5510	July 27,'40†	.1 rl.
Matty Malneck & Band (8-3-40)	Sept. 14,'40	10

MERRIE MELODIES (Color)

Title	Rel. Date	Min.
No. 106—The Bear's Tale 5316	Apr. 13,'40†	.1 rl.
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40†	.1 rl.
No. 108—Sniffles Takes a Trip 5318	May 11,'40†	.1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May 25,'40†	.7
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June 8,'40†	.7
No. 111—Circus Today (7-13-40) 5321	June 22,'40	.7
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40†	.7
No. 113—The Egg Collector 5323	July 20,'40†	.7
No. 114—A Wild Hare 5324	July 27,'40†	.7
No. 115—Ghost Wanted 5325	Aug. 10,'40†	.7
No. 116—Ceiling Hero 5326	Aug. 24,'40†	.7

SPECIAL

Title	Rel. Date	Min.
Cavalcade of Academy Awards (4-27-40)	May 4,'40	.31

SPORTS PARADE

Title	Rel. Date	Min.
Dogs You Seldom See (8-31-40)	Nov. 2,'40	10
Fly Fishing	Sept. 21,'40	.1 rl.

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Radio and Relatives 5705	May 18,'40†	10
All Girl Revue 5706	June 27,'40†	.1 rl.
History Repeats Itself (10-14-39)		10

OTHER PRODUCTS

ACE

Title	Rel. Date	Min.
Zooland Shoulders Arms (6-29-40)		38

ANGLO-AMERICAN

Title	Rel. Date	Min.
Bringing It Home (6-29-40)		20

ASTOR

Title	Rel. Date	Min.
Pardon My Pups Shirley Temple reissue	Sept. 1,'40	.2 rls.

EALING-METRO

Title	Rel. Date	Min.
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10

GPO-ABFD

Title	Rel. Date	Min.
Men of the Lightship (8-31-40)		25

GPO-COLUMBIA

Title	Rel. Date	Min.
Squadron 992 (4-27-40)		24

GUARANTEED

Title	Rel. Date	Min.
Aida (5-11-40)		9

MERTON PARK STUDIOS

Title	Rel. Date	Min.
Behind the Guns (8-3-40)		21

MINISTRY OF INFORMATION

Title	Rel. Date	Min.
Britain at Bay (8-24-40)		7

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes)	July 19,'40†	.2 rls. (1st episode 32 min.)
Green Archer, The 1120 (15 episodes)	Oct. 25,'40	(each)
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr. 12,'40†	19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry (15 episodes)	June 15,'40†	.2 rls. (each) (1st episode 20 min.)
Drums of Fu Manchu (2-17-40) 972 Henry Brandon-Luana Walters (15 episodes)	Mar. 15,'40†	20 (each) (1st episode 30 min.)
King of the Royal Mounted (8-17-40) Allan Lane-Lita Conway	Sept. 20,'40	.2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40† 21 (each)
Green Hornet Strikes Again, The Warren Hull-Anne Nagel	Dec.	24,'40
Junior G-Men (8-3-40) "Dead End Kids"	Oct.	1,'40 .2 rls. (each)
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July	2,'40 21 (each)

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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EXPERIENCED THEATRE MANAGER DESIRES connection with reliable circuit or independent theatre owner. Aged 30, married, sober, absolutely reliable. Experienced in publicity and all theatre routine, etc. Am not operator. State all details and salary in first letter, no wires. BOX 1309, MOTION PICTURE HERALD.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

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FOR SALE: SEVERAL HOLMES 35MM. EDUcator model projectors, excellent condition, five and six years old, complete with amplifiers and speakers, subject to offer. W. M. BOLLENBACH, 2304 Long Ave., St. Paul, Minn.

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NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THE NEW 1940-41 INTERNATIONAL MOTION Picture Almanac edited by Terry Ramsaye, is out. The most comprehensive reference annual of the amusement industry. More than 16,000 industry personalities are listed and it contains 57 divisions in the 1,112 pages. The new edition also carries a combination cross-indexed corporations section listing more than 300 principal companies and their executive personnel. This book of facts and figures now in its twelfth year, should be in the hands of every showman. Reserve your copy today if you have not already sent in your order. $3 plus postage. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS OPPORTUNITY

KNOW TWO TEXAS TOWNS, NO THEATRE, want partner at least $5,000 cash for each town. 50-50 deal, you furnish money, I do the work. Am experienced theatre man. State all in first letter. BOX 1310, MOTION PICTURE HERALD.

COOLING & VENTILATING EQUIPMENT

END OF SEASON HOUSECLEANING, AIR washers, from $20; blowers from $24.60; exhaust fans, from $7.84. Time payments, too. S.O.S. CINEMA SUPPLY CORP., New York.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

38
BOX OFFICE STIMULANTS FOR 1940-41

P.R.C.

PRODUCERS RELEASING CORP.

PRINCIPAL OFFICES
1501 BROADWAY
NEW YORK CITY

STUDIOS
1033 CAHUANGA AVE.
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Exchanges Everywhere

The Marines Can't Help You—

but

THE BIG THREE IN THEATRE ADVERTISING CAN!



The Marines are a highly organized... specialized military unit with a reputation for doing a good job... *every time!*

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Yes sir...the situation *is* well in hand with

NATIONAL SCREEN SERVICE
Advertising Accessories, Inc.
NATIONAL SCREEN ACCESSORIES

Best Sellers in the Business!

MOTION PICTURE HERALD

New Jersey and Connecticut Open Attack on Distributors' 'Juggling' of Admission Prices

REVIEWED IN THIS ISSUE:

City for Conquest
Dreaming Out Loud
Wyoming
Three Men from Texas
Up in the Air
Girl from Havana
Rainbow Over the Range
Rangers of Fortune

Exhibitor Polls Shooting at the U. S. Blocks-of-Five Clause

Paramount First Studio to Turn to Television Filming

Canadian Film Box Offices Boom from War Activities

VOL. 140, NO. 11 SEPTEMBER 14, 1940

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THE STORY OF THE GREAT SINGERS!

A movie fable

Once upon a time there was a famous singer called "Boom Town." He was the big noise of his era. He sang good and loud.

It just so happened that at the same time there was another singer called "I Love You Again." This guy sang good and loud too—and funny!

(*continued*)

If it hadn't been that "Boom Town" was always in the limelight you can bet that "I Love You Again" would have been the undisputed champion loud-singer of his day.

But when a guy's good he gets recognition. In between booms of this chap "Boom Town" the nation's showmen got an earful of what "I Love You Again" could do.

They said: "Hey, this guy's got a terrific bellow, too. He's a Star in his own right!" So they let "I Love You Again" do his stuff and it was good stuff and now he's booming in the headlines just like his famous contemporary.

MORAL: M-G-M's got two smashing box-office hits at the same time, so go and make yourself a pot full of money!



Prepare your City!

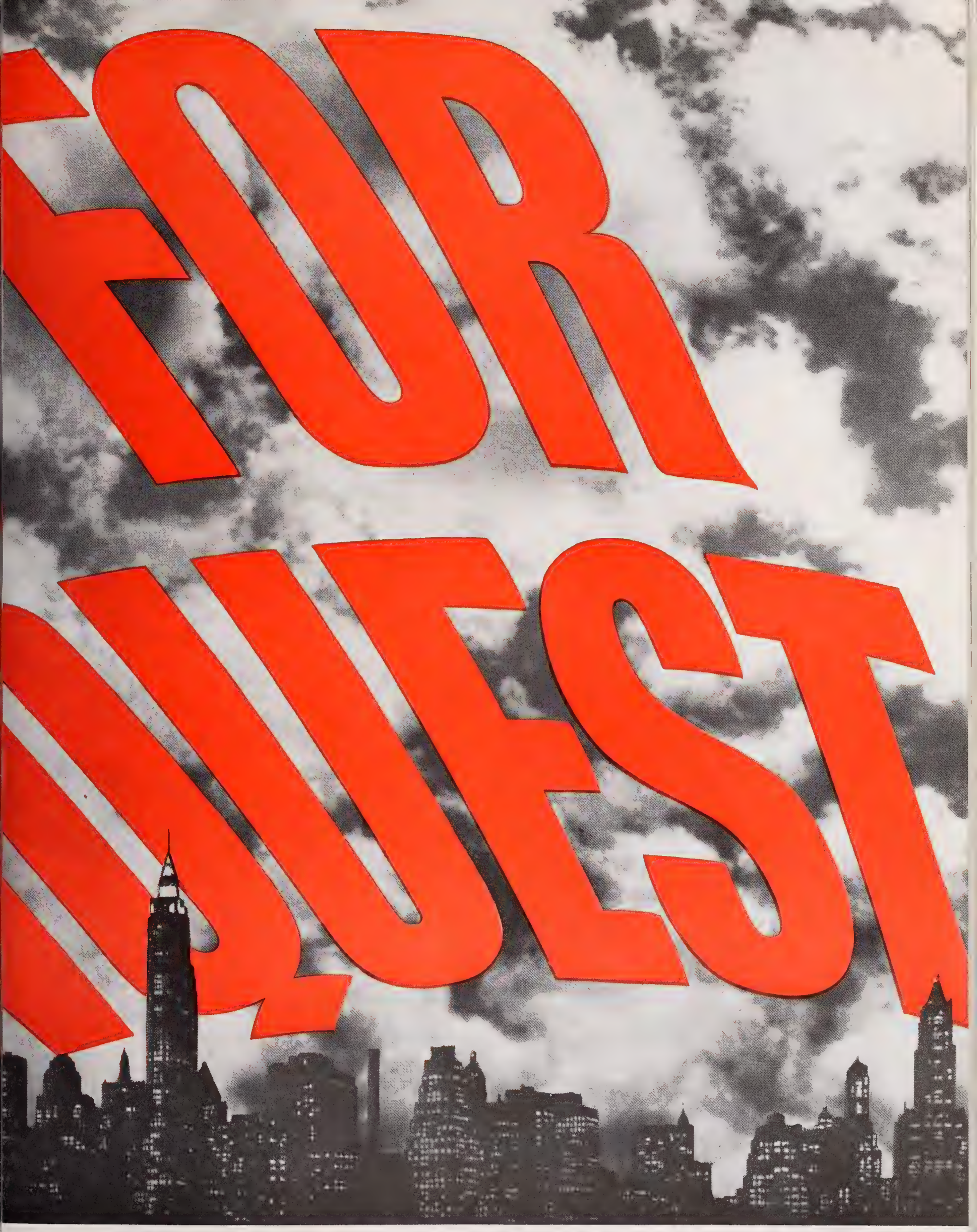
CITY

JAMES CAGNEY
ANN SHERIDAN
in *'CITY FOR CONQUEST'* with
FRANK CRAVEN • DONALD CRISP • FRANK McHUGH
George Tobias • ARTHUR KENNEDY • Jerome Cowan
AN ANATOLE LITVAK PRODUCTION
Screen Play by John Wexley From the Novel by Aben Kandel
Music by Max Steiner • A Warner Bros.-First National Picture



CAGNEY AND SHERIDAN AND A GIANT BEST-SELLER AND EVERY

FOR WEST



NG THAT MAKES WARNERS THE GREAT SHOWMEN THEY ARE!

"BRIGHAM YOUNG"

on two nationwide showmanship-timed

BROADCASTS!

Kate Smith Hour

...first of the season! Coast to coast over 81 CBS stations, its tremendous audience gathered by 200-line ads on radio pages throughout the country!

TYRONE POWER

DEAN JAGGER

(as Brigham Young)

MARY ASTOR

on the air to tell 20 million listeners about "Brigham Young"

FRIDAY, SEPT. 20th, 8:00 P.M. EDST (with a repeat broadcast for the Pacific Coast at 8:00 P.M. PST)

"THE BATTLE OF THE SEXES"

Standout quiz program ... over 53 NBC red network stations! *Extra* ticket-buying stimulus for an attraction already boxoffice great!

TUESDAY, SEPT. 17th 9:00 P.M. (EDST)

FLASH!

150 commentators go on the air all over America with plugs for "Brigham Young" as this great attraction is chosen PICTURE OF THE MONTH by National Radio Film Commentators' Circle!

20th CENTURY FOX

"BRIGHAM YOUNG" ...every inch a showman's picture!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 11 — September 14, 1940

PRODUCING

A THUMBING over of last week's and recent issues of Motion Picture Herald discovers, amid the welter of news of controversy, a new and special consciousness of product.

The anti-trust suit is still, if not a controversy, at least a very large quibble.

The loss of "otherwhere", being the onetime velvet, and the often alibi, as a consequence of the war, is a fact accepted.

The great Latin-American market was not and is not, it is now understood, or rather admitted. It is as good as ever.

Production, which we have at times personified as "Lady Hollywood" has found at long last that the fact is that the homeland, the United States, is the real "sugar daddy", who pays off.

The indications are that from this time on, for quite a spell, production is to address itself at the real customers with a considerably more conscious precision.

The current state of affairs is almost comparable with the time when cash registers were introduced. The bartenders found that they "kept track".

The sobering effect is widely manifest. Current announcements appear to be concerned entirely with the box office. Scanning the schedules, one does not discover those several pictures, common to many seasons past, which indicated that someone was about to make another effort to corral all the Academy oscars.

The consequences are all probably to the benefit of the box office, the public, and the industry.

For several years production, which is to say Hollywood, has been rising in authority, with a decided centering of dictation in the West Coast. About now it is becoming manifest that maybe New York was not always talking entirely through its hat.

Meanwhile, never before have production and distribution been so thoroughly in contact, if not integrated, as now. That possibly is because there is decidedly less distribution to cover the aberrations of production. Also, like it or not, the intensive box office issues of the day, willy-nilly compressed into the American scene, find exhibition, independent or affiliated, in whatever degree, with much common cause.

The ultimate master of the theatre, exhibition, is the direct voice of the customer, and it is making itself heard today as it has not in many years. The movement is not conspicuous. The alliances between the most apparently "affiliated" and the most obviously "independent" are yet to be, or may be never, revealed, but they are actual, real and operative.

The customers who would buy entertainment are the masters.

That is the American way.

△ △ △

THE New York Stock Exchange hit a twenty-four year low with a 129,000 share day, and immediately, possibly just coincidentally, announced a publicity campaign to seek improvement of its status in the public mind. That has been tried before. There is really nothing the matter with the Exchange that could not be cured by a good bull market.

YOU can hear plenty how bad business is, about the darksome outlooks, etc., etc., but it is to be observed that a number of persons have been about this office much of the summer, with cash in hand, seeking, in vain, opportunities to buy or buy into theatre projects. The few offered have been on terms that would make savings bank interest look attractive. No showmen seem to contemplate going out of business.

△ △ △

"PURITY of THE AIR"

THE best thing about this desk is the mail on it. No day opens in this office without challenges to interest, fresh and forthright, from the showmen to whom Motion Picture Herald is addressed. We crave to hear and we do.

"There is a great sounding off from the powers-that-be about the double bill menace," writes Mr. John Wolfberg, assistant manager at Loew's Poli theatre in Springfield, Massachusetts. "Certain individuals have used magazine articles and the radio for a further airing of their views. The purity of the air has not been improved.

"The evils of the industry should not be thrown in the public's face. Criticism from those within the industry should be confined to trade publications. Eventually the public is going to get sick and tired of hearing of our inability to solve our own problems. . . . No one in the industry has the right to make space grabbing statements which capitalize on the industry's woes. . . . In recent years we have lost a large percentage of former movie goers. These are people who have lost interest . . . because of the things they have seen about Hollywood and the things they have read. . . . It started when the movies appeared with a behind-the-scenes story, showing movies in the making. . . ."

△ △ △

HAD they strayed back into the dusty legal and real estate pages of the New York *Sun* the other night, many grayheaded picturemen would have found a poignant plucking at the harp of memory in an item which said:

"The Board of Liquidation of Fort Lee, New Jersey, responsible under the borough's bond refunding plan for the financial rehabilitation of Fort Lee, announced today that it has obtained at minimum expense a comprehensive master plan for the borough through the cooperation of the Regional Plan Association. . . . This with new revenues from the sale of foreclosed properties promises to restore a balanced budget and to make Fort Lee one of the most attractive residential areas in Bergen county. . . . "

It is a time for remembering, a time for reminding. Twenty-five years ago the lights were gleaming in those cinema highlands up the Hudson.

△ △ △

WHEN in the chill of a September morning, with a whisper of frost in the lowlands of our Connecticut valley, one comes upon a bumble bee dead in the heart of a flower, it is a moment of significance. It is for the bee the end of an era—and lucky for him, drunk with nectar at sundown.

—Terry Ramsaye

This Week in the News

Theatre Equipment

"CENTURY Projector Model C," is the newest 35mm sound projector on the market. It is sponsored by Sam Kaplan, New York projection unionist and otherwise engaged in theatre equipment.

RCA Manufacturing Company was to announce in New York on Friday consummation of arrangements with Mr. Kaplan to distribute the machine through independent supply dealers in places where Mr. Kaplan has no distributors.

He has had conversations with the Telephone Company's Electrical Research Products with a view toward obtaining a license for Erpi sound heads. International Projector and Motiograph now are the main Erpi-licensed sound-projector manufacturers.

Besides any Erpi or RCA sound-head licensing, Mr. Kaplan is understood to be developing a sound system of his own.

Erpi gets Century distribution in South America and India.

Century Projector Corporation supplants the old Samuel Kaplan Manufacturing and Supply Company. Larry Davee, formerly of Erpi, and recently with Motiograph Projector of Chicago, will be Century field representative.

RCA Manufacturing on Friday also was to confirm a story previously published here announcing the extension of its sound manufacturing and servicing to include other theatre equipment, making available to certain independent supply dealers a new Brenkert film projector and lamp and a line of theatre screens, including a new "Magic Screen," for which it claims new reflective and sound transmission properties. The Hurley Screen Company, of New York, will supply RCA exclusively.

Admitting its inability to afford the expense involved in developing its system to keep pace with the higher fidelity sound advances in the field, Ultraphone Sound Equipment, this week notified exhibitors using its reproducers that it had disposed of its business to RCA, that RCA would service Ultraphone users and would carry a stock of Ultraphone parts, and that Frosch Theatre Supply Company, of Minneapolis also would stock parts.

Walter E. Green, president of National Theatre Supply Company, in New York, Monday, described four new developments for projection equipment: "Simplex E-7 Projectors," "One-Kilowat Type Simplex High Lamps," "Walker Molded Plastic Screens," "Bausch Lomb Super Cinephor Lenses"—all to be incorporated in "a new unified projection program."

Bioff to Rest

WILLIE BIOFF will leave the Chicago city jail at noon next Friday, September 20th, completing a six months' term on an old pandering charge. During his incarceration, he continued at the head of Hollywood's studio unions, and it is generally believed that from the jailhouse he directed many an order relating to the business of his unions via long distance telephones to his lieutenants in Hollywood.

From the vicinity of the Chicago jail it was learned Wednesday that Bioff will go direct to his California ranch estate, to rest and sun for a while before turning attention to studio unions and the pending matter of a Federal trial on U. S. income tax matters, for which he is under indictment in Los Angeles.

Nazi Pressure

THE Nazi order forbidding Paramount Pictures to do business in Germany or other Nazi-dominated countries, officially became effective Wednesday, and as in the cases of other U. S. distributors previously barred, the State Department was unable to take any effective action to counteract the order.

Representatives of several of the companies which have had difficulty with Germany have conferred with State Department officials concerning the matter, but it was pointed out that under the present state of affairs there is nothing the U. S. Government could do.

The Department, however, is compiling a "record" of German discriminations against United States business, in the hope that after the war it may be possible to enter into negotiations with Germany for an amelioration of conditions.

Administration officials in Washington frankly have little confidence in the possibilities of arriving at an amicable solution of these and other problems with the Nazi government, and there is a definite feeling in the Capital that in the event Germany is the final victor in the war United States trade with all of Europe will be greatly circumscribed.

Saunders Returns

INTERNATIONALLY known as the "father of exploitation" and credited with popularizing the term as synonymous with motion picture promotion, Claud Saunders, creator and head of the industry's first field exploitation force, at the old Famous Players-Lasky, now returns to the firing line on the staff of "Rick" Ricketson, president of Fox-Intermountain Theatres, headquarters at Denver.

Political Sides

MORE picture personalities chose sides this week in the Presidential political campaign.

Robert Montgomery is heading Hollywood actors campaigning for Wendell L. Willkie. There will be a mass meeting next week, with Mr. Willkie scheduled to address as many screen personalities as Mr. Montgomery and aides can round up. Assisting him are Mary Pickford, who is sponsoring a "first voter's" league; Frank and Ralph Morgan, Leo McCarey, George Murphy, Ann Sothern, Roger Pryor, and Morrie Ryskind. Walter O'Keefe, chairman of the entertainment division of the Republican National Committee, said Tuesday there were plans for national network broadcasts.

Meanwhile, this week, Charles L. O'Reilly and his assistant, Jack Connolly, were expected on the coast, to campaign in the film industry for Mr. Roosevelt.

Mr. O'Reilly was named chairman of the motion picture division of the Democratic National Committee by national chairman Edward J. Flynn. Mr. O'Reilly is head of the Sanitary Automatic Candy Corporation, of New York; was president of the Theatre Owners Chamber of Commerce and served on the National Recovery Act Code authority.

James P. Clark, head of the Horlacher Film Delivery Service, of Philadelphia, is serving as chairman of that city's Democrattic Committee, and Vincent G. Hart, formerly with the Hays office in New York, is assisting Edwin Jaekle, chairman of the New York State Republican Committee.

About "Pastor Hall"

UNANIMOUSLY ruling that "Pastor Hall," anti-Nazi film made in England, distributed by James Roosevelt in the U. S. with a foreword by Mrs. Franklin D. Roosevelt, would "wield undesirable influence and is of an exceedingly controversial nature," the Chicago censor board banned the picture on Monday.

On Tuesday James Roosevelt said through a spokesman in Los Angeles that he would take steps to ascertain by what authority the police were empowered to impose the ban and secondly by what standards of analysis the picture had been adjudged controversial.

The same censor board passed "Blitzkrieg in Poland," Nazi film showing the invasion of that country. Lieut. Harry M. Costello, head of the Chicago Police division under which the censor board operates, said, "I am certain that the charges bandied about that this board is pro-Nazi are entirely without fact or foundation." He added, "The ordinance under which the censor board operates, specifies just what we can or cannot reject."

Decree vs. Talent Pool

WHILE the Department of Justice proceeds to effect an anti-trust suit consent decree settlement with the "Big Five" defendants for distribution-exhibition (see page 15), a mystery has developed over what the Government intends doing about other matters in the original bill of complaint which have not figured in any settlement documents to date.

There is, for one, the matter of the Government's demand that the majors in Hollywood break up a talent pool alleged to exist for preventing independent producers from obtaining the services of stars and directors while they are still "good box office."

Inquiries Tuesday at the Department's headquarters in Washington on the Government's intentions in this connection brought forth a terse "No comment."

Opera Burgeons

A SPECTACULAR promotion campaign for the advancement of music and of the Metropolitan Opera in New York began Wednesday with double-spread announcements in several newspapers of a plan to "distribute" records of a dozen operas, one each week, to the public.

All potential customers in the area are invited to go each week to one of the New York Committee for Music Appreciation's 14 distribution stations and on payment of $1.75 receive "what experts consider the very heart and core of each immortal opera" on three or four double-faced 12-inch records. Customers are to sign an agreement not to resell the records at a profit. Also record-players which plug into radios are being offered for $4.75.

The plan is possible because "world-famous operatic artists and conductors waived every penny of their royalties and prominent music manufacturers have reduced every charge and every item of profit to what they consider their barest practical operating minimum," the announcement said. The sponsoring committee, headed by Dr. John Erskine, will turn over any surplus which remains after expenses of the campaign to the Metropolitan Opera Guild.

Producer Merger?

THE future of what has been characterized as the "Little Hays Organization," which would afford Frank Capra, David O. Selznick, Walter Wanger and other "major-independent" producers advantages of co-operation paralleling those for which the major studios maintain the Associated Motion Picture Producers, this week appeared destined to be merged with the latter organization.

Following a series of preliminary discussions between business managers of the independent producers, commencing several months ago, after Messrs. Capra and Selznick formulated the project, it was made known that plans for admitting the independent producers to membership in the AMMP on a limited basis had been discussed.

Harry M. Warner is chairman of the committee of AMMP considering the matter. For some time independent producers have been seeking a voice in labor negotiations and other problems affecting the picture industry.

ADMISSION increases sought by distributors on special pictures fought by exhibitor units in New Jersey, Connecticut Page 13

VAUDEVILLE bookings for new season show little change from last year; about 300 houses available Page 14

BLOCKS-OF-FIVE in U. S. proposals for consent decree target of exhibitor heavy artillery Page 15

CANADIAN theatres experience boom as construction of new naval, air and army bases starts Page 18

TELEVISION goes to Hollywood; Paramount first studio to order equipment Page 19

ACTORS' GUILD withdraws from Labor Council in move to sever AFL connections in Hollywood Page 20

PREMIERE plans and campaigns set for four new productions Page 21

BROADCASTERS turn again to Hollywood as talent source for programs; openings of top programs for fall listed Page 25

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Disputes 'Escapists'

FILM producers who believe the screen market demands "escapist" entertainment were disputed by Dean George H. Chase of Harvard University, visiting the David L. Loew-Albert Lewin production, "Flotsam," last week in Hollywood.

He told Mr. Lewin, Harvard graduate and long-time friend of his: "The days of purely escapist motion pictures are numbered. Young men of college age, who are about to serve—or perhaps even die for—a very real cause, want no such dainty a diet. They are demanding a solid core of relevance to this swiftly changing world in which they live and are apt very soon to play vital parts."

New Air Waves

THE Federal Communications Commission Wednesday filed with the State Department its proposed reallocation of broadcast frequencies, and set March 29th next, as the date for their application, simultaneously with the giving of effect to the North American Regional Broadcasting agreement, under which they were developed.

Changes in frequencies will affect all but 85 of the 862 stations now operating, moves ranging from 10 to 40 kilocycles, with 614 stations being required to move up 20 kilocycles.

The broadcasters now are being apprised of their new allocations and have been given until October 15th in which to register any exceptions to the Commission's agreement.

U.S. Camera Scale

THE International Photographers of Motion Picture Industry, the newsreel cameramen's union, on Wednesday assailed the low wage scales listed by the United States Civil Service Commission for photographers and technicians needed by the War Department.

Charles Downs, business agent for the union's New York Local, Number 644, said that the scales meant "cutting our salaries all to hell"; that his local had protested to the Civil Service Commission, in Washington; that it had also protested to Senator Robert Wagner, of New York, author of the Wagner Labor Act, and to local representatives in the House; that locals in California and Chicago were protesting to their Congressional representatives; and that the international brotherhood would go on record against the salaries listed.

The Civil Service lists, typically, a head motion picture cameraman at $2,600 per year. The union scale is $12,500.

Mr. Downs advised union members to take examinations for the posts but not to accept positions. In this way, members will be qualified if the situation changes.

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THIS WEEK IN PICTURES



CIVIC CELEBRATION at a location premiere. Frank Lloyd, director of Columbia's "Howards of Virginia," is speaking at the luncheon which preceded the quadruple opening of the picture in Richmond, Va. Flanking him are Governor Price of Virginia; Martha Scott, star of the film; Mayor Gordon B. Ambler and Mrs. Price.



STUDIO LUNCHEON. Edward G. Robinson, star of "A Dispatch from Reuters"; Harry M. Warner; Edmund Grainger, associate producer; Alvin C. Yorke, World War hero whose life is to be depicted by Warner Brothers; Jack L. Warner; Jack Warner, Jr.; Gradwell Sears; Jesse Lasky, who will supervise the Yorke picture, and Nathan D. Golden, of the Department of Commerce.

CONVENTION, below and opposite page. Among those in the front row at the Fox Intermountain managers' convention in Denver are Charles Skouras, Frank H. Ricketson, Rabbi A. A. Feinberg, who made the principal talk at the opening; Spyros Skouras, Harry Huffman, Bernie Hynes, Robert Garland, Ray Davis and Hall Baetz.



BETWEEN RAIDS. At a London party, above, given by Mae Murray, General Films publicity manager, for John Grime, Daily Express critic leaving for army service, are Hope Williams Burnup, London manager of Quigley Publications; Peter Burnup, News of the World war correspondent; Miss Murray and Paul Holt, Daily Express film critic. The party was to make "Hitler feel littler."



PRODUCER gets top billing, above. Cecil B. DeMille, Paramount producer-director, displaced Henry Fonda on the marquee in his home town, Washington, North Carolina, when he returned after an absence of 38 years. The civic welcome included a barbecue, a broadcast and a parade.





TED SLOSSER, above, of the Sidney B. Lust circuit, Washington, D. C., registers at the MGM World's Fair information center in New York.



DAY AFTER DAY at the MGM World's Fair booth in Times Square, New York. Here Lee and Vania Anderson, daughters of Ivan D. Anderson, owner of the Liberty, North Wilkesboro, N. C., register under an appropriate card.



MRS. E. E. THOMAS, above, of the Colonial theatre, Bluefield, West Virginia, registers at the MGM Times Square booth. With her is her husband.



By Staff Photographer.

OPPOSED to the blocks of five provision in the proposed consent decree is Carl Niesse, owner of the Vogue, Indianapolis, and vice-president of the Associated Theatre Owners of Indiana. Mr. Niesse visited the Managers' Round Table office while in New York buying.



By Staff Photographer

IN THE RKO LOUNGE, above. I. E. Emsinger of the Gammel theatre, Buffalo, stops in for a visit while in New York on a combined vacation and buying trip.



By Staff Photographer

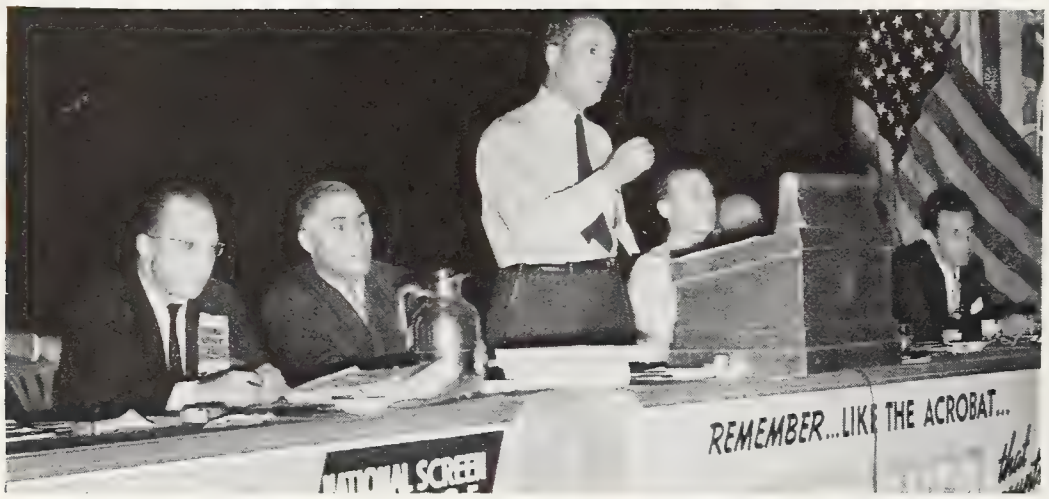
J. E. FEENEY, left, manager of the Orpheum, Clarksburg, West Virginia, a visitor in the Round Table offices in Rockefeller Center.





By Staff Photographer

MAX COHEN, New York circuit owner and exhibitor leader, tells trade press reporters he will canvass theatremen throughout the country on the consent decree blocks of five proposals and that he will use the results of the poll as a basis for an intervening suit to prevent the decree.



By Staff Photographer

ANNIVERSARY convention, above. George Dembow, general sales manager for National Screen Service, tells eastern executives and salesmen of the company about the 16 week Herman Robbins 20th anniversary testimonial sales and business drive. The eastern regional convention was held last Wednesday and Thursday in New York.



By Metropolitan

FOREIGN LEGION. Twentieth Century-Fox managers from abroad arrive in New York for conferences with Walter D. Hutchinson, director of foreign distribution. Left to right: Ben Miggins, continental Europe; Del Goodman, Far East; Otto Bolle, South Africa; William B. Morgan, France, Belgium and Switzerland. The conferences were short.



THE WINNER. Pete Smith, MGM short subject producer and commentator, times his entry in the Variety Club turtle derby which won its heat and $100 for Mr. Smith. The stakes were returned to the club for charity, but Pete is fond of the turtle.



By Staff Photographer

LOU LIFTON, left, publicity and advertising manager of Monogram, gets a bon voyage from James P. Cunningham of Motion Picture Herald before leaving for new headquarters on the Coast.



ON LOCATION. Visiting Randolph Field, Tex., during the filming of Paramount's "I Wanted Wings" with J. Theodore Reed, above left, director of the picture, are: Clarence H. Moss, Interstate circuit publicity and exploitation manager; W. H. Hensley, member of the San Antonio censor board; E. E. Collins, San Antonio city manager; Ephraim Charninsky, in charge of Interstate subsequent theatres, and Brian Donlevy.

EXHIBITORS OPEN ATTACK ON NEW PRACTICE OF 'JUGGLING' ADMISSIONS

New Jersey Allied Claims Plan Will Breed Ill-Will but Ohio Independents Praise It; Allied of Connecticut Is Opposed

Independent exhibitors are starting to complain about the growing practice of distributors asking that admissions be raised to a recommended scale on certain selected pictures. Although no increase in rental is asked, the distributor receives more income through percentage arrangements. Some exhibitors have indorsed the policy but others oppose it on the grounds that the public does not want to pay increased prices.

Opposed in New Jersey

The first organization protest against the policy of raising admissions came Monday from Allied Theatre Owners of New Jersey, an affiliate of Allied States Association of Motion Picture Exhibitors. The position of the association was formulated at a meeting held a week ago Wednesday and a statement explaining the viewpoint of the members was sent on Monday to the sales managers of the distributing companies.

At a regular luncheon meeting at the Hof-Brau Haus, New Haven, Tuesday, Allied Theatre Owners of Connecticut went on record as being unalterably opposed to raising of admission prices for presentation of any feature pictures. It was the consensus that this procedure would inevitably react unfavorably on regular programs. Lawrence C. Caplan, executive secretary, was authorized to draw up a letter of protest to all distributors and to the trade press. The next meeting will be held September 24th.

Allied of New Jersey said, "It has been the experience of these subsequent run theatres that the juggling of admission prices in the past has been found to be injurious over a period of time." Other reasons listed were that the policy would tend to convey to the theatre patron that all other pictures were inferior and that admission prices of subsequent run theatres have become standardized so that the patron on leaving his home with his family well understands the amount of money he is to spend for the evening's entertainment.

"Sufficient burden has already been placed on the low income patron through the Federal Admission tax," Allied of New Jersey continued. "The good-will created by the theatre in its neighborhood, usually its greatest asset, will be irreparably damaged by increase of admission prices even on a certain few pictures." In houses where the program was changed frequently it would be impossible to charge a different price for each picture according to its merit, the statement continued.

It was also asserted that the gross receipts on pictures played before and after the increased admission engagements would be lower and that "The plan takes away one of the few remaining rights of the exhibitor to run his own business, that of setting his price scale."

Charles Skouras, head of the Fox West Coast circuit was scheduled to discuss in New York this week with National Theatres executives his announced plan to raise admissions on "Brigham Young", "Strike Up the Band" and "Down Argentine Way". Mr. Skouras was encouraged by the results of the increased admission policy on "Boom Town". He will increase prices on the three named films at Loew's State and Grauman's Chinese in Hollywood, it was reported.

Other exhibitor groups which approve increased admissions on outstanding pictures include the Independent Theatre Owners of Ohio and the Independent Theatre Owners Association. Three weeks ago in approving the plan for "Boom Town" the ITO of Ohio bulletin said.

"Exhibitors should cooperate in this instance. But," it warned distributors, "before urging exhibitors to increase their prices to the public, be absolutely sure the picture justifies it—and then follow the Metro plan of permitting the exhibitor to decide for himself."

The ITO bulletin pointed out that increased admission prices make the public appreciate the better motion pictures which are sold as "superlative entertainment." It was claimed that increased admission prices on certain pictures could wipe out the loss of business suffered abroad by the distributors.

The pictures, yet to be released, proposed for increased admission prices include, "Brigham Young", Twentieth Century-Fox; "Fantasia", Walt Disney; "The Great Dictator", Charles Chaplin-United Artists; and "North West Mounted Police", Paramount. The policy was also tested with "All This, and Heaven Too", Warner Brothers-First National.

MGM Cites Increased Grosses for 26 "Boom Town" Higher Admission Tests

Metro-Goldwyn-Mayer's home office in New York this week cited results of the first 26 test runs of "Boom Town" in support of its comparatively new policy—which is growing as an industry practice—of inducing exhibitors to raise their admissions for certain selected pictures recommended by the distributor.

Taking "Boys' Town" and "San Francisco," two of its "big grossers" of recent years, as pictures which it believes to have had comparative drawing possibilities. MGM compares the grosses of the three for the first week in 26 identical situations where each production played. To be borne in mind, of course, in considering "Boom Town's" gross increase, is the factor of its higher admissions. Following is the comparison, each figure representing the percentage of normal business—normal being 100 per cent:

	"BOOM TOWN"	"BOYS' TOWN"	"SAN FRANCSICO"
Kansas City	314%	141%	205%
St. Louis	278	155	169
Atlanta	336	140	194
Houston	327	177	161
Memphis	341	118	210
Bridgeport	262	168	164
Canton	271	160	146
New Haven	190	150	144
Providence	241	158	141
Springfield	232	163	147
Nashville	298	120	203
Akron	395	145	178
Baltimore	356	174	201
Columbus	280	160	181
Norfolk	325	138	150
Wilmington	288	154	160
Washington	242	173	160
Richmond	245	160	153
Detroit	417	282	155
Oklahoma City	265	138	161
Harrisburg	281	158	197
Reading	252	168	176
Indianapolis	365	201	172
New Orleans	272	155	188
Los Angeles (State)	237	166	171
Los Angeles (Chinese)	255	165	161

"Boom Town" grossed $367,478 as against $283,568 for "San Francisco" and $263,329 for "Boys' Town" in the first full week of advanced price engagements in 21 key cities, MGM reported, adding that the film had a 100 per cent holdover record in its first 35 key city openings.

VAUDEVILLE BOOKINGS FOR SEASON SEEN HOLDING AT LAST YEAR'S LEVEL

Full-Time Stage Policy To Be Used in Few Houses; 100 Affiliated Circuit and Independent Theatres Booked

No important additions to the number of theatres playing a combination policy of vaudeville and pictures are being made this season. About 100 theatres have announced a policy of vaudeville and pictures, with about 200 additional houses set to follow next month, most on a part time basis. The small number of theatres now adhering to a policy of straight vaudeville is not expected to be increased.

No Increase Expected

Arthur Fisher, a New York independent booker, who books the two Harry Brandt full-week houses, the Flatbush in Brooklyn, N. Y., and the Windsor in the Bronx, N. Y., said:

"The set-up for the new season is about the same as last season. There may be some increase in the number of theatres booking vaudeville, but on the whole there is only a slight difference. The possibility of an increase in the number of theatres playing vaudeville depends almost entirely on the business garnered under the present straight picture policy.

"If business drops, some exhibitors will turn to vaudeville as a bracer. If, on the other hand, business remains stationary, there will be no incentive to experiment with vaudeville."

Major circuits report the situation unchanged, with few exceptions.

RKO, for instance, has dropped shows at the Palace, Chicago, a former full-week spot, that is now playing straight pictures. Indications are that the circuit is making money with this policy or at least losing less money than hitherto. There are no immediate plans for resumption of vaudeville in that city.

Warner Brothers, also, may lose a major stand this season, if the musicians' local and the chain do not reach an agreement on the Earle Theatre, Philadelphia. Another uncertain Warner vaudeville stand is the Stanley, Pittsburgh. Last season, the theatre played vaudeville regularly, but this season the policy may call only for occasional shows or name bands. The first show in the Stanley will be headed by Mickey Rooney, opening September 14. After that, however, the policy of the house remains indefinite.

Paramount, however, reports no important change in its vaudeville policy for the new season. Occasional shows are being booked into the Michigan, Detroit, and Buffalo, Buffalo, plus its regular Paramount, New York, and Oriental, Chicago.

Loew's, which has been presenting vaudeville at the State, New York, and Capitol, Washington, for a number of years, contemplates no important additions.

If an attraction of major importance comes along Loew's is expected to book it into the Capitol, New York, and State, Cleveland, but not otherwise.

Warner Brothers, which, last year, had the most vaudeville playing time of the affiliated circuits, does not have the same situation this season. Missing from the booking set-up this year, are some one- and two-day neighborhood spots around Philadelphia, which are, to a great extent, affected by the difficulties with the musicians' union.

The picture for the independents, however, shows a slight improvement.

Edward Sherman, independent booker, has added the Royal, Baltimore, a colored house which opened Sunday, September 1, with "Fats" Waller headlining the show. The Tower, Camden, N. J., opened as a split-week house, but goes into a full-week policy soon.

Arthur Fisher's newest acquisition as an independent booker is the Metropolitan, Providence, half or full-week, operated by Ralph Snyder, Boston independent.

Name Bands Sought

Unless there's a strong influx of film names for personal appearances, or perhaps, reduced revenue on the straight picture policy, there's little incentive for theatre operators to book stage attractions, bookers pointed out. At present, bookers are on the lookout for name bands with box office appeal.

The two Brandt houses resume straight vaudeville September 12th, using name bands as the nucleus for their shows. Originally it was a four-house operation, two having dropped this policy. Art Jarrett and his new band and Sally Rand, the erstwhile fan dancer, are booked to open the new season at the Flatbush, Brooklyn. Cab Calloway and Jimmy Dorsey follow.

Although the new season is not yet completely under way, nearly 100 theatres have made vaudeville commitments. Of this number, 85, representing the bulk of the larger houses in the country, are being booked from New York. Bookers say that potential vaudeville buyers are waiting to close picture deals before tackling the vaudeville problem.

Network Bureau Books Theatre

A sidelight on the vaudeville situation is the announcement that CBS will book the Riverside, Milwaukee, the first time in the history of radio and vaudeville business that a network artists' bureau has done this. Shortage of film product in the city is said to have compelled the theatre to change its policy.

Absence of acceptable stage units also has compelled RKO to enter the production field. RKO is lining up talent for a unit to open the Colonial Theatre, Dayton, September 27th. Dave Bines, producer at the Palace, Cleveland, will stage the show.

In Chicago, it was reported that the vaudeville situation will remain the same, unless the supply of double features decreases greatly, whereupon a boom in unit productions is expected.

LOEW'S GUIDE NOW IN SEVEN NEWSPAPERS

Loew's New York circuit on Monday signed a contract with the New York Daily Mirror, *bringing to seven the list of newspapers to publish the Loew's Movie Guide daily. Arrangements were made last week with the New York* Daily News. *Other New York newspapers on the list are the* Journal-American, Post, Sun, World-Telegram, *and* Times. *The New York* Herald Tribune *is the only large newspaper not yet signed.* PM *does not accept advertising but carries a theatre guide of its own.*

The Loew's Guide now has an average circulation of 4,600,000 *daily and* 7,500,000 *Sunday. The total Loew's newspaper contracts for the Guide aggregate over* $400,000.

No Sunday Vote In Philadelphia

There will be no Sunday film referendum in Philadelphia at the November election, for on Thursday, September 5th, the deadline for filing the necessary petitions, the Lord's Day Alliance, which had announced it planned to make a battle at the polls to stop the operation of Sunday motion picture shows, suddenly reversed its policy. The Reverend William B. Forney, general secretary of the Alliance, announced the abandonment of the original plan, deferred probably until the municipal election next year.

"Because of Politics"

"Because of present political conditions in Philadelphia, because this is a presidential year, because of war and various other reasons," he said, "we fear that if a referendum were forced this November, the Sunday question might be made an unpleasant one in the election. I feel we would have had no difficulty whatever in obtaining thousands more signatures than the necessary 40,000, and we did not postpone the fight because of any lack of signatures. We simply felt that a local election would provide us a better opportunity for making the issue clear."

Adjoining Philadelphia, eight Montgomery county communities which defeated Sunday films five years ago will vote in November on the referendum. Petitions have been filed in Norristown, Jenkintown, Abington township, Ambler, Conshohocken, Narbeth, Pennsburg and East Greenville.

Dispute in Gulfport

For the first time in approximately 10 years, Gulfport, Miss., houses have discontinued Sunday performances following a misunderstanding between them and the Gulfport Post, American Legion, sponsors of Sabbath shows on a 10 per cent proceeds basis. No threats had been made by either city or county officials to uphold a time-worn blue law against Sunday show leaving the operation-legion quarrel the only known cause for the shutdown.

N. L. Carter, assistant general manager of Paramount-Richards Theatres of New Orleans, operators of the Paramount and Anderson said after the closing that his organization had contributed all they cared to the American Legion, and "If this group feels that they must have outside assistance it should come from somebody else besides Paramount-Richards. We have been carrying the torch long enough."

Legion heads merely said that they would no longer serve as a medium for motion picture houses at Gulfport to operate on Sunday.

Rensselaer Renews Battle

The long fight to legalize Sunday motion pictures in Rensselaer, N. Y., the only city in the state without this privilege, is to be renewed September 18th when the common council is expected to pass an ordinance allowing exhibitions from 2 P. M. to midnight. The council passed a similar ordinance last year, but it was vetoed by the then mayor.

U. S. AND EXHIBITORS UNRECONCILED ON BLOCKS-OF-FIVE DECREE CLAUSE

Three Exhibitor Polls Shooting at Government's Demands for Small-Block Sales; Negotiators Working on Final Decree Draft

Theatre owners and Department of Justice officials in midweek remained unreconciled on the blocks-of-five feature sales provision of the proposed consent decree settlement of the Government's New York anti-trust suit in equity.

Department officials in Washington admitted that the exhibitors' protests against the clause, lodged last week at formal hearings (MOTION PICTURE HERALD, September 7, page 12), had been laid before the "Big Five" defendants who are to sign the decree, but gave no indication that they were prepared to compromise the issue.

Giving effect to the protests voiced at the hearings, exhibitor organizations, led by the MPTOA, Allied of New York and the New York ITOA, this week rushed to poll every exhibitor in the country for his opinion, in time to use the "evidence" in intervention when the Government and the defendants present the decree to the Federal Court in New York for approval—the presentation to be made by October 7th, the deadline before trial.

Arnold Reported Firm

Meanwhile, Thurman Arnold, assistant attorney general, was represented in Washington this week as feeling that the five-picture block represents the best possible solution of the block booking problem, that it disposes of exhibitor complaints of forced season buying and of the distributors' contention that single sales would be economically impossible.

Convinced of this, it was said, there is little likelihood that he will be moved by the exhibitors' objections, and there also appears to be a feeling in the Department that some of the showmen are a little unreasonable, in that the five-film block is merely experimental and can be eliminated if it is found unworkable.

On the other hand, Edward R. Kuykendall, MPTOA president, intimated he was not satisfied with the Department's position, and there is no doubt that some of the exhibitor organizations which were represented at last week's general meeting will take advantage of the Department's invitation to go into court next month and tell Federal Judge Goddard about it when the decree is presented for court approval.

Some changes are expected to be made in the proposals before they are whipped into shape for formal presentation to the court, but Department representatives refused to hazard a guess as to what they would be. It is not expected, however, that they will change the proposals in any of their important aspects, although even that may occur if someone has some acceptable idea as to how some of the present friction between the principals may be eliminated.

Congressional Action Rumored

Meanwhile, there were suggestions in Washington of a move to make the five-picture block the rule for the entire industry by Congressional action. Reports were heard at the Capital that if Congress is still in session when the consent decree is adopted, the House Interstate and Foreign Commerce Committee will be asked to amend the now-sleeping Neely anti-block-booking bill to conform. Thus, the five-film block would be made applicable to the "Little Three" companies not parties to the consent decree.

These reports brought up the point that Allied States, which appears not to oppose the five-picture block, will remain in a good strategical position, where it can revive the Neely bill, which it sponsored, next session, if it appears desirable to make further changes in the selling practices of the industry. It is pointed out that if the decree provisions prove unsatisfactory, Congress can readily deal with the matter. There is, of course, nothing in a court action to prevent Congress enacting any legislation it deems desirable.

The most important consent decree development of the week in Washington was the evidence of great weariness with the case on the part of Department officials, some of whom have spent many months in an effort to bring it to a conclusion. The Department undisguisedly is anxious to settle the matter, and some of its officials believe that all branches of the industry are equally eager to dispose of the controversy.

"Final" Draft in Work

While exhibitors this week were pushing their protests against the blocks of five provision, attorneys for the Government and the "Big Five" defendants were working on the "final" draft of the consent decree.

Representatives of both sides hope to put the proposals agreed on "in principle" in legal form within a week so that the decree may be submitted for the final decision of both Thurman Arnold and Robert Jackson, Attorney General.

On Tuesday the decree drafting committee met at the New York office of Donovan, Newton, Leisure & Lumbard, counsel for RKO. The committee includes: for the Government, Robert Sher and Robert L. Wright; for the defendants, Robert Perkins, Warner Brothers; Ralston Irvine, RKO; Fred Pride, Twentieth Century-Fox; Bertram Shipman, National Theatres; Louis Phillips, Paramount, and Stanley Thompson, Loew's, Inc.

The principal work is putting the clauses in legal language. One exception is the arbitration section since some work must still be done on the arbitration machinery.

Officials of the American Arbitration Association and attorneys for the "Big Five" have resumed discussions of procedure on arbitration to be followed under the decree.

The Department contemplates that the consent decree be in effect for three years, allowing for revisions at any time, based on changes recommended by anyone signing the document. The first year would be experimental, and at the end of that period both sides would confer on recasting parts found unworkable or otherwise in need of attention.

The Government is preparing to amend its original bill of complaint to embrace all that is covered in the decree and to eliminate any conflict between the two. The amended complaint may continue to include Columbia, United Artists and Universal, the holdouts, or the Government may file a separate complaint against those companies.

The escape clause in the pending decree now puts the burden of proving block-booking and blind buying illegal on the Government since this is what it will have to prove against the so-called "Little Three" within nine months after the decree becomes effective or the block-of-five and advance trade showing provisions become null and void, according to a Government spokesman.

New Units Add Protests

Adding to the numerous exhibitor organization protests already filed against the blocks-of-five clause were those filed this week by Northwest Allied and Allied Theatres Owners of Iowa-Nebraska.

The former telegraphed Attorney General Jackson charges that the clause would create "chaos" in the industry, asserting that independents' opposition to it was "unalterable." The clause, the telegram added, "will multiply and increase block booking evils, increase film rentals, prevent elimination of undesirable pictures, and work extreme hardships and penalties on the small independent exhibitors scattered throughout the Northwest at great distances from Minneapolis distributors' headquarters."

The Iowa-Nebraska exhibitors suggested substitution of cancellation, with minimums of ten, 15, and 20 per cent. The unit called the blocks-of-five clause "disastrous."

Max A. Cohen, New York Allied leader and circuit owner, at his offices in the New Amsterdam building Thursday, September 5th, declared he would "fight by law" to prevent the Department of Justice from settling the trust suit by any decree which embodies selling in blocks of five.

The legal battle would be an intervention at the hearing on October 7th, before Federal Judge Goddard, and the intervention, he said, would be based on his poll of 13,000 exhibitors, which Mr. Cohen began this week.

Mr. Cohen added that he had asked the sales managers and executives of the major companies, by telegram, to aid in securing cancellation privileges, rather than the blocks-of-five provision.

Mr. Cohen protested the treatment accorded

(Continued on following page)

LEGAL STATUS OF INTERVENTION CITED

Allied States of New York, Wednesday night, issued the following statement, giving the opinion of Jacob Schechter, New York attorney, on the rights of exhibitors in intervening in the consent decree settlement:

"In our opinion motion picture exhibitors have the right to intervene in the pending equity suit brought by the United States against the leading motion picture producers and distribtors for violation of the anti-trust laws.

"We feel that valuable rights of the exhibitors will be adversely affected by certain provisions of the proposed consent decree, and unless an opinion is afforded to the exhibitors by way of intervention in the pending suit, to be heard in support of their claims, and in defense of their rights, they will be divested of such rights without due process of law."

No other official opinion or method of procedure of intervention has been as yet outlined by the Department of Justice or attorneys.

EXHIBITORS SHOOT AT U. S. DECREE

(*Continued from preceding page*)

exhibitors at the Department of Justice hearing last week. He said he and other exhibitor leaders, had not been given sufficient time to present their views. He added that, in his opinion, the Department chiefs had not listened carefully, either.

It was understood that Mr. Cohen's legal advice had been that consent of the Department was not necessary for intervention.

Kuykendall Starts Poll

The results of another protest made by Mr. Kuykendall to Mr. Arnold, in Washington, Tuesday on the exhibitors' opposition to the block-of-five clause were not disclosed. Meanwhile, Mr. Kuykendall started to poll members of the MPTOA executive committee on their views, as a statement sent out over his signature, charged that 98 per cent of exhibitors in the country were opposed to the clause.

Mr. Kuykendall, following his conference with Mr. Arnold, declined to comment but said that he agreed "for the first time," with Dr. Ray Lyman Wilbur of the Motion Picture Research Council, who protested to Attorney General Jackson against acceptance of the proposed consent decree with its provision for block-of-five bookings.

The course to be followed by the MPTOA in case the Government fails to alter the provision, will depend upon the result of the Kuykendall poll.

"There must be a cancellation privilege if the decree is to be acceptable to the theatre owners of this country," Mr. Kuykendall said in his statement, "and while I have no authority to say so, it is my opinion that the distributors themselves would accept a reasonable cancellation privilege, so that the exhibitor could buy in sufficient quantities and yet be protected by cancellations."

The ITOA of New York held a meeting Wednesday at the Hotel Astor, when objections to various provisions of the proposed consent decree were discussed. All exhibitors, whether members or not, were invited.

The ITOA is also seeking exhibitor opinion on the block-of-five provision. A ballot asks exhibitors to express their preferences on the question: "I prefer buying in blocks of five or not buying in blocks of five."

In referring to this phase of the question, the independent group stated, "The ITOA is on record with Thurman Arnold, that this provision is against the best interests of independent exhibitors, that it should be eliminated and in its place should be substituted a cancellation privilege of sufficient scope to allow the buying of pictures in block and still give exhibitors a modicum of safety in allowing them to pass up those pictures they do not want."

The results of the poll will be forwarded to the Department of Justice.

Harry Brandt's ITO on Wednesday voted full powers to a committee, to take "affirmative action" to prevent adoption of the selling-of-pictures-in-blocks-of-five. On the committee are Mr. Brandt, Leo Brecher, and Milton C. Weisman.

Settle Milgram-Warner Trust Suit Out of Court

David Milgram's $110,000 anti-trust suit against the Warner Philadelphia houses and the major distributors was to be settled out of court in that city this week. Morris Wolf, Warner attorney, confirming the settlement report, said "All that remains is reducing to terms that which we have discussed."

Mr. Milgram, head of the independent Affiliated Circuit, filed suit last March. Hearings were scheduled to begin in Federal Court the week of September 30th. It revolved about the zoning arrangements of the Warners' Bromley and Grange theatres and Mr. Milgram's Walton and Rialto theatres.

The rumored settlement terms call for reception of product by the Affiliated houses one day after Warners', and for an Affiliated suburban house formerly getting half of Twentieth Century-Fox product, to get all.

The Milgram case was the first of four local anti-trust actions to reach court stage this season. Three are still unlisted. They are the suit by the Carman Theatre, filed two years ago, since which time it has gone into receivership; that by Henry Friedman, operator of the Lansdowne Theatre, who filed last November, for $150,000 damages; and that by the Harub Amusement Corporation, operators of the Admiral Theatre, which filed last January, for $225,000 triple damages.

Action on Crescent Trust Case Believed Near

Hearing of the government anti-trust suit against Crescent Amusement Company affiliated exhibitors, and 11 film distributors is believed near following the filing on Friday, September 6th, of the defendants' answer to all charges, and a request for dismissal. Judge Elmer Davies of the U. S. District Court is expected to set an early date.

In addition to a blanket denial of all other allegations made against it in the suit filed on August 11, 1939, Crescent Amusement Co., in the answer, denied affiliation with the Lyric, Strand, Cumberland, Enterprise, Rockwood, Cherokee, and Kentucky exhibitors' combines in Tennessee and Kentucky, and with the Muscle Shoals Theatres, Inc., of Alabama, to the extent of operation and control; admitting only that Tony Sudekum, president of Crescent Amusement Co., and, in some cases, his associate, K. C. Stengel, own "50 per cent or less voting stock" in the various combines.

Crescent and its affiliates, with the 11 distributor defendants, asked complete dismissal of the suit, denying the following charges: "That for five years the defendant exhibitors continuously combined with each other and with each of the defendant distributors unreasonably to restrain interstate trade and commerce in motion picture films and to monopolize and to attempt to monopolize the exhibition of motion pictures and the operation of motion picture theatres in Crescent towns and in other towns of Tennessee, Alabama, Kentucky, Arkansas, and Mississippi in violation of Section 1 and 2 of the Sherman Act * * * ."

Defendants listed in the answer filed Friday were: Crescent Amusement Co., Lyric Amusement Co., Inc., Nu-Strand Corporation, Cumberland Amusement Co., Strand Enterprises, Inc., Rockwood Aumsements, Inc., Cherokee Amusements, Inc., Kentucky Amusement Co., and Anthony Sudekum, R. E. Baulch, and Kermit C. Stengel.

RKO Answers in Schine Trust Case

RKO last week filed answers to the charges by the Government, in the anti-trust action in Buffalo Federal Court against the Schine circuit, affiliated interests and the majors. It was the tenth defendant answer.

Like the others, it denied violation of the Sherman anti-trust act, and, in substance, followed the reasoning of other answers. The RKO answer also seeks dismissal of the suit.

Two weeks ago, among others, Universal and Schine answered; and the latter setting a separate defense, alleged that the Government complaint failed to state a claim upon which relief could be granted against the defendants, because it failed to state facts sufficient to constitute a cause for action.

Answers of most companies contended that the Federal Court lacked jurisdiction because the Government did not prove that any of the defendant companies were in interstate commerce.

Particulars Denied to Majors in South Dakota

The Minnesota Amusement Company, Wellworth Theatres, and the majors have been denied a bill of particulars in the $523,000 anti-trust case against them by a Sioux Falls, South Dakota theatre owner, Arthur Johnson. The denial was issued in Deadwood Federal Court, that state, by Judge A. Lee Wyman.

Mr. Johnson sued in May, charging a combine of the defendants to force him from business in Sioux Falls and Aberdeen.

Cassil Suit Hearing Expected Monday

The preliminary hearing on the suit by Frank and Eugenia Cassil of the Rialto, St. Joseph, Missouri, against the majors and the Dubinsky Brothers circuit, will be heard next Monday in Kansas City Federal Court. The Cassils are suing for almost $500,000 under the anti-trust laws.

The anti-trust suit of Frank Koppelberger, of LaCrosse, Wisconsin, against United Artists, Twentieth Century-Fox, Paramount, Minnesota Amusement Company, and the Wellworth Theatres circuit, is scheduled for trial this month at Madison, capital of the state. Mr. Koppelberger, charging a conspiracy to drive him from business, seeks $1,050,000 triple damages.

Warners' Golf Tournament

Some 200 golfers from Warner Brothers employees and guests were to turn out for the Warner Club's annual golf tournament at Old Oaks Country Club, Purchase, N. Y., Thursday.

Carl Leserman, assistant general sales manager, was master of ceremonies at the dinner following the tournament. Fifty prizes were awarded.

ARNOLD WRITES ABOUT TRADE RESTRICTIONS

Thurman W. Arnold, assistant attorney general of the U. S. and head of the Department of Justice's anti-trust division, discusses what he considers restraints of trade, including block-booking of motion pictures, in his book, "The Bottlenecks of Business", a review of which appears on page 24.

The chief reference to the film industry by Mr. Arnold is the statement, "The moving picture cartel grew up under government neglect; it is going to take years of expensive litigation and loss to stockholders to straighten it out."

Most of "The Bottlenecks of Business" is devoted to an explanation of the Sherman Act and to situations where Mr. Arnold feels it should be applied.

Out September 28th



The Martin Quigley twenty-fifth anniversary edition of Motion Picture Herald will be published in the issue of September 28th.

Commemorating Martin Quigley's twenty-five years of service to the industry, this issue will present a panorama of the astounding growth of the industry in prestige, influence and commercial importance and will be an inspiration to every person in the business.

WAR BOOMS BUSINESS AT CANADIAN THEATRES

Naval, Air and Army Bases in Nova Scotia, New Brunswick Increase Attendance

War activities are responsible for increased business at the theatres in the cities and towns used as army, air force and naval bases on Canada's Atlantic coast.

Boom in Halifax

Topping the list is Halifax, N. S., where all of the local theatres are participating in a decided boom. Halifax is the only convoy base for steamers from Canada and the United States, bound for the British Isles, and is Canadian naval headquarters for both the Canadian and British fleets. It is also the first outpost in the Canadian army and air force defense, and a record garrison is being maintained in both artillery and infantry. Theatres in Halifax are the Capitol, Orpheus, Family, Community, Oxford, Casino and Gaiety.

Across the harbor from Halifax is Dartmouth, site of an air force base. Business at the Mayfair and Dundas has increased considerably. At Kentville, N. S., there is a suburban army camp of about 3,000 men, who are being trained for overseas duty and they have provided heavy business for the local theatre.

At Moncton, N. B., 27 new buildings are being erected for a new training base for the air force and seven buildings for an army camp. About 2,500 men are at work on these projects and when they are completed about 5,000 men in the air force and army will be stationed there. The Capitol, Empress and Imperial are doing capacity business and a new theatre is to be built.

In St. John, N. B., there is an army training base and a minor naval depot plus a minor air force station. Conditions at the theatres—Capitol, Mayfair, Strand, Empire, Regent, Community, Gaiety—have been improved but not nearly to the extent prevailing in the sister city of Halifax.

A new army training centre is being established at Fredericton, N. B., which is expected to be highly beneficial to the Gaiety and Capitol theatres. At Sussex, N. B., a permanent camp is being erected and will be used for winter as well as summer soldiering. The lone theatre is expected to reap a harvest.

At Amherst, Truro, Pictou, in Nova Scotia: Chatham, Woodstock, Campbellton, Edmundston, St. Stephen, in New Brunswick; Charlottetown, on Prince Edward Island, army camps have been established on small scales and the soldiers have helped theatre business at all local theatres.

A new air force base has been established at Yarmouth, N. S., and new airports are being built at Pictou and Lebert in Nova Scotia; Chatham in New Brunswick, and Summerside on Prince Edward Island. An air base of minor type prevails at North Sydney, N. S.

In addition to the construction and equipping and occupancy of the army, navy and air force bases, contracts for war materials have been and are being executed in Halifax, St. John, Moncton, Amherst, Truro, Fredericton, Campbellton, Windsor, Dartmouth, Sydney and Glace Bay. All contribute importantly to the improved patronage at the theatres in these centers.

Shows in Army Camps

The local theatres, however, do not draw all the men for soldiers' theatres have been established in military camps all over Canada with 22 of them being operated by the YMCA, which has installed 22 modern projection machines and has enrolled the services of 22 licensed operators. The Knights of Columbus and the Canadian Legion also are playing a big part in providing film shows for the Dominion's soldiers.

The Canadian film industry and the soldiers' organizations are cooperating in this work on behalf of the men through a special committee of which two of the leading officials are N. L. Nathanson, president of Famous Players and Colonel John A. Cooper, president of the Motion Picture Distributors and Exhibitors of Canada.

Red Cross Drive

The Canadian Motion Picture War Services Committee, sponsored by the Canadian Picture Pioneers, will participate in the Canadian Red Cross drive to raise a $5,000,000 fund. The drive starts September 23rd. Theatres will provide lobby facilities for the receipt of Red Cross subscriptions from patrons, and in addition will work in close cooperation with local Red Cross societies.

The Red Cross campaign enlistment is the second film industry contribution to Canada's war effort. In the first, 977 theatres raised $716,014.35 through the sale of war savings stamps and certificates.

To Erect Hospitals

The Canadian Government plans to erect hospitals and convalescent homes across the entire Dominion and the industry's committee will concentrate its efforts toward raising funds for this particular purpose.

Plans have been laid for a big rodeo in Toronto in November by the committee to raise war funds. The event will probably be staged in the large Coliseum of the Canadian National Exhibition, subject to the permission of the military authorities who are making use of the arena for army training.

The main attraction is to be Gene Autry, Republic western star, who has consented to making a personal appearance as a contribution to the cause, the date of the show having been fixed in November to enable Autry to make the trip to Toronto without cancelling any of his regular bookings.

Trailer on Bond Issue

Canadian exhibitors have been asked to cooperate with the Government by exhibiting trailers for the new three per cent Government bonds offered to the public.

Three young British actors of Hollywood, Patric Knowles, Colin Tapley and Robert Coots, have enlisted in Toronto in the lowest rank of the Canadian air force.

Colonel Cooper and his family are doing their full share in the war effort, three sons already officers in the Canadian Active Service Force.

Roosevelt Ahead In Newsreel Poll

On Wednesday afternoon totals in the pre-Presidential poll being conducted by the Newsreel Theatres, Inc., in two of its New York houses and one in San Francisco, were:

	FOR ROOSEVELT	FOR WILLKIE
Embassy, New York	40,158	30,936
Radio City, New York	9,545	17,158
San Francisco	19,980	11,347
	69,683	59,441

Votes are counted by campaign buttons. Patrons select buttons from special boards in newsreel theatre lobbies.

Paramount Meets In Kansas City

Both Barney Balaban, president of Paramount Pictures, and Y. Frank Freeman, vice-president in charge of studio operations, attended a two-day district sales managers' meeting at the Muelbach Hotel in Kansas City Wednesday and Thursday. Neil F. Agnew, sales manager, presided.

Mr. Agnew called this special meeting to decide the company's sales policy on Cecil DeMille's new "North West Mounted Police." Reactions from division and district managers as well as home office executives were to determine whether this production will be roadshowed or distributed with increased admission proviso. Others on hand were Robert M. Gillham, G. B. J. Frawley, Charles Reagan, Oscar Morgan, J. J. Unger, M. S. Kusell and Alec Moss.

District managers attending included: W. H. Erbb, Boston; H. H. Goldstein, Cleveland; H. W. Braly, Dallas; G. A. Smith, Los Angeles; Allen Usher, Indianapolis; M. A. Milligan, Toronto, and R. C. LiBeau, in Kansas City. Also, eight exploiteers: Clinton Bolton, Atlanta; William Brooker, Philadelphia and Washington; Don Chambers, Boston; J. M. Joice, Cleveland; Jack Daily, Dallas; Ralph Ravenscroft, Los Angeles; C. Krueger, Chicago, and Bill Lansburg, who covers Kansas City.

The final day of the session on Thursday the sales executives viewed some finished product. In this group of pictures, in addition to "North West Mounted Police," were "Christmas in July," co-starring Dick Powell and Ellen Drew; "Arise, My Love," starring Claudette Colbert with Ray Milland; "There's Magic in Music" with Allan Jones and Susanne Foster; and partially completed versions of "Second Chorus," starring Fred Astaire and Artie Shaw and his orchestra, the Jack Benny-Fred Allan release, "Love Thy Neighbor" and "Cherokee Strip," starring Richard Dix with Florence Rice.

They also were to see "World in Flames," documentary newsreel feature of nine reels, to decide whether it should be released now.

Young Hits Exhibitors; Quits ITOA Post

Because of the inability or unwillingness of independent exhibitors to face common issue with a united front, E. S. Young, who operates the Central Theatre, Kansas City, announced, this week, that he was resigning as president of the Independent Theatres Owners Association for Kansas City.

The ITOA recently reorganized after a long period of inactivity.

Ask $10,000 from Loew's

Loew's, Inc., is being sued for $10,000 in New York Supreme Court by Kurt Pilzer, assignee for the Reich Filmgesellschaft, an Austrian producing company. The suit alleges breach of a contract under which Loew's assertedly agreed to buy the rights to remake "Silhouetten," a film produced by the foreign company.

Riotous Theatre Protest

A race riot followed the replacement, this week, of a Negro theatre manager by a white, at an Elizabeth City, North Carolina, theatre.

PARAMOUNT FIRST FILM STUDIO TO TURN TO TELEVISION PRODUCTION

DuMont Transmitter Ordered for Lot in Hollywood; CBS Color System Criticized by Competitors as Impractical

Paramount Pictures becomes the first motion picture company to follow the suggestion made by James L. Fly, Federal Communications Commission chairman, two weeks ago that film studios experiment with television production. A special mobile television outfit for studio use has been ordered by Paramount from the Allen B. DuMont Laboratories, television affiliate. This is in addition to the regular television station for Los Angeles to be operated by Television Productions, Inc., Paramount company, and also equipped with a DuMont transmitter.

Meanwhile color television, shown to the press last week by the Columbia Broadcasting System, has further confused the television outlook, with the commission chairman indicating that the CBS development might delay the selection of definite standards and commercial operations. Representatives of CBS competitive television companies expressed disappointment in the color system, holding that it is old and not practical at this time.

Theatre Television Predicted

Theatre television, starting some time in the coming year, was predicted by Ralph Beal, head of the Radio Corporation of America's research department. Other companies, including Dumont, Baird and Scophony, also are working on large screen television, to be suitable for use in theatres. Present indications are that theatre television, at least at first, will have to be exclusively black and white, because color requires so much light, it was said.

Color television will be carefully considered when the time comes to pass on commercial operation, desired by most companies to help finance developments according to Mr. Fly. He added that it was too early to say whether color television would reach such a state by the time the question of standards is considered.

Mr. Fly explained that to receive color, television sets must be equipped with a motor and a revolving color disc, but that the ordinary television set can pick up such pictures in black and white. He could not say, however, whether this factor would be an influence in giving television the "go-ahead" signal in advance of color perfection.

Commission members believe that color and other recent developments in television, which later this month they expect to see demonstrated in various laboratories, demonstrate the wisdom of the action in rescinding orders which would have permitted commercial operation beginning September 1st. Had those orders not been repealed, Mr. Fly declared, the industry today might be frozen at a point far short of the perfection which is expected to be attained when standards are officially adopted.

Television interests, outside the FCC, were not so enthusiastic this week about the CBS color television. The work had been carried on for some months in secret and after the announcement was made and Mr. Fly praised the results some observers thought that perhaps Dr. Peter C. Goldmark, CBS chief television engineer, had found a new system which would make color television practical at this time.

Color television, it was generally admitted, is a goal which must be sought and ultimately reached to develop the possibilities of the medium. But, television engineers with competitive interests, pointed out privately this week that the CBS system was fundamentally the oldest and simplest color method and was well-known for years.

The results in the CBS color television demonstration were considered very good, as reported in last week's issue of MOTION PICTURE ties, it was said, make color television impractical at present. According to experts the prospects of color television in motion picture theatres are quite remote.

Color film can be transmitted by television and received in small pictures at the present time, the principal limitation being extra cost. It was said that live talent shows, though predicted by CBS for the end of this year, are not possible because the light necessary for color television could not be endured by performers.

Color Deprecated

Allen B. DuMont said that while color television was an ultimate goal, black and white presented enough problems at the present time. The CBS color development introduced no new principles and does not seem to have commercial importance at present on account of cost and other facts, he added.

The DuMont receivers, he said, since they are flexible, received a black and white picture when the CBS color tests were made. But he remarked that the quality of the black and white pictures was not good. Mr. DuMont would not predict whether the CBS color announcement would delay the work of the industry television committee in setting standards.

Paramount has ordered a television outfit which will use a wire hookup for its studio in Hollywood, Mr. DuMont said. "I do not know just what they will use it for," he remarked. But he added that it could be set up on a set and the producer or other executives could see what was happening from the office.

Mr. DuMont said that work was progressing at a rapid rate on the New York studio and equipment was also being made for the Chicago, Los Angeles and Washington stations. The Chicago station will be operated by Balaban & Katz. Within a short time tests will be made from the site of the New York station, atop 515 Madison Avenue. This week a pole was added to the tower above the 42nd story of the building and the antenna of a 50-watt transmitter will be set up on the pole for the tests. The 1,000 watt station will be finished in about a month and then a month or so will be used for tests.

Sees No Conflict with Screen

Mr. Beal of the RCA research department predicted that although television would use many of the motion picture's technical advantages the screen would stay ahead of television for many years to come. He believes that ultimately there will be two classes of television service, one for theatres and the other for homes. Programs could be sent to theatres on frequencies not used for home receivers or over special telephone wires. RCA is continuing its work on large screen television designed for theatres but Mr. Beal would not say when it will be ready.

Gerald Cook, North American representative of the British Broadcasting Corporation, after seeing the demonstration of CBS color television said, "If television broadcasting had been launched in color, it would now be a universal medium of entertainment and instruction, occupying a position comparable to that of present-day radio. It is understatement to say that Columbia's color television is 'astounding.' It is a miracle! The effect is stereoscopic and crystalline in clarity."

No Plans in Chicago

Elmer C. Upton, assistant auditor for Paramount in the Balaban & Katz offices in Chicago and Paramount's television head in that city, said no plans had been made for any television studio or a site selected up to this time. The FCC has extended to October 2nd the date for filing information about Balaban & Katz' television plans. The call letters of the station will be W9XBE. William Eddy, chief television engineer, has arrived in Chicago to begin preliminary work on the television station.

The Allen B. DuMont Laboratories has applied for full membership in the Radio Manufacturers Association. Mr. Fly at his press conference on Monday said that the application had been filed and the Association reported that action has not yet been taken. The RMA had sponsored the television standards of 30 frames, 441 lines, used by RCA-NBC but their stand was attacked by the DuMont company which has insisted on flexible standards.

CBS PATENTS ASSIGNED TO MARKIA SUBSIDIARY

Peter C. Goldmark, chief television engineer for the Columbia Broadcasting System, who developed the CBS color television, assigned a patent granted him last month on a system which combines sound, television and facsimile broadcasting and reception to the Markia Corporation of New York City. Markia, to which presumably the color television patent would be assigned, if and when granted, was identified this week as a wholly owned subsidiary of CBS.

The principal television patents in this country are reported to be held by the Radio Corporation of America, the Allen B. DuMont Laboratories, Philco Farnsworth and a few others.

Releasing "Heritage"

First Fall release of the French Cinema Center, New York, is "Heritage," produced and directed in France by Marcel Gras, former associate of Marcel Pagnol. Spain is the story's site. Stars are Juanita Montenegro, Hubert Prelier, and others.

Evergreen Signs with Altec

Altec has secured contracts with the Evergreen Theatres Circuit, Seattle, covering theatres organized by them in Seattle, Bellingham, Bremerton, Spokane and Vancouver, Wash., and Portland, Ore. The contracts were negotiated by B. W. Ardell of Altec's Seattle office.

COAST ACTORS BOLT LABOR COUNCIL; AFL OPENS NEW MEMBERSHIP DRIVE

Threatening Musicians' Fight and Buzzell Reelection Reported To Be Factors in Withdrawal; Nick-Weston Trial Started

For the second time in a year, and apparently climaxing a long planned move to wrest actors' unions from the power of the American Federation of Labor, the Screen Actors Guild last week withdrew from the Los Angeles Central Labor Council.

At the same time, the AFL moved to consolidate its position in Hollywood by the appointment of Aubrey Blair to organize an estimated 9,000 industry workers, mostly on the coast, who do not belong to the Federation. Mr. Blair said these workers would be inducted into present internationals whose jurisdiction applied, and that new locals might be formed.

Music Fight Is Factor

No official reason was given for the withdrawal but it was reported in Hollywood that Guild leaders were dissatisfied with the reelection of J. W. Buzzell as Council's executive secretary. It was said early this week that the move also might be a reflection of concern by the Guild and other actors' units over the possible consequences of the fight between the American Federation of Musicians and the American Guild of Musical Artists.

That fight, which started when James C. Petrillo, Music Federation president, ordered instrumentalists of the Guild to join his Federation by Labor Day "or else," affects the screen actors' union because both are members of the parent actors' union, the Associated Actors and Artistes of America.

It is reported that Guild leaders fear the fight will reach the floor of a forthcoming AFL convention and that, even with all actors' union support, the Four A's might lose.

All Four A's unions may not support the Actors' Guild in leaving the AFL, it is indicated. The American Guild of Variety Artists and the Actors' Equity, both strong Four A's unions, may oppose inasmuch as both depend for organizational and operative efficiency upon the cooperation of other AFL unions.

The first withdrawal of the Actors' Guild from the Los Angeles Central Labor Council occurred late last year, when the Council supported Bioff's fight against extradition from California to serve a Chicago jail term.

The Music Guild's application in New York supreme court for a permanent injunction to stay Mr. Petrillo from barring Guild members from employment on radio, in concert halls, and on recordings was scheduled for Thursday, September 5th, and then was postponed to September 17th, at Mr. Petrillo's request. At that time, it will be heard by Justice Aaron Steuer, son of the late Max D. Steuer.

In New York last week, Local 802, largest in the AFM, went on record as upholding Mr. Petrillo.

Nick-Weston Trial Starts

The trial for violation of the Sherman antitrust and the Federal anti-racketeering laws of John P. "Big" Nick and Clyde Weston, deposed president and business agent, respectively, of the St. Louis projectionists' union, Local 143, began on Monday in that city's Federal Court, before Judge Caskie Collet. More than 100 witnesses are to be called by the Government, which secured the 57-page indictment through a Federal Grand Jury in June. The indictment lists 12 charges relating to negotiations of the two men with city theatre owners during 1937 wage talks.

First witnesses were local exchange managers. Robert Thomsen, business manager of the local, took the stand Tuesday, testifying the two men had ruled "with an iron hand," and tracing wage negotiations.

Nick has been suffering from arthritis and has been at Hot Springs, Arkansas, for treatment several times since his virtual retirement from union affairs. Weston has been working in an Illinois town as an operator.

Bioff Ends Jail Term

Still the leader of the Coast IATSE, and of the Conference of American Federation of Labor Studio Unions, Willie Bioff was scheduled to emerge this week from Chicago's Bridewell Jail. He will have served approximately six months of the prison term originally pronounced in 1922, for pandering. He faces trial, probably in Los Angeles Federal Court next month, on an indictment charging him with evasion of Federal incomes taxes.

In Scranton, Pennsylvania, the petition of a local CIO operators' union for a discontinuance of a temporary injunction which restrained its members from picketing Comerford-Publix theatres was denied last week by Judge William Leach.

Herb Fox has been reelected president of the Philadelphia projectionists' Local 516. Kem Young is treasurer, and Al O'Donnell, secretary.

Cincinnati operators and theatre owners last week reached a wage agreement, after several weeks negotiation. The contract is for three years and is retroactive to September 1st.

A two-day strike of Providence and Cranston, Rhode Island, projectionists against the Empire and Bijou theatres in the former city and the Park and Palace, in the latter, was settled last week. A dispute over back wages was resolved, and a new contract signed.

Actors Guild Meets Sunday

Class A members of the Screen Actors Guild will convene Sunday, September 15th, at the Hollywood Women's Club, 7078 Hollywood Boulevard, for their annual meeting and election.

Matters to be discussed will include the industry's adjustment to economic conditions caused by the war and to the federal consent decree, and public relations, such as the use of actors' names in connection with charges of subversive radical activities.

Frank Morgan, who served as guild president for three terms—he was the first president, in 1933, and was elected again in 1939 and reelected in 1940, is retiring as president but has accepted a nomination for another three-year term on the board of directors.

Edward Arnold has been nominated by the guild nominating committee to succeed Mr. Morgan.

Other nominees of the committee were: First vice-president, George Murphy; second vice-president, Paul Harvey; third vice-president, Walter Abel; recording secretary, Lucile Gleason; treasurer, Porter Hall; directors, Mr. Morgan, Lucile Gleason, Russell Hicks, Boris Karloff, Claude King, Robert Strange, Roy Gordon, Tim Holt, Louis Jean Heydt, Heather Angel and Lydia Westman.

Three Networks Face Strike by Artists After Union Negotiations Collapse

National, Columbia and Mutual broadcasting systems in midweek faced their most serious labor trouble of all—a strike by the 10,500 air performers and announcers of the American Federation of Radio Artists, whose representatives and those of the networks were unable to negotiate a new contract for all sustaining programs to repalce the one which expired Thursday.

Mrs. Emily Holt, executive secretary of the union, and George Heller, associate executive secretary, expected their members would ratify a strike vote at meetings in New York on Thursday and in Chicago, Los Angeles and San Francisco on Friday.

A spokesman for the broadcasters said pay increases averaging 20 per cent had been offered to the union, and that the companies did not see "why that isn't enough."

Lawrence W. Lowman, vice-president of Columbia, and Mark Woods, vice-president of NBC, represented the broadcasters at Monday's meeting. An informal committee from the advertising agencies, whose contract with the union for commercial programs does not expire until Feb. 12, 1941, attended.

Actors Equity, in New York, Tuesday voted full support to the AFRA in "any action" taken.

Intending to pay more attention to labor conditions in the radio industry, the Federal Communications Commission has appointed Sidney B. Spear, formerly assistant to the legal adviser for the U. S. State Department, as attorney specializing in employment and labor problems.

While labor problems heretofore have been the sole concern of Secretary of Labor Frances Perkins, FCC officials have come to the conclusion that some of these matters may have a bearing on licenses and have decided that it would be necessary to set up a special small unit to deal with them.

MAJORS EXTEND PLANS FOR SPECIAL FIELD HANDLING OF NEW PRODUCT

"Northwest Police" Will Open in Chicago October 25th after Canadian Premiere; Warners, Goldwyn Announce Plans

The American premiere of the Cecil B. DeMille-Paramount "Northwest Mounted Police" has been set for Chicago October 25th and will follow by four days the world premiere, previously announced, in Regina, Canada. This brings to three the films set for openings later this month and in October. Last week Warners' "Knute Rockne-All American" was set for October 4th in South Bend, Ind., site of Notre Dame University, and Samuel Goldwyn set "The Westerner" to open in Fort Worth, Tex., Thursday, September 19th.

"Knute Rockne" Week

Plans for a nationwide celebration of "Knute Rockne Week," beginning September 29th, have been set by Mort Blumenstock, head of advertising and publicity for Warner Brothers in the east; Father Cavanaugh, vice-president of Notre Dame, and Mayor Pavey of South Bend. The festivities conclude with the premiere of "Knute Rockne-All American" at the Colfax, Palace and State theatres October 4th in South Bend.

On the eve of the premiere a party of Hollywood personalities headed by Jack L. Warner, vice-president in charge of production; Hal Wallis, executive producer; Pat O'Brien, Donald Crisp, Ronald Reagan and other members of the cast will arrive in the university city. They will be greeted by Mayor Pavey at a public reception and by state and civic officials at a private party at the Oliver Hotel later. Mrs. Knute Rocke will be presented with a print of the film by Mr. Warner at a dinner in the evening. Knute Rockne clubs all over the country will hold dinners at the same time.

On October 4th, the party will visit Rockne's grave and there will be a luncheon at the new City Auditorium. The Notre Dame Glee Club and Choir will accompany the stars for personal appearances at the three premieres in the evening.

Kate Smith will be in South Bend to broadcast her regular Friday evening program, with her entire troupe, from the scene of the festivities.

On October 5th the party will attend a Notre Dame-College of the Pacific football game and the stars of the film will be heard during the broadcast over the Mutual network.

To Attend "Westerner"

According to present plans, three plane-loads of stars and other celebrities, as well as representatives of the press will go to Fort Worth from Hollywood for the world premiere of "The Westerner," a United Artists release, next Thursday. Two planes have been reserved for stars of the screen, stage and radio, and the third will carry members of the press.

Among those who have already signified their intention of attending are: Mr. and Mrs. Gary Cooper, Mr. and Mrs. Samuel Goldwyn, Mr. and Mrs. Walter Brennan, Mr. and Mrs. William Wyler (Margaret Tallichet), Doris Davenport, Bob Hope, Ken Murry, Mr. and Mrs. Jon Hall (Frances Langford), Forrest Tucker, Bruce Cabot and Chill Wills.

Hollywood columnists, syndicate writers and others of the press to make the plane trip include Hedda Hopper; Hubbard Keavy and Robbin Coons, Associated Press; Harold Heffernan and Sheila Graham, North American Newspaper Alliance; Harriet Parsons, representing her mother, Louella Parsons; Robb Wagoner or Fred Othman, United Press; Harrison Carroll, King Features; Douglas Churchill, New York *Times;* John Chapman, New York *Daily News;* Edwin Schallert, Los Angeles *Times;* Richard Pollard and a photographer of *Life Magazine;* Jean Herrick and a photographer of *Look.*

With announcements on all station breaks carrying word of the premiere and music from the film being used as background for many of their programs, radio stations KGKO and WBPA of the National Broadcasting System, and KFJZ of the Mutual Broadcasting System are offering complete cooperation.

"Howards" in Philadelphia

More than 1,500 persons, including Frank Lloyd, Martha Scott, exhibitors and circuit executives from the territory covered by the Philadelphia branch, and members of the press attended a special trade showing of the Frank Lloyd-Columbia "The Howards of Virginia" at the Carmen theatre, Philadelphia, Sunday, September 8th. Harry Weiner, branch manager, and the exchange sales force, were hosts.

The production had its world premiere at the State, Byrd, Westhampton and Capitol in Richmond, Va., September 4th as reported on page 33 in MOTION PICTURE HERALD last week.

"Northwest" American Premiere

The American premiere of "Northwest Mounted Police" at the Chicago theatre, Chicago, October 25th, will follow by four days the world premiere of the film at Regina, Canada.

Cecil B. DeMille, producer of the film, and members of the cast, which is headed by Gary Cooper, Madeleine Carroll and Paulette Goddard, will attend the Chicago opening, and will be broadcast over station WGN.

National exhibition policy for the film, including the possibility of several roadshow engagements, was to be decided at a meeting of Paramount district and division managers Wednesday and Thursday in Kansas City.

"Dreaming" in Arkansas

The RKO Radio release "Dreaming Out Loud," starring Lum 'n' Abner, had state wide premieres in Arkansas the week of September 5th. In the week the film opened at seven theatres in four cities, Little Rock, Hot Springs, Fort Smith and Mena.

In Little Rock Lum 'n' Abner made personal appearances Friday, September 6th, being greeted by some 2,000 persons on their arrival at the airport. The arrival was broadcast by station KGHI. Governor Bailey and Mayor Satterfield proclaimed the occasion Lum 'n' Abner Day and the Governor held a reception for the stars which was attended by C. G. Hall, secretary of state; Judge S. M. Barney, executive secretary to the Governor; Earl Page, state treasurer; Otis Page, state land commissioner; county and city officials and the press, totaling 125 persons.

The Chamber of Commerce tendered a luncheon with 350 persons in attendance headed by the Governor, Mayor, and prominent guests including RKO Radio branch managers Al Avery, T. R. Thompson and C. W. Allen; theatre owners, including John Rowley, Max Pruniski and Ralph Noble and producer, Jack Votion.

Republic Autry Contest

Republic is planning a promotion in connection with the personal appearance of Gene Autry with the World Championship Rodeo at Madison Square Garden, New York, October 9th to 27th.

In this promotion all theatres in the New York area playing Gene Autry attractions within the designated weeks, will be allowed to sponsor a contest for boys and girls, the winners to meet the cowboy star and be his guest

Morris Epstein, New York exchange manager, estimates that there will be over 400 theatres active in this promotion, which was set up by Dave Whalen, home office publicity director.

$400,000 for "Pride"

Although "Pride and Prejudice," Metro-Goldwyn-Mayer production, could have been held over for a fifth week at the Radio City Music Hall, since the film grossed $96,000 for the fourth week, MGM agreed to withdraw it in order that the theatre could alleviate its booking situation.

The picture grossed almost $400,000 in its four weeks at the Music Hall. The only other pictures to play more than three weeks at the theatre were "Snow White and the Seven Dwarfs," "Rebecca" and "All This, and Heaven Too."

"Sea Hawk" Gross

For the first time in the history of the theatre, the New York Strand had the largest single days' business of a holdover engagement in the final week, when "The Sea Hawk" grossed more last Sunday, September 8th, than on any previous Sunday in its four week run, according to Warners. The film grossed a total of $185,000 for the four week period.

"No Time for Comedy," the Warner film based on the S. N. Behrman stage success, will open in 237 simultaneous engagements the week beginning Saturday.

"Correspondent" Record

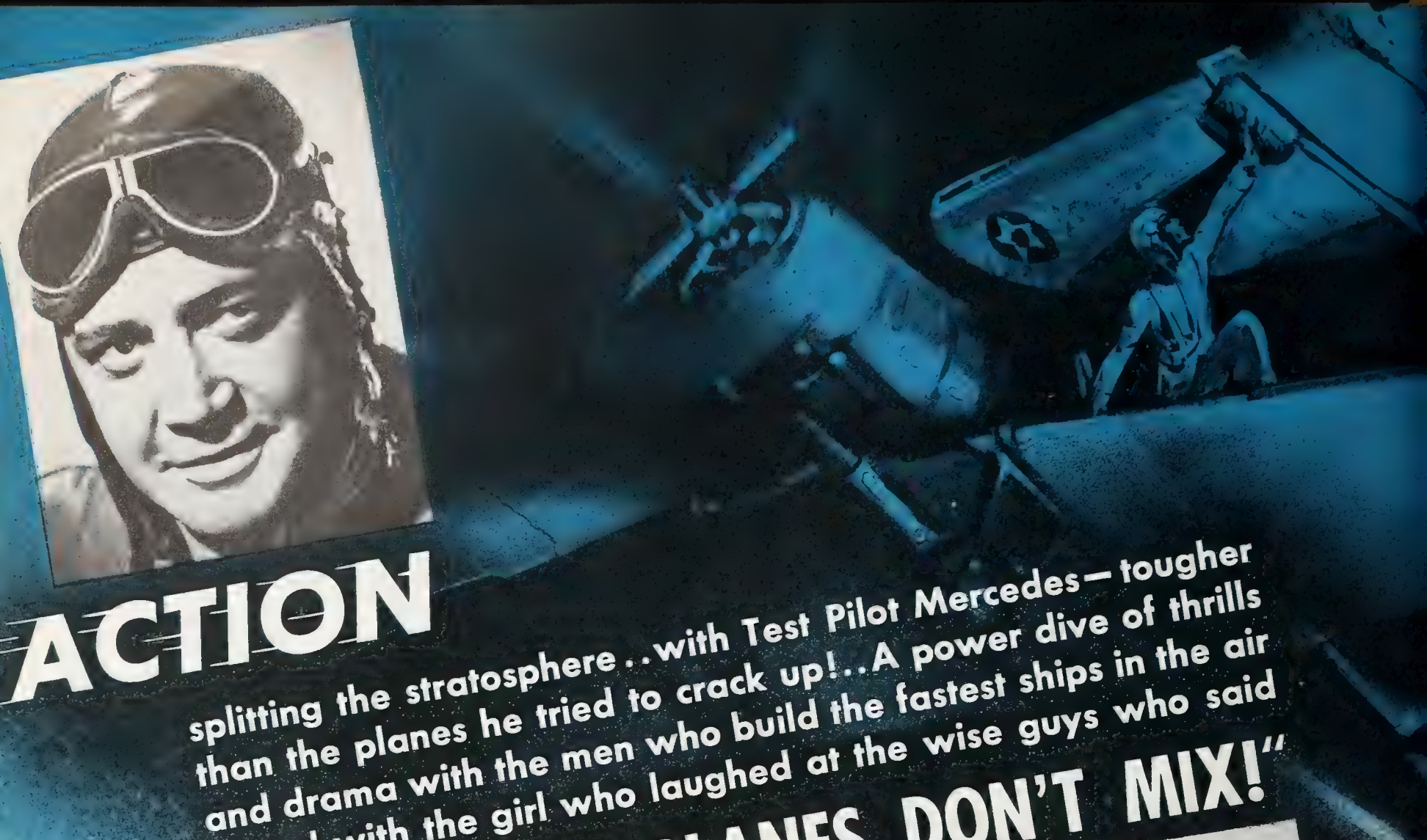
The Walter Wanger production "Foreign Correspondent" has been playing to holdover business in practically every city in which it has opened, following its world premiere in New York's Rivoli theatre, where it grossed nearly $55,000 in its first week to establish a five year record. Holdover business was reported from Loew's theatre, Rochester; Loew's State, Cleveland; Loew's Valentine, Toledo; Loew's Montreal; Elgin, Ottawa, and the Paramount, Asbury Park.

"Rhythm" Held

The Paramount theatre, New York, is holding "Rhythm on the River" for a third week. The film has also secured extra playing time at the Paramount, Portland; Newman, Kansas City; Paramount, Los Angeles; Midwest, Oklahoma City; Saenger, New Orleans; Palace, Dallas; Metropolitan, Boston; Capitol, Worcester; Paramount, New Haven, and Allyn, Hartford. In San Diego the film has been moved over to the Orpheum, in Detroit to the State and in Buffalo to the Hippodrome.

"IT'S AN ILL WIND THAT BLOWS . . ."

Tidal waves accompanying an August hurricane in the Gulf of Mexico brought a new market for exhibitors in southwest Louisiana, who opened their doors to flood refugees, many of them juvenile. These, descendants of old Creole families of the state, had lived in inaccessible sections, had never seen talking pictures nor enjoyed other conveniences of modern civilization. The exhibitors feel they made many converts.


ACTION
splitting the stratosphere..with Test Pilot Mercedes—tougher than the planes he tried to crack up!...A power dive of thrills and drama with the men who build the fastest ships in the air —and with the girl who laughed at the wise guys who said
"DAMES AND PLANES DON'T MIX!"
MEN AG

MOTION PICTURE DAILY SAYS:

"It evoked more applause from a preview audience than all the flag-waving in all the other flight pictures made since 'Hell's Angels.'"

MOTION PICTURE HERALD:

"Preview applause and appreciation . . Has romance . . humor . . pathos . . drama and adventure. Seemed to please its first beholders mightily."

SHOWMEN'S TRADE REVIEW:

"Swell entertainment . . Chock-full of thrill . . steers clear of the present conflict abroad."

HOLLYWOOD REPORTER:

"Capital entertainment . . before you are aware of it, 70 minutes of film has been run off with a laugh, a thrill, or a sigh per minute."

HOLLYWOOD VARIETY:

"Affords a timely tour behind the scenes in the airplane industry."

AINST THE SKY

with

RICHARD **DIX** ★ KENT **TAYLOR**

EDMUND **LOWE** ★ WENDY **BARRIE**

RKO RADIO PICTURES

PRODUCED BY HOWARD BENEDICT · DIRECTED BY LESLIE GOODWINS

SCREEN PLAY BY NATHANAEL WEST

British Exporting Documentary Films

An organization for the exchange between Great Britain and the United States, of documentary and educational 16 mm films of a non-theatrical nature, has been set up within the International Film Centre, with headquarters in Radio Ciy, New York. The British Government recently accepted an invitation to establish a British section of the parent organization and has appointed Richard Ford to head it.

International Film Centre, created to promote international understanding through international interchange of educational films, has been instrumental in bringing to this country films from Finland, Holland, England, Canada and the Latin-American countries. It has also sent selected American educational films such as the documentary, "The River," all over the world.

To Publish Catalogue

Under the direction of Mr. Ford, a summary of 16 mm British films, the first attempt to coordinate the titles of British-made films available for showing in the United States, has been made. The British section of the International Film Centre will soon make public a full descriptive catalogue of films for circulation among schools, colleges, libraries, etc.

The summary provides, for the first time, guidance for those who know of the films by name or reputation but are uncertain where to obtain them. The films have been listed in six broad divisions as follows: (a) Films about Great Britain and British life; (b) Films about Great Britain and British life, owned by the Associated British and Irish Railways and the Cunard-White Star Line, withdrawn from circulation during wartime; (c) Films about London, rural England and British life, and Scotland; (d) Social, economic and documentary films; (e) Gaumont-British films; (f) Films of historical events.

Members of the Board of International Film Centre are:

James T. Shotwell, committee on intellectual cooperation; George F. Zook, of the American Council on Education; Luther Gulick, of the Institute of Public Administration; William Berrien, of Northwestern University; Henry Goddard Leach, of the American Scandinavian Foundation, and Richard J. Walsh, of *Asia Magazine*.

Leonard, Hyland To Produce

Arthur Leonard and Dick Hyland announced Tuesday the formation of Cinemasters, Inc., to produce industrial and theatrical films. Mr. Leonard has been an independent producer since the closing of Warners' eastern studios where he was in charge of casting and Mr. Hyland has been a member of the Warner advertising department.

Offices of the new company are in the Fox-Movietone Studios, New York. Two hundred shares of no par value are listed with Mr. Leonard and Mr. Hyland as sole officers.

The first production is "Hobby Lobby," a short subject featuring Mrs. Franklin D. Roosevelt and released September 1st which brings the Dave Elman radio program to the screen as the first of a series of six pictures. Columbia is distributing the short.

BOOK REVIEW

THE BOTTLENECKS OF BUSINESS. By Thurman W. Arnold. Reynal & Hitchcock, New York. 335 pages. $2.50.

Although the principal part of this book by the assistant attorney general is devoted to his economic philosophy in general and the benefits of the Sherman Act in particular, several references are made to the motion picture industry. The following is the most important of these: "The moving picture cartel grew up under government neglect. It is going to take years of expensive litigation and loss to stockholders to straighten it out."

Mr. Arnold's thesis is that political democracy cannot survive without industrial democracy and that the latter is being threatened by business, trade, manufacturing and labor combinations which have restrained free trade.

Block-booking of motion pictures is listed in several places in "The Bottlenecks of Business" as a practice which restricts trade. The "outrageous system," as Mr. Arnold calls it, is outlined and a case is given in which a producer is alleged to have used the Sherman Act to prevent independent theatres from organizing a boycott against the company.

Recognizing, however, that the film and other industries have their own special problems, Mr. Arnold says, "You cannot solve the problems of the distribution of steel by the same kind of organization necessary for the effective distribution of motion pictures."

Explanations of Forces

A large section of the book is devoted to explanations of forces which interfere with free distribution of goods and hence, in Mr. Arnold's opinion, result in losses to the consumer and increases in unemployment. The purpose of the Sherman Act is explained in an effort to gain new public favor for the law. This is an amplification of Mr. Arnold's views as expressed in his previous volume, "The Folklore of Capitalism."

The policy and procedure of the Department of Justice in investigations and actions brought under the Sherman Act is discussed at some length. The consent decree as a settlement for trust cases is also explained in a general way but not in a manner which throws any light on the Government's policy or aim in the motion picture suit.

The book is written in a style which is sometimes clear and simple and at other times obscure and repetitious. There is evidence that it was actually written in haste but represented the carefully considered viewpoint of the author. An indication also is given that Mr. Arnold is no longer in complete sympathy with the current New Deal philosophy. In "The Bottlenecks of Business" he is seeking supporters for the fight for free competition, according to his statements. It seems that his activities as head of the anti-trust division of the Department of Justice have not been entirely understood, or approved, in all Government circles. The book gives an impression, possibly a mistaken one, that it is intended to be not only an explanation for the general public but a defense against critics, at least some of whom are in the Government.—MARTIN QUIGLEY, JR.

Paralysis Spread Hits Box Office

The spread of infantile paralysis in the midwest has affected theatre business all over the area. In Kansas, Dr. F. P. Helm, Topeka, secretary of the state board of health, recommended to health officers in the various counties that they delay opening of schools until the situation improves.

Heavy in Three Counties

Half the 200 cases reported are from three counties, those containing Wichita, Pittsburg and Junction City. Tom Steele, Fox Midwest manager of Pittsburg, reports eight weeks of the "situation" there. He said that one Saturday he had over 700 children, the next Saturday following the report of several infantile cases, he had 14. Children under 15 have been barred from public functions, including the theatre, at several points in Kansas.

Although Ohio is approaching the peak of the worst outbreak of infantile paralysis since 1937, with 200 cases already reported to the State Health Department, at Columbus, the epidemic has subsided at Portsmouth, where church services have been resumed, and the ban prohibiting children under 16 from attending theatres and other public gatherings has been lifted. However, theatres in the Cincinnati trade territory, comprising Ohio, Indiana, Kentucky and West Virginia, continue to feel the effects of health department warnings against children attending theatres and similar assembly places.

Indiana is particularly hard hit, with 309 cases reported throughout the state. Schools and churches have been closed in many towns, and theatres at North Marchester were ordered closed in the past few days by medical and health officials.

Some 15 deaths have been reported in Upper Michigan and Wisconsin has more than 140 active cases. In Marinette, Wis., and Menominee, Mich., opening of schools was delayed for a week and children under 16 prohibited from attending theatres or other places of public gathering.

Missouri Hard Hit

Several theatres in Missouri have been asked by health authorities to close, and many others, because of the falling off in business, "might as well be closed," in the opinion of their operators. One circuit reports the worst business in its history last week. Among the theatres closed are the Lyric, Colby, Kan.; Plaza, Howard, Kan.; Lyric, Cottonwood Falls, Kan.; and Community, Spring Hill, Kan.

Hays Leaves Coast

Will H. Hays was to arrive in New York Friday, in preparation for the quarterly board meeting of MPPDA, scheduled for next Wednesday. Absence from the city of several directors necessitated postponement of the meeting until next week.

Urges Talent Exploitation

William Wyler, Hollywood director, in New York for a business visit, on Monday urged complete exploitation campaigns for directors, writers and other creative film workers whose records of accomplishment justify such campaigns. He believes the result would be the creation of larger audiences for individual pictures. He emphasized that such exploitation of creative artists would supplement the attention given to stars which he recognized are, and will be, the chief attraction at the box office.

BROADCASTERS AGAIN WILL TAP HOLLYWOOD FOR PROGRAM TALENT

Sponsored Shows Scheduled for This Season Will Draw Heavily on Star Names; Many Originate on Coast

Hollywood, again, during this new show season will contribute substantially to radio broadcasting by the national networks, as a source of talent, of production and of program origination.

As a guide for motion picture theatre owners who find radio an occasional, if not frequent adverse influence on their box offices, MOTION PICTURE HERALD lists, in adjoining columns, 61 "key" sustaining programs of national advertisers which open for the new season between September 1st and mid-November, many of which will again call on Hollywood acting, singing and other talent to sell everything from canned goods and gasoline to cosmetics, soaps, shampoos and whatnot.

12 from Hollywood

Twelve of the key programs will originate in Hollywood, representing 20 per cent, a slight drop from the 17 programs, or 24 per cent which were sent from Hollywood last season, out of 72 programs which took to the air for 1939-40 between August 21 and October 31.

Reason for the drop in the number of programs emanating from Hollywood is the growth of the "quiz" programs, which are broadcast from the east, and the increasing attention being paid both by broadcasters and their advertiser customers to news commentators in these war days.

Meanwhile, the motion picture exhibitor, who for years has been complaining, individually and in concert with his state and national organizations, against the use of film stars on the air in competition with their appearances on the screen, has not been heard so far this season.

During the past year, what with suits, codes, legislation, the war, threats of government regulation, labor troubles and whatnot, the question of stars on the radio received little attention from exhibitors.

Bergen-McCarthy Back

When the radio show season opened, last week, such stars as Edgar Bergen and Charlie McCarthy returned to their Chase and Sanborn radio program. "Good News", sponsored by General Foods, made its initial broadcast of the season on September 3rd with Dick Powell, Fanny (Baby Snooks) Brice and Mary Martin, as the chief talent for the program. Last Monday the Lux Radio Theatre returned to the air under the supervision of Cecil B. DeMille and guest stars of the stage and screen. Forthcoming programs will be the Pepsodent-Bob Hope show on September 24th, the "Sherlock Holmes" series starring Basil Rathbone and Nigel Bruce and sponsored by Grove Labratories on September 29th at which date nine other programs will have the new season premieres.

On October 6th, Jack Benny, Mary Livingston and Phil Harris return to their Sun-

(*Continued on following page, column 1*)

Openings of New Air Shows for Fall Run Through November

Radio this week started its "new show season", returning major programs to the air after regular summer recess. And again Hollywood will play importantly in contributing to sponsored broadcasts the bulk of its acting and singing talent, and as a main source of program origination, as witness the following listing of "key" entertainment programs to be broadcast regularly this fall.

Account	Time and Networks	Program
	September 1	
Chase & Sanborn	Sun: 8-8:30 P.M.—NBC Red	Chase & Sanborn Hour, Edgar Bergen, Charlie McCarthy.
Andrews Jergens Co. (Woodbury Soap)	Sun: 9-9:15 P.M.—NBC Blue	"Jergens Journal," Walter Winchell.
	September 3	
General Foods (Sanka Coffee)	Tues: 9-9:30 P.M.—CBS	"We the People"—Gabriel Heatter.
	September 4	
Alka Seltzer	Wed: 8-8:30 P.M.—NBC Blue	"Quiz Kids"
	September 5	
General Foods (Maxwell House coffee)	Thurs.: 8-8:30 P.M.—NBC Red	"Good News Program," Dick Powell, Fannie Brice, Mary Martin.
	September 6	
Miles Laboratories, Inc.	Fri.: 7:30-8 P.M.—NBC Red	Alec Templeton Time.
	September 7	
Acme White Lead and Color Works paint and Lin-X)	Sat.: 11:45-12 M.—NBC Red	Smilin' Ed McConnell—songs.
	September 9	
Lever Brothers (Lux soap)	Mon.: 9-10 P.M.—CBS	"Lux Radio Theatre," Cecil B. DeMille, and stars.
J. B. Williams Co. (shaving cream)	Mon.: 8:30-9 P.M.—NBC Blue	"True or False."
	September 10	
American Safety Razor Co.	Tues. & Thurs.: 8-8:15 P.M. MBS	Wythe Williams, news
	September 12	
Chrysler Corp.	Thurs.: 9-10 P.M.—CBS	Major Bowes' Amateurs
	September 13	
Nehi Co.	Fri.: 10-10:30 P.M.—CBS	"Believe It or Not," Ripley
	September 15	
Modern Food Process Co. (Thrivo dog food)	Sun.: 5:15-5:30 P.M.—NBC Blue	Olivio Santoro.
	September 16	
Procter & Gamble (Teel)	Mon.: 8-8:30 P.M.—CBS	"Those We Love."
	September 20	
General Foods	Fri.: 8-8:55 P.M.—CBS	Kate Smith.
	September 21	
Procter & Gamble (Drene Shampoo)	Sat.: 8-8:30 P.M.—NBC Red	"Knickerbocker Playhouse."
	September 23	
American Home Products	Mon. through Fri.: 12:30-1 P.M.—CBS	"Romance of Helen Trent," "Our Gal Sunday."
Brown & Williamson	Mon. through Fri.: 6:30-6:45 P.M.—CBS	Paul Sullivan, news.
Cudahy	Mon. through Fri.: 9:45-10 A.M.—CBS	Bachelor's Children.
	September 24	
Pepsodent Company (toothpaste)	Tues.: 10-10:30 P.M.—NBC Red	Bob Hope Show.
	September 28	
Pet Milk	Sat. 9:45-10:15 P.M.—CBS	"Saturday Night Serenade."
	September 29	
International Silver	Sun.: 6-6:30 P.M.—CBS	"Silver Theatre."
Ford	Sun.: 9-9:30 P.M.—CBS	Andre Kostelanetz, Lily Pons
Bowey's	Sun.: 11:05-11:30 A.M.—CBS	"News and Rhythms."
Libby-Owens-Ford	Sun.: 5-5:30 P.M.—CBS	"Design for Happiness."

[*Continued on following page*]

Radio Again Turns To Hollywood for Film Name Talent

(Continued from preceding page)

day night broadcast for General Foods sponsoring Jello-O. And on the same night the Gulf Screen Guild Theatre will return to the air over the Columbia network. On October 9th Lever Brothers, sponsoring Rinso, will reopen their "Big Town" series starring Edward G. Robinson and Ona Munson.

Switch "Information Please"

"Information Please," which has been appearing on Tuesday nights from 8:30 to 9:00 P. M. for Canada Dry Ginger Ale, will switch to Friday evenings at the same time but under the sponsorship of the American Tobacco Co.

The Mutual Broadcasting Company again this year announces the "exclusive" broadcasting rights for the World Series baseball games starting October 2, under the sponsorship of the Gillette Safety Razor Company, "Exclusive" or not, the World Series have always drained the box office throughout the country.

Midwest Exhibitor Units to Convene

The Kansas-Missouri Theatres Association will hold a directors' meeting in Kansas City, September 24th, to plan its annual convention. One of the matters to be discussed by the directors and at the convention, will be a legislative program. Legislatures of both Kansas and Missouri meet in January.

Ohio Meet in October

The ITO of Ohio will conduct its annual convention at the Neil House in Columbus, October 30th and 31st. A trade show will be staged in conjunction with the meeting.

Independent theatre owners and managers, whether or not they are members, will be invited to attend the 20th annual convention of the AMPTO of Western Pennsylvania, at the Roosevelt Hotel, Pittsburgh, October 21st and 22d. Election of officers will be held. President M. A. Rosenberg has announced that several special guests will attend.

A plan to make the public more "motion picture conscious"; uniform handling of the defense tax and single bills are expected to be discussed at the annual convention of the Independent Theatre Protective Association of Wisconsin and Upper Michigan at Milwaukee, October 2d and 3d.

A regional meeting of the association will be held at Merrill, Wis., October 6th, under the direction of Lucille Forbes.

The Allied Theatre Owners of Connecticut met Tuesday at the Hofbrau Haus Restaurant, New Haven, with A. M. Schuman presiding. At the last meeting, the Allied discussed admission price increases for "Boom Town" runs, but no definite position was taken.

The Connecticut MPTO will meet, on September 23d, in New Haven, to discuss the block-of-five provision of the proposed consent decree. Herman M. Levy, executive secretary, will report on the results of his survey of exhibitor opinion in this territory as to adjusting the admission tax basis.

Important Program Openings Scheduled Through November

[Continued from preceding page]

Account	Time and Networks	Program
	September 29	
Mennen (Shaving Cream)	Sun.: 5:30-6 P.M.—CBS	"Col. Stoopnagle."
John Morrell & Co. (Red Heart Dog Food)	Sun.: 3:45-4 P.M.—NBC Red	Bob Becker.
Grove Laboratories, Inc. (Bromo Quinine)	Sun.: 8:30-9 P.M.—NBC Blue	"Sherlock Holmes," Basil Rathbone, Nigel Bruce.
Knapp-Monarch Co. (Electric Shavers)	Sun.: 11:45-12 N.—NBC Blue	News analysis.
Howard Clothes	Sun.: 6:30-7 P.M.—MBS	"Show of the Week."
Lipton Tea Co.	Sun.: 8-8:30 P.M.—CBS	"Helen Hayes Theatre."
	September 30	
Florida Citrus Comm.	Mon. through Fri.: 3:15-3:30 P.M.—CBS	Mary Margaret McBride.
Octagon Soap	Mon. through Fri.: 4:30-4:45 P.M.—CBS	"Women of Courage."
General Foods (Maxwell House Coffee)	Mon. through Fri.: 4:45-5 P.M.—CBS	"Kate Hopkins."
Continental Baking Co.	Mon. through Fri.: 5:30-6 P.M.—CBS	"Pretty Kitty Kelly."
Standard Brands, Inc. (Fleischmann's Yeast)	Mon.: 8-8:30 P.M.—NBC Blue	"I Love a Mystery."
	October 1	
S. C. Johnson & Son, Inc. (floor wax)	Tues.: 9:30-10 P.M.—NBC Red	"Fibber McGee and Molly."
Emerson Drug Co. (Bromo Seltzer)	Tues.: 8-8:30 P.M.—NBC Blue	Ben Bernie.
Richfield Oil Corp..	Tues. & Thurs. & Sat.: 7:30-7:45 P.M.—MBS	Arthur Hale, news.
	October 2	
Texas Co.	Wed.: 9-10 P.M.—CBS	Fred Allen, Al Goodman.
Lever Brothers (Lifebuoy soap)	Wed.: 7:30-8 P.M.—CBS	"Meet Mr. Meek."
E. I. DuPont de Nemours Co.	Wed.: 7:30-8 P.M.—NBC Red	"Cavalcade of America."
Bristol-Myers Co. (Ipana & Sal Hepatica)	Wed.: 9-9:30 P.M.—NBC Red	"Time to Smile."
Gillette Safety Razor Co.	Oct. 2 to Conclusion—MBS	World Series.
	October 3	
Penn Tobacco Co.	Thurs.: 7:30-8 P.M.—CBS	"Vox Pop."
	October 4	
Procter & Gamble	Fri.: 9:30-10 P.M.—NBC Red	"Everyman's Theatre."
	October 5	
Colgate-Palmolive-Peet	Sat.: 8:30-8:55 P.M.—CBS	Wayne King.
	October 6	
Gulf	Sun.: 7:30-8 P.M.—CBS	"Screen Actor's Guild."
General Foods (Jell-O)	Sun.: 7-7:30 P.M.—NBC Red	Jack Benny, Mary Livingston, Phil Harris Orch.
Wheeling Steel Corp.	Sun.: 515:30 P.M.—MBS	"Wheeling Steelmakers."
	October 7	
Best Foods	Mon. through Fri.: 4:15-4:30 P.M.—CBS	"We the Abbotts."
General Foods (Post Toasties)	Mon. through Fri.: 4-4:15 P.M.—CBS	"Portia Blake."
	October 9	
Lever Brothers (Rinso)	Wed.: 8-8:30 P.M.—CBS	"Big Town," Edw. G. Robinson, Ona Munson.
	October 13	
Hall Brothers, Inc. (Hallmark Greeting Cards)	Sun.: 4:15-4:30 P.M. Tues. & Thurs.: 1:15-1:30 P.M.—NBC Red	Tony Wons.
	October 20	
Sherwin-Williams	Sun.: 5-5:30 P.M.—NBC Red	Metropolitan Opera Auditions.
	October 27	
Quaker Oats Co.	Sun.: 5:30-6 P.M.—NBC Red	Variety Show.
Lutheran Layman League	Sun.: 1:30-2 P.M. 4:30-5 P.M.—MBS	Lutheran Hour.
	October 29	
Pet Milk	Tues. & Thurs.: 11-11:15 A.M.—CBS	Mary Lee Taylor.
	November 12	
Lever Brothers (Spry)	Tues.: 8:30-9 P.M.—MBS	"Uncle Jim's Question Bee."
La Rosa & Co.	Tues.: 8:30-9 P.M.—MBS	Concert Series.
	November 15	
American Tobacco Co. (Lucky Strike)	Fri.: 8:30-9 P.M.—NBC Red	"Information Please."

FILM THEATRE PATRONS SOUGHT AS OUTLET FOR MERCHANDISE SAMPLES

Philadelphia Company Organized to Service with Free Soft Drinks, Candy; Tests Made by Pepsi-Cola and Nestles

Manufacturers of candy, soft drinks and other products are being invited to turn to the movie audiences, for the most part already "giveaway" conscious, to dispense their samples instead of street corner, house-to-house or direct mail distribution. The sampling of various food and merchandise product has been done on a limited scale but what is believed to be the first national sampling service to manufacturers has been launched in Philadelphia by the new National Sample Advertising Service headed by P. S. Greenberg, president.

Pepsi-Cola Uses Service

Already, National Sample is dispensing a soft drink, Pepsi-Cola, among movie patrons on a national basis, starting in Philadelphia after tests in 160 theatres in New York and New Jersey. In Philadelphia alone, 60 houses, including some Warner theatres, are being covered. Throughout the country, National Service expects to have Pepsi-Cola sampled in at least 6,000 theatres with a possibility of extending it to 10,000 houses.

There is no charge to the theatre operator, National Service supplying the booth, cooler, drinking cups and beverage. During the first samplings, a girl was stationed in the lobby to dispense the drinks, but that expense has been eliminated now by having a regular house usher take care of the booth.

For several days prior to the distribution of the product sampled, a series of 90-foot sound trailers are shown on the screen, the drink manufacturer supplying the trailers, which are in color and animated, featuring Pepsi and Pete, cartoon strip characters used by Pepsi-Cola in its newspaper comic page advertising. Theatre operators further co-operate in stimulating the sampling campaign with lobby displays and announcements in heralds.

Two Houses at a Time

Sampling at each house is limited to four days on an average, never less than three days and sometimes for five days. Pepsi-Cola furnishes National Service with 25 cases of the drink each day during the sampling. The sampling is done at two houses at a time but when the smaller houses are reached as many as five theatres will be serviced on the same days.

The sampling of Pepsi-Cola is done by National Sample on a contract basis, the entire cost for supply and service being assumed by the soft drink manufacturer. However, the plan for candy sampling calls for the manufacturer to carry the cost of supply only with the theatre operator bearing the service cost. It is estimated that the theatre operator will be asked to pay a penny for each five-cent bar of candy to be campled.

According to Mr. Greenberg, his National Sample Advertising Service was presented to candy manufacturers in June at the annual Confectionery Industries Exposition, and several companies asked for further details. However, it is not expected that any of the candy manufacturers will make definite commitments until the school season is under way.

A candy sampling plan along similar lines is being developed in Philadelphia also by Charles Goldfine, operator of the Alden, Falls and Pix theatres, the latter now under construction. Mr. Goldfine contacted the leading candy manufacturers earlier this month, including Charms and Tootsie-Roll, but no definite commitments have been made.

Mr. Goldfine's plan calls for a test sampling in Philadelphia alone with national distribution dependent on its success there. The manufacturer is to supply screen trailers and five cent bars, which will be sold to the theatre operator at one and a half cents each, one cent of which will be returned to the manufacturer.

Should candy sampling become a fact in Philadelphia, it will make serious inroads in the candy vending machine theatre business. It is estimated that there are at least 2,000 nickel candy vending machines in the city's theatres, practically all operated by the Berlo Vending Company. It is also estimated that each machine nets the vending operator $5 per week, net profit. The theatre operator derives about 30 percent of the machine's gross income.

Nestles Gives Coffee

Sampling movie patrons has been considered the best advertising medium by Nestle's Milk Products, Inc., in introducing its new coffee product, Nescafe. A test sampling has been started in Philadelphia, and according to H. L. Robinson, local manager for Nestle's, the results are highly satisfactory.

Such sampling is not a general practice with Nestle's, and this is the first time that the company has sampled any of its product in theatres.

Already, 12 Warner houses have been covered directly by the company and it will be extended to some 60 Philadelphia houses, mostly Warner theatres. The sampling is done by the company direct with no cost or service charges to the exhibitor. Booth, dishes, and samples are all supplied by Nestle's, the company also providing its own demonstrator. Nor does it ask for any commercial trailer on the screen, although some of the houses sampled have carried slides on their own initiative. The sampling is done in either the lobby or mezzanine. According to Mr. Robinson, several managers have requested a return engagement. The plan is entirely local.

The Sears-Roebuck theatre script plan, issuing cash value coupons redeemable in merchandise at any Sears outlet, is making slow but sure progress beyond the Philadelphia territory, where it was first introduced by a combine headed by Robert Bogatin, attorney, earlier in the summer. Sears has expressed satisfaction with the plan, and approval has been given to extend it throughout Pennsylvania and, eventually, on a nation-wide basis.

Shortly after Labor Day, Mr. Goldfine, who is field representative for the Sears plan and who is developing the candy sampling idea, will visit 30 exhibitors in up-State territories who have signified their interest in using the coupons. Letters were sent to 200 exhibitors, outlining the features of the plan, and the 30 replied that they were interested. In addition, a deal is pending for the Sears coupon to be carried by the Comerford theatre circuit in the up-State territory.

RKO DOCUMENTS WILLKIE SHORT

A complete documentary record of Wendell L. Willkie's appearance in RKO Pathe's "Information Please," has been prepared in scrap book form by RKO Radio and has been shipped to Rushville, Ind., former home town of the Republican Presidential nominee.

It was prepared under the direction of Rutgers Neilson, RKO publicity manager, and includes stills from the short subject, publicity clippings on Mr. Willkie's personal appearance at the Radio City Music Hall in conjunction with the showing of the film, stills showing Mr. Willkie being made-up by an RKO makeup expert and other memorabilia.

Six Companies Are Formed at Albany

Six motion picture companies were incorporated at Albany, N. Y., this week. One is for drive-in theatres, another for motion picture exhibition machinery and the other three for exhibitors. They are:

The Drive-In Theatres Corp., Albany, 500 shares of stock, no par value. Incorporators were Harry, Neil and Nettie Hellman, who operate the neighborhood Paramount and Royal theatres, Albany, and the Palace in Troy.

Clinton Playhouse, Inc., motion picture machines, etc., $20,000 capital stock, by Charles Steiner, 1811 Avenue P, Brooklyn, Mark I. Finkelstein, 214 West 42nd Street, New York and Mitchell Levitsky, 1210 Sherman Avenue, Bronx. Attorneys are Fliashnick and Liberman, 1441 Broadway.

Phoenix Theatres, Inc., 100 shares, no par, by Irving Winter, Philip Weiss, 245 Broadway, and Grace Phillips, 500 West 114th Street, New York. Continental Lawyers Albany Service filed the papers.

G & B Theatre, Inc., Brooklyn, $5000 capital stock, by Jacob D. Levit, Hyman Borman and Estelle Tobin, 51 Chambers Street, New York, with Joseph Heller, same address, as attorney.

Olda, Inc., 100 shares, no par value, by David Klinger, Howard A. Seitz and Sanford H. Bolz, 61 Broadway, New York with Cohen, Cole, Weiss and Wharton as attorneys.

Something About A Soldier, Inc., 100 shares, by Arthur S. Friend and Edwin M. Reiskind, New York, and Jose Ferrer, Ossining.

Annenberg Holdings to U. S.

Mortgages on nine Milwaukee properties, including the Oriental and Tower theatres, neighborhood houses, have been deeded by the M. L. A. Investment Company to the U. S. Government with the register of deeds in Milwaukee. The properties are owned by M. I. Annenberg, now serving a three year prison term for income tax evasion, and the mortgages are believed to guarantee the payment of $8,000,000 Annenberg agreed to pay in settlement of civil claims when he was convicted in Chicago of evading $1,217,296 in taxes on his 1936 income.

Ludwig Buys North Dakota Theatre

John Ludwig, former counsel and co-head of the Minnesota Amusement Company, has acquired the Berger Amusement Company operating the State, Jamestown, N. D. He will retain his interest in Ludwig Screen Advertising Company in Minneapolis which he started in July. The Jamestown theatre will be under the co-management of Mr. Ludwig and the American Amusement Company, subisidiary of Minnesota Amusement.

COOPER in

THE WESTERNER

raises even the

GOLDWYN standard

to a new high!

Gilt-Edged Cast



GARY COOPER

as The Westerner, romantic action hero . . .



WALTER BRENNAN

as Judge Bean, Law West of the Pecos . . .



DORIS DAVENPORT

a newcomer who's news as Jane Ellen . . .



LILIAN BOND

as Lily Langtry, the original glamour girl . . .

Directed by
WILLIAM WYLER
Released thru
UNITED ARTISTS

Gilt-Edged Publicity

as celebrities and members of the press fly to FORT WORTH WORLD PREMIERE, September 19th . . . a national event!

The Old Subscribers' Roll Call

In connection with the preparation of the forthcoming special issue of MOTION PICTURE HERALD commemorating the twenty-fifth anniversary of Martin Quigley's service in the journalism of the screen, a recording of the older subscribers to the publications of the House of QP is being compiled.

MOTION PICTURE HERALD is prideful of the fact that its subscription rolls of today include the names of men who have been identified with the motion picture from the earliest days of organized exhibition—some of whose names were first inscribed on the rolls of *Moving Picture World*, beginning in 1907 and acquired by The Herald in 1928, and *Motion Picture News*, absorbed by The Herald in 1930—all today fused into the institution of MOTION PICTURE HERALD.

It is desired to hear from those older subscribers from such a period as fifteen years ago, on back to the beginning. To make response convenient, a reply coupon is offered:

To the Editor
MOTION PICTURE HERALD
ROCKEFELLER CENTER
NEW YORK

I first subscribed to your journals beginning in .....

for .....
(Theatre Name) (Town and State)

Present affiliation .....

Remarks .....

.....

.....

.....
(Signature)

Western Electric Marketing New Speech Equipment

A new line of speech input equipment, custom-built to meet the individual needs of broadcasting stations or motion picture studios, regardless of size or operating requirements, is announced by the Western Electric Company. According to F. R. Lack, manager of the company's Specialty Products Division, the new equipment achieves this flexibility of function by employing the principle of unit construction in both its electrical and mechanical aspects.

A single centralized unit embracing any combination of standard Western Electric apparatus, from a simple channel to an elaborate control system, such as demanded by FM broadcasting plans, may be readily assembled on a "custom built" basis, according to the company.

MGM Chicago Office Moving January 1st

Metro-Goldwyn-Mayer has signed a 10-year lease for space in the Warner Brothers' building at 1307 South Wabash Avenue in Chicago and will move into the new quarters about January 1st.

James E. Coston, Warners Brothers' manager, said approximately $70,000 would be spent to modernize entire fifth floor which Metro has leased. In addition to the fifth floor MGM has also leased half of the first floor which will be used as a shipping room and for the storage of films in specially constructed vaults.

Warner Personnel Changes

Warner circuit managerial changes in the Chicago and Milwaukee zone are as follows: Eli Arkin, Venetian, Racine, to Avalon, Chicago; Al Blasko, Paramount, Hammond, to Parthenon, Hammond; Marcel Brazee, Parthenon, to Venetian; Robert Busch, Shore, Chicago, to Jeffrey, Chicago; Marlowe Connor, Avalon, to Sheboygan, Sheboygan; Eugene Hopson, Jeffrey, to Oakland Square, Chicago; Robert Kennedy, Oakland Square, to Symphony, Chicago; Irving Lipnick, Symphony, to Shore; Harry Mintz, Sheboygan, to Paramount.

$3,000 to Hospital

The Rocky Mountain Screen Club and the Will Rogers Memorial Association of Denver have donated $3,000 to the new Robert Speer Memorial Hospital, Denver, which will be used to equip 12 of the rooms for sick, dependent children. An extensive investigation before recommending the allocation of the funds for that purpose was made by Rick Ricketson, president of the club; Earl Collins, A. P. Archer, Henry Friedel, Lon Fidler and William Agren.

Pat O'Brien Given Trophy

The Helm Athletic Foundation trophy given annually to the person who "has contributed most to perpetuate the amateur athletic ideal" was awarded Wednesday in Los Angeles to Pat O'Brien in recognition of his performance in "Knute Rochne—All American," Warner Brothers production.

Renew Altec Service

Earle M. Fain, of Leesburg, Fla., has renewed service and R & R contracts on his circuit of seven theatres in Florida. A. E. Fiore negotiated for Altec.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

THE Community Spirit of most small town theatre managers is something to behold.

Only the other day, Frank V. King, operating the Midland theatre in Newark, Ohio, went to the rescue of his townsfolk and offered his theatre for the annual Farm, Cattle and Livestock Show, when the outdoor fairgrounds were no longer available.

The farmers and the cattlemen, the dairy maids and agricultural experts of the area accepted King's offer with speed, but what speed —and for three days the stage of his theatre was littered with beef heifers and beef steers, Shropshire ewe lambs and Southdown ewe lambs, fine wool lambs and more fine wool lambs, Holstein cattle and Guernsey cattle, cows and more cattle, yearlings and champions —133 of the finest specimens the land thereabouts could produce.

During intermissions of one kind or another, they put on milking contests and quilting contests, contests for cooking, baking, breading and whatnot.

And in midweek, they started all over again, for another three days.

Mr. King and his staff will recover.

▽

Will Hollywood's Screen Actors Guild and New York's Actors Equity Association and the American Federation of Radio Artists take notice of the compaint of their performing brothers in Mexico, where 'hack' singers on the air say they get a mere fifty cents a day. The scale is three songs for half a dollar, but the singing is so spaced out that the songster must spend nearly all day in the studio. That prevents him from doing other work, wants a raise to a dollar a day!

▽

Note to Hollywood:

In future, whenever filming a tennis match, eliminate the word "love" in scoring. The Nazis have ruled that "all English words must be eliminated from tennis," cite "love" in tennis as English.

▽

The newest of those some-fun-heh-kid radio quiz programs took to the air last Saturday night over a national Columbia Broadcasting network for Wonder Bread. It was devised by Haven MacQuarrie, the same Haven MacQuarrie who conducted those quizzers, "Do You Want to Be a Movie Star?", "Do You Want to Be an Actor?", among others.

Haven MacQuarrie's new version is "Marriage Club," in which he will ask married couples such dynamitish questions as "Should a woman allow her husband to go out one night a week?", "Is it proper for a wife to go through her husband's pockets at night while he is sleeping?", etc.

Haven MacQuarrie may not know it, but he'll be treading on some mighty dangerous ground.

▽

Free house rent for the customer has been one of the virtually uncountable giveaways used by movie theatre owners. Now landlords are adopting the idea, one Woodside, Long Island, owner offering gas and electric free, plus a ticket for each new tenant for a drawing for a free year's rent.

Londoners at The Cinema

MEMO:

From Aubrey Flanagan, London Office, QP.

Probably you comfortably ensconced New Yorkers wonder what Londoners do when the air raid sirens wail and they are in the middle of the main feature at their favorite cinema. For the most part they stay put! If West End experiences mean anything they'd rather stay in the cinema all night than rush home in a panic.

The other night when the sirens began, at about 9:30 P.M. and the West End houses were crowded, managers had their first real experience of an air raid during actual working hours. In all cases the show went on. Audiences were told they could leave, or stay, as they felt. Most stayed. At closing time a new problem arose—what to do about it. Bill Pepper of the Warner theatre invited his patrons to the lower lounge, where he served coffee and sandwiches, had music played, organized games, fraternized in his white tie and tails—and wore a tin hat atop his head to ward off falling plaster.

At the Odeon theatre, Manager Bill Thornton had an audience of Lords and Ladies and the Lord Chamberlain, all invited to the premiere of Fox's "Lillian Russell." When the show ended, at 11:00 oclock, Bill went to the stage, told his guests that the air raid alarm was still on, that he didn't want them to go and that he'd rather they stayed, but if they felt they just had to leave—well, five hundred of them stayed, 500 of London's top aristocracy.

The Odeon organist had a number of tunes to rehearse for the next day's show, and did so to the delight of the Lords and their Ladies. There was dancing and community singing. And, reports Bill, "Until you have heard a Dowager Lady and an Odeon doorman singing 'Roll Out the Barrel' in close harmony, you have no idea what latent genius British democracy hides."

But even the aristocracy have to sleep. The Odeon visitors did not mind whether they were assigned to sleeping quarters in the bar or the lobby or on the stairs. From the stage they pulled drapes and backcloths, rugs, mats and old costumes to comfort the limbs of Mayfair. The Lords were distributed on one side, the Ladies on the other.

On the Lord's side, a retired General took off his shoes. On the other, a Marchioness loosened her girdle.

"At two thirty in the morning," said Thornton, "I walked down the main stairs into the vestibule, picking my way through slumbering debutantes sprawled down the steps. My doorman was seated on the bottom step in earnest argument with a distinguished diplomat. The diplomat had on white tie and tails, also a tin hat, and was smoking a five-bob cigar 'borrowed' from the doorman."

(The Government in London, Monday, ordered the closing of theatres in central London and in the suburbs, on the heels of Hitler's terrific bombing.)

THE Secretary of War Stimson will soon pass on the proposals of Philadelphia movie exhibitor Charles Goldfine, to organize American game-hunters into a home-defense unit. Goldfine, who operates the Alden, Pix and Falls theatres in Philadelphia, and is a crack marksman in his own right, wrote to President Roosevelt, calling attention to the fact that there are at least 3,000,000 game shooters, toting rifles for the sport, who could be organized into "a standing army of minute men."

▽

Hollwood producers and Canadian exhibitors should remember that no part of the Canadian army uniform may be shown in films or theatre lobby or exploitation displays—"for the duration."

▽

Sealed in a leather case, enclosed in a fireproof container and bound in gold leathering with a quotation from Aristotle, "Humor is the only test of Gravity and Gravity of Humor," a compilation of humor of this era (?) has been presented by the Educational Institutions Service to R. D. W. O'Connor, archivist of the National Archives in Washington. The packet contains the lines of some noted Americans, a Joe Miller joke book, stories by O'Henry and Mark Twain, some Walt Disney drawings and several comic radio scripts. Significant of the times, there also is a script from the Warner film. "No Time for Comedy."

▽

Warner-First National employees in distribution and exhibition all over the country, belong to local company clubs, meet quite frequently. In St. Louis, the Warner club meets only once in five years. It met last week, will next meet in 1945.

▽

If any of Hollywood's movie sound effects men are looking for something brand new in ghost talk, they might try Bill Hoffman's Mutual Broadcasting conversation by a ghost, which he obtains by opening up a piano, holding a microphone over the holes in the sounding board, and having an actor talk over the strings. The effect would scare the bejabbers out of you.

▽

The New York Sun's Dave Boone says he knew right along that Congressman Martin Dies would clear those Hollywood stars accused of being communistic. "Those movie actors," he concluded, "are not for any overthrow of a system which provides an outdoor swimming pool for every mood." As he remarked before, "if there is any revolution in that field of American life, the audiences will revolt ahead of the performers."

▽

Herb Hairell, manager of the Strand theatre at Paris, Tenn., wants the address of Robert LeRoy (Believe-It-or-Not) Ripley. He wants to tell him about a most astounding occurrence of two golf balls being hit at the same time, in a foursome in which he was playing, of their striking in midair over the seventh fairway on the Springbrook Golf Club course in his town.

Foursome players Dr. F. M. Gooch, of Maryville, shot from the seventh toward the eighth tee and Tommy Foree, a "pro," shot from the eighth toward the seventh. The balls clashed, fell to the ground.

BRITISH FILM INDUSTRY TAKES STOCK FOLLOWING YEAR OF WAR

Theatres Voluntarily Observe Curfew; 116 Cinemas Close in Twelve Months; Credit Bank for Industry Favored

by AUBREY FLANAGAN
in London

With twelve months of total war now passed the British industry takes stock, measuring its problematical future in terms of the past year. There are two schools of thought, that which considers the present situation far from satisfactory and the other which, all told, is grateful for survival at all. Both would seem to have a germ of truth.

Voluntary Curfew

London cinemas are temporarily observing a voluntary nine p. m. curfew. The outer London area is not included in the curfew although some other districts affected by bombings are observing earlier closings. However, the country generally is operating under normal conditions, with the Minister for Home Security convinced that there is no need to alter the situation.

Before last weekend 116 British cinemas had closed in the 12 months period of the war. Over the weekend people leaving a London theatre were hit by a bomb and a trade show on Tuesday was nearly cancelled by a delayed action bomb. There are no evacuations from Wardour Street and work is going on calmly at the studios. Conditions otherwise remain surprisingly normal. Trade in the aggregate is probably not greatly below the previous 12 months period.

Production, on the other hand, is infinitesmal. At the moment of writing not more than a round half dozen films are on the floor, only one of them aimed obviously at a world market.

Subject to severe financial control foreign distributors are currently operating under difficulties, fifty per cent of their monies frozen under the Exchange Control Regulations, and their investment in British production virtually limited by this last, their whole activties menaced by a covertly threatened but emphatically planned Films Commission.

Films Commission Contemplated

Not the least significant factor in a necessarily cursory survey of the present scene is the threatened Films Commission, indication of which has already been given in MOTION PICTURE HERALD. No official statement has been made upon this, and all consideration and discussion has been carried on behind rigidly locked doors. Despite the Governmental silence, a silence observed no less firmly by the Members of the Films Council who have been discussing it, it would seem that a Films Commission with wide powers has been in the mind of the Board of Trade president, and that legislation towards this end has been the subject of examination and discussion by officials of the Board of Trade and Members of the Films Council. With it is tied up the Credit Bank, planned and promised for the purpose of giving British producers the option of that material assistance for which they have long been crying.

No details, of course, have been published but powers envisaged include control over foreign investments, over acquisition of theatre properties, over film hire prices and over theatre admissions. They would also provide machinery for financing independent productions. Detached reporting compels the judgment that such a Commission would probably pass over to an independent, or a partly-trade body virtual control of the industry with its essentially foreign constituents and a predominantly foreign commodity. Any such proposal would be regarded with alarm by American interests here until certain obvious and emphatic safeguards had been given.

ALLIED INTERESTS FINANCE COMPANY

A group of British and Allied personalities associated with the entertainment business have formed a new company in Britain — Pan-European Films Limited. It is claimed that the company will be financed by Allied interests having the support of their respective governments. A representative board of directors will be appointed and a production program launched dealing with the Allied Forces and Civil Defence work. It is intended that these should be produced for overseas' audiences as well as for home consumption.

Favors Credit Bank

It is known that in mid-July Sir Andrew Duncan, following the presentation to the Trade of the Alternative Quota Scheme a little earlier, had attended a Films Council meeting in person. He came probably to answer in person the complaints and recommendations of certain trade sections that his Alternative Quota proposals were inadequate and that there was no provision for a Credit Bank. Sir Andrew made it clear that he was in favor of a Credit Bank and, further than that, of a Films Commission to administer it and other attendant legislation. He was obviously converted after a careful reading of the findings of the Moyne Committee.

No less significantly Sir Andrew chided the Films Council or certain of its members, without of course mentioning names, for breaches of confidence. He pointed to the premature publication of the Board of Trade plans in certain American and English journals, insisted that members of the Council observe the utmost secrecy in regard to their functions and operations, pointed to this as a statutory duty. Since then over the whole of the Films Council operations has been a silence which if not necessarily discreet has been emphatic.

Credit Bank Discussed

It had not been announced, until it was announced in *Motion Picture Daily,* that a Committee had been quietly sitting in answer to Sir Andrew's plea to go into the question of a Parliamentary Bill to give practical life to the Credit Bank. On this Committee were members of the Board of Trade, permanent and advisory officials, and a number of people representative not only of the industry but of other interests, lay and financial. Among them was Commander Jarratt of the Gaumont-British Circuit, Captain Richard Norton, studio owner and one time producer; F. W. Baker, British distributor; George Elvin, secretary of Associated Cine Technicians; Simon Rowson, the industry's advisory expert to the Board of Trade; Miss Kilroy of the Board of Trade Film Department; Professor Arnold Plant, economist and academic layman, and, not least significant, Mr. Eugene Palache, city banker and a leading member of the old Threadneedle Street firm of Helbert, Wagg & Company, Ltd. Mr. Palache's role is probably not the least vital among all this galaxy. Also on the Committee was David E. Griffiths, representing in solitary state the interest of the American organizations, who are the foundation of the British trade.

It would seem to be clear, and indeed it has been admitted by Government officials, that the only thing which has prevented the institution of a Credit Bank has been the uncertainties of the War situation. Probably if the fear of invasion was removed the whole matter would take an immediate impetus. It is not unlikely that if the situation clears an appropriate bill would be ready and presented to Parliament to be rushed through without any delays in drafting or in the legislative processes.

Production Stalling

Meanwhile the production situation here has reached a condition very near to stalemate, and this in spite of the persistence of certain British producers that they are "doing very nicely, thank you." The British Film Producers' Association has recently disbanded as a direct result of lethargy on the part of some of its members and resignations on the part of the others. There is now no British producers body.

The considerable and drastic limitation of production has been compelled by the fact that the American interests here have not been permitted to use their frozen dollars to sponsor British production after October 31st when the Exchange Agreement expires. The recent Order 892 permitted them to use such monies until that date. Beyond that date the future is completely dark, for no agreement has been announced and no permit extended from then onwards. It is true that certain preliminaries have been made, but as the matter at present stands from October 31st monies received by the Americans for trading in this country would be completely "frozen" in Britain.

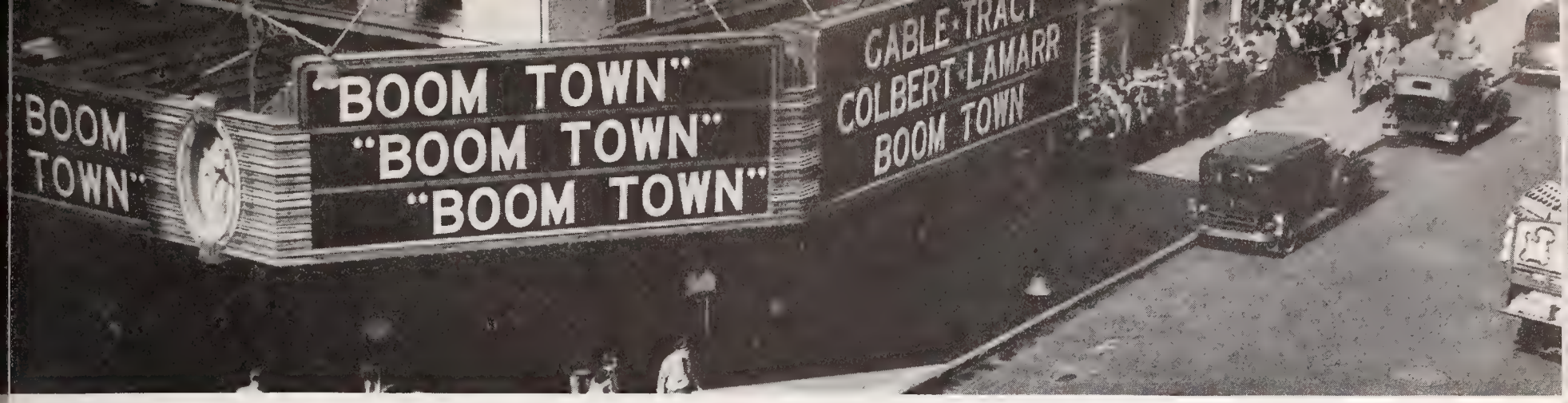
Government circles have complained, a little jaundicedly, that the Americans are far behind with their Quota production for the current year. "The current year," of course, does not expire until March 31st, 1941, and there is no doubt that as far as the major American companies are concerned they will meet their legal production commitments. Since it is impracticable to launch worthy or ambitious production programs on a two months' basis it would seem likely that, unless a new Exchange Agreement is achieved with a permit to use frozen dollars for British production the American contribution to British films will be limited to single features, or, as they are locally known, "quickies."

Exhibitors are not blind to the dangers of this situation and Charles Metcalfe, one of the more thoughtful in the exhibitor group, has announced the exhibitor fear of the return of the "quickie," pleading, however, that the speedy establishment of a Credit Bank would ease the situation.

Meanwhile the date limitation of Order 892 is approaching, and without this barrier being removed the Americans have little alternative. The Board of Trade are known to be sympathetic. The difficulty would seem to be with the Treasury.

Higher Admissions Urged

Support is increasing in exhibitor circles for the view that there should be no half measures in meeting the new entertainments tax and that seat increases set up to incorporate the new duties should be courageous rather than timid. The London district group have for instance circularized their members asking them not only to abolish the sixpenny minimum but to put it up at least to eightpence. In the north western areas, which includes Liverpool and the adjacent industrial and residential towns the sixpenny seats will be raised to ninepence.



"BOOM TOWN's ON BROADWAY! HOORAY!"



"GABLE! TRACY! COLBERT! LAMARR! OH BOY!"



"ADVANCED PRICES? WHO CARES!"

(As we boom to press, the perspiring Capitol management reports "Boom Town," held over 2nd week, is doing the biggest business in years. And from other cities comes news of holdovers in the 3rd, 4th and 5th weeks. *Your* town will soon be a Boom Town!)

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

City for Conquest

(Warner Brothers)

New York Cross-Section

Moving at times with the speed of an express train and again slowing to the tempo of the prose-poem which Frank Craven speaks in his "Our Town" manner by way of keying pace and pitching theme, this study of New York life in terms of action and ambition, failure and faith, despair, determination, right, wrong and in-between, gives showmen many varieties of entertainment to sell and many means of selling it. Produced in the pattern of the "Symphony of a City," which is played near the close of it, the picture switches from fast to slow, from gaiety to gloom, again and again, but never loses its way nor misses its point.

John Wexley's screen play, wrought with dexterity from a novel by Aben Kendel, starts a number of tenement children on their chosen ways up from the gutter, takes them to the heights and brings all but one of them back again. James Cagney plays a truck driver who turns boxer to win a fame he thinks will bring his sweetheart back to him and, blinded, ends the film selling papers. Ann Sheridan plays the girl, whose ambition to see her name in lights as a dancer takes her from him and who returns after descent to burlesque to join him at his newsstand. Arthur Kennedy, as his brother, whose education in music he finances at a sacrifice to himself, is in the finale the one among the several who started in the slums who secures his hold on fame. Elia Kazan stands out as the one who started on the crooked path and found a bullet at the end of it. Frank Craven portrays a tramp given to philosophy and soliloquy who wanders into and out of the story, uttering observations about New York which the other characters proceed to substantiate.

Those sections of the story which emphasize action, the boxing sequences, dancing sequences, a gang ride and other episodes of conflict, build a tension that holds through the performance of the symphony, a composition of quality by Max Steiner, to the ending wherein the sweethearts, separated by their quest for fame, find peace and union in defeat.

Direction by Anatole Litvak accounts for smoothness in a story featuring contrast and change of pace, unity in a plot woven of numerous strands. William Cagney was Hal B. Wallis' associate producer.

Previewed at Warners' Hollywood Theatre to an audience made up of press, public and profession, all groups manifesting satisfaction.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Director, Anatole Litvak. Screen play, John Wexley. From the novel by Aben Kandel. Directors of photography, Sol Polito and James Wong Howe. Art director, Robert Haas. Dialogue director, Irving Rapper. Film editor, William Holmes. Soundman, E. A. Brown. Dance director, Robert Vreeland. Gowns, Howard Shoup. Makeup, Perc Westmore. Special effects, Byron Haskin and Rex Wimpy. Orchestral arrangements, Hugo Fredhofer. Musical direction, Leo F. Fordstein. Music, Max Steiner. P. C. A. Certificate No. 6443. Running time, when seen in Hollywood, 103 minutes. Release date, Sept. 20, 1940. General audience classification.

CAST

Danny Kenny.....James Cagney
Peggy Nash.....Ann Sheridan
"Old Timer".....Frank Craven
Scotty MacPherson.....Donald Crisp
"Mutt".....Frank McHugh
Eddie Kenny.....Arthur Kennedy
"Pinky".....George Tobias
"Dutch".....Jerome Cowan
"Googi".....Elia Kazan
Murray Burns.....Anthony Quinn
Gladys.....Lee Patrick
Mrs. Nash.....Blanche Yurka
"Goldie".....George Lloyd
Lilly.....Joyce Compton
Max Leonard.....Thurston Hall
Cobb.....Ben Welden
Salesman.....John Arledge
Gaul.....Ed Keane
Doctor.....Selmer Jackson
Doctor.....Joseph Crehan

Wyoming

(MGM)

Wallace Beery Rides Again

Wallace Beery rides again and shoots and kills and amuses the while, in this sequence of adventurings located in Wyoming a little after the Civil War, and shortly before General Custer, who appears in the story, marched his men to their doom on the Little Big Horn. In this, as in other appearances during recent years, Mr. Beery is both badman and hero, gunman and defender of right, and this time he ends, after having put villainy and villains to rout, in the toils of romance as personified by Marjorie Main, lady-blacksmith with emotions to match her profession.

The story is inclusive of most of the situations and incidents employed in westerns adown the years, not forgetting the attack by Indians and the rescue by cavalrymen, these coming at a point toward the end of the picture at which unexpectedness adds to their effectiveness. Prior to this there have been a train-robbery, a stage-robbery, several trigger-contests, all won by Beery, rustlings, plottings, thwarting of plottings and two romances, all relieved by sequences in which Beery dips back into his youth to deliver up again the fruits of his experience in the field of humor.

The players associated with the star match his pace, Miss Main contributing an accompaniment surpassing any he's had since the late Marie Dressler shared leads with him. Leo Carrillo is given second billing but figures in the film only at the beginning and end. The production is beneficiary of the sepia-tinting process the studio employs on occasion, a treatment emphasizing in this case the grandeur of the scene against which the picture was filmed.

A Milton Bren production directed by Richard Thorpe, it is from a story by Jack Jevne prepared for screen by himself and Hugo Butler.

Previewed at the Village theatre, Westwood, to a mixed audience that seemed to enjoy it thoroughly.—W. R. W.

Produced and distributed by MGM. Producer, Milton Bren. Director, Richard Thorpe. Screen play, Jack Jevne and Hugo Butler. Story by Jack Jevne. Photographed by Clyde DeVinna. Edited by Robert J. Kern. P.C.A. Certificate No. 6537. Release date, Sept. 13, 1940. Running time, when seen in Westwood, 85 minutes. General audience classification.

CAST

"Reb" Harkness.....Wallace Beery
Pete Marillo.....Leo Carrillo
Lucy Kincaid.....Ann Rutherford
Sergeant Connelly.....Lee Bowman
John Buckley.....Joseph Calleia
Jimmy Kincaid.....Bobs Watson
General Custer.....Paul Kelly
Sheriff.....Henry Travers
Mehitabel.....Marjorie Main

Rangers of Fortune

(Paramount)

Adventure in the Southwest

This is a tale of adventure and mystery, action and thrill, full of fight, risk, danger and death, directed by the Sam Wood of "Goodbye Mr. Chips" in a manner setting it apart from other films in kind, present and past. It offers a number of familiars in roles unlike any they've had before and two newcomers in portrayals that dominate interest. It compares to no product of even date and it gave a downtown-Los Angeles preview audience a change of diet welcomed in terms of applause.

Scene of the story and screen play by Frank Butler is a town north of the Mexican border called Santa Marta. To this town of adobe shacks and many killings come three adventurers (played by Fred MacMurray, Gilbert Roland and Albert Dekker) bringing a newspaper publisher, driven from the town prior to opening of the picture, and his granddaughter, 13. They enforce sale of the publisher's next edition at $1 the copy, incur the wrath of the populace, install one of their number as sheriff, prepare to leave for other fields of venture but delay their departure when the child they have protected is murdered, to avenge her in a battle with the murderer and his cohorts. It is a sequence of strange, baffling and thrilling incidents that is bundled together in the foregoing synopsis, executed with spirit, resolution, dispatch and a touch of humor.

MacMurray, Roland and Dekker, the last playing an ex-pugilist and strong-man fond of talking about his past and keeping his knuckles in training, ride out of the picture and across the horizon at end of the picture as if to other adventurings beyond. Betty Brewer, the 13-year-old whose first film this is and whose second will be "The Roundup," is killed toward the end of the film after endearing herself to the audience—a means by which D. W. Griffith used to make a star out of a newcomer in every picture.

Previewed at the Paramount theatre, Los Angeles, where it was warmly received.—W. R. W.

Produced and distributed by Paramount. Producer, Dale Van Every. Director, Sam Wood. Screen play and story by Frank Butler. Photographed by Theodor Sparkuhl. Edited by Eda Warren. P.C.A. Certificate No. 6582. Release date, Sept. 27. 1940. Running time, when seen in Los Angeles, 90 minutes. General audience classification.

CAST

Gil Farra.....Fred MacMurray
George Bird.....Albert Dekker
Sierra.....Gilbert Roland
Sharon McCloud.....Patricia Morison
Lewis Rebstock.....Joseph Schildkraut
Johnny Cash.....Dick Foran
Mary Elizabeth "Squib" Clayborn.....Betty Brewer
Mr. Prout.....Arthur Allen
Tod Shelby.....Bernard Nedell
Homer Granville Clayborn.....Brandon Tynan
Clem Bowdry.....Minor Watson

Dreaming Out Loud

(Voco - RKO Radio)

Homespun Story

The ramshackle Jot 'em Down general store of Pine Ridge, Ark., is the setting for "Dreaming Out Loud," one of those homespun tales that appear now and again. Life is mainly static at the Jot 'em Down where the partner-proprietors,

(Continued on page 36)



BEERY BOOMS TOO!

"WYOMING" PREMIERE TERRIFIC!

420%

of normal business!

SURE it's a World Premiere at Cheyenne!
BUT it's got to be one honey of a show
TO do in *one* day
WHAT "Northwest Passage" and "Babes in Arms"
DID in *three* days!
HERE'S another booming M-G-M hit!

"WYOMING"

"WYOMING" starring WALLACE BEERY with Leo Carrillo, Ann Rutherford, Lee Bowman, Paul Kelly, Joseph Calleia, Marjorie Main Screen Play by Jack Jevne and Hugo Butler Directed by Richard Thorpe • Produced by Milton Bren • A Metro-Goldwyn-Mayer Picture

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 35)

"Lum 'n' Abner," of radio fame, squabble constantly, play checkers or just sit. Very little happens in Pine Ridge, but when it does "Lum 'n' Abner" have their collective hand in it, although the acceleration from the norm varies but a trifle.

A poor girl is run down by a hit-and-run driver, a boy is saved from death by a makeshift oxygen inhalator and the appearance early in the story of a drummer at the store with a facility for gab are the exceptions that prove the rule. There is a modicum of romance with Frances Langford and Robert Wilcox, the principals. Incidentally Miss Langford sings only one song, "Dreaming Out Loud," Frank Craven plays a hard working and beloved country doctor and Bobs Watson is the small boy saved from death. Other characters are of the variety commonly called typical.

Reviewed in a projection room in New York. —PAUL C. MOONEY, JR.

A Voco Production. Distributed by RKO Radio. Produced by Jack Votion and Sam Coslow. Director, Harold Young. Screen play, Howard J. Green, Barry Trivers and Robert D. Andrews. Original story, Harry Trivers and Robert D. Andrews. Director of photography, Phillip Tannura. Production manager, Ben Hersh. Film editor, Otto Ludwig. Musical director, Lud Gluskin. Scored by Lucien Moraweck. Title song by Sam Coslow. Art director, Bernard Herzbrun. Sound, Corson Jowett. Assistant director, Edgar Anderson. Set dresser, Earl Wooden. P.C.A. Cetrificate No. 6289. Running time, 81 minutes. Release date, September 13, 1940. General audience clasification.

CAST

Lum	Chester Lauck
Abner	Norris Goff
Alice	Frances Langford
Dr. Walter Barnes	Frank Craven
Jimmy	Bobs Watson
Wes Stillman	Irving Bacon
Jessica Spence	Clara Blandick
Dr. Kenneth Barnes	Robert Wilcox
Will Danielson	Donald Briggs
Caleb Weehunt	Robert McKenzie
Peter Atkinson	Phil Harris
Effie Lou	Sheila Sheldon
Washington	Troy Brown, Jr.

Up in the Air

(Monogram)

Murder Mystery

Expanding his budget and adding musical numbers, Producer Lindsley Parsons tops previous Frankie Darro murder mysteries with this offering. Scene of the story is a Hollywood radio network studio wherein two murders occur against a background which makes its own bid for interest and under circumstances which accord the audience reason to suspect all members of cast, the solution being withheld until the finale.

Marjorie Reynolds as a receptionist who turns vocalist and Mantan Moreland as a porter accompanying the hero through the steps which lead to solution of the mystery head support which cooperates with Darro in a manner to extract the maximum of value from story and setting. Three songs worked into the sequence of events are of a quality entitling them to popularity on the air and on the dance floor.

Previewed at studio.—W. R. W.

Produced and distributed by Monogram Pictures. Producer, Lindsley Parsons. Director, Howard Bretherton. Screen play, Ed Kelso. Cameraman, Fred Jackan, Jr. P. C. A. Certificate No. 6614. Release date, September 9, 1940. Running time, when seen in Hollywood, 61 minutes. General audience classification.

CAST

Frankie	Frankie Darro
Ann Mantan	Marjorie Reynolds
Jeff	Mantan Moreland
Tex	Gordon Jones
Rita	Lorna Wilson
Farrell	Tristran Coffee
Marty	Clyde Dilson
Stevens	Carleton Young
Hastings	Dick Elliott

The Girl from Havana

(Republic)

Romantic Melodrama

An original screen play by Karl Brown under the directorial guidance of Lew Landers, an abundance of action, talent with names that offer exhibitors exploitation possibilities, crisp dialogue, comedy and romance produced and blended in orderly continuity make an enjoyable 69 minutes of screen entertainment.

Produced by Robert North the picture has for its locale the oil fields of South America and the country surrounding them. Dennis O'Keefe, borrowed from Warners, is starred as the oil field superintendent whose pugilistic activities get him jailed and result in the loss of his job. Victor Jory is the associate supervisor aided by Gordon Jones. Feminine interest is held by Claire Carleton as the dance-hall hostess and Steffi Duna, recently seen in "The Great McGinty" as the flirtatious girl friend of a South American bandit.

When "Tubby Waters" (Gordon Jones) is killed in a gunfight "Woody Davis" (Dennis O'Keefe) sets out to avenge his death. In the fight that ensues the murderer is killed and "Woody" recently fired, accepts the job of gun-running held by the late murderer. Adventures and romantic complications follow until "Woody," turning from lawlessness, helps "Tex" (Victor Jory) round up the bandits to whom he has been supplying guns.

Reviewed in the Republic projection room in New York.—GEORGE SPIRES.

Produced and distributed by Republic. Robert North, associate producer. Directed by Lew Landers. Original screen play by Karl Brown. Additional dialogue by Malcolm Stuart Boyland. Production manager, Al Wilson. Photographed, by Ernest Miller. Supervising editor. Murray Seldeen. Film editor, William Morgan. Art director, John Victor Mackay. Musical director, Cy Feuer. Wardrobe by Adele Palmer. Running time, 69 minutes. P. C. A. No. 6534. Released September 11, 1940. General audience classification.

CAST

Woody Davis	Dennis O'Keefe
Havana	Claire Carleton
Tex Moore	Victor Jory
Chita	Steffi Duna
Tubby Waters	Gordon Jones
Cort	Bradley Page
Harrigan	Addison Richards
Captain Lazear	Abner Biberman
Ricco	William Edmunds
Drenov	Trevor Bardette
Mancel	Jay Novello
Peon	Frank Lackteen

Three Men from Texas

(Paramount-Sherman)

Western

"Three Men from Texas," 31st of the "Hopalong Cassidy" series produced for Paramount release, is regarded by the producer as his best of the group. The picture contains more action, suspense, comedy, pictorial beauty than any of the previous offerings, which is to say a lot, considering the fact that the series' star, William Boyd, ranks in second position among Money Making western stars in the MOTION PICTURE HERALD-*Fame* poll of exhibitors.

Joining Boyd and his pal, Russell Hayden, as a permanent feature of the group is Andy Clyde, as comedian, and his first appearance was the occasion for much laughter from the preview audience. Included among the support are Morris Ankrum, Thornton Edwards, Esther Estrella and Morgan Wallace.

Norton S. Parker, veteran western writer, turned out an original screenplay, based on the Clarence E. Mulford characters, which is a marvel of compactness, clarity and action. Lesley Selander, the director, accomplished his assignment with conciseness.

The story deals with "Cassidy" and "Lucky," Texas rangers, going to California to oust a gang stealing property from settlers who have Spanish land grants.

Previewed at the studio.—V. K.

Produced by Harry Sherman for Paramount release. Associate producer, Joseph W. Engel. Directed by Lesley Selander. Screenplay by Norton S. Parker, based on characters created by Clarence E. Mulford. Photographed by Russell Harlan. Art director, Lewis J. Rachmil. Assistant director, D. M. Abrahams. Supervising editor, Sherman A. Rose. Edited by Carrol Lewis. P.C.A. Certificate No. 6325. Running time, when seen in Hollywood, 72 minutes. Release date, Nov. 8, 1940. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Lucky Jenkins	Russell Hayden
California	Andy Clyde
Morgan	Morris Ankrum
Pico	Thornton Edwards
Paquita	Esther Estrella
Andrews	Morgan Wallace
Thompson	Davison Clark
Gardner	Dick Curtis
Dave	George Lollier
Stokes	Glenn Strange

Rainbow Over the Range

(Monogram)

Western Melodrama

This Edward Finney presentation of Tex Ritter as emissary of justice in the days when rustling ravaged Arizona assays a deal more fighting and somewhat less singing to the reel. Songs are but two in this subject, one by Fleming Allen giving the picture its title, another by Johnny Lange and Lew Porter filling in. There is, however, another touch of music in the performance of a cowbell solo by a cowhand.

The story, by Rolland Lynch, Robert Emmett and Roger Merton, has to do with the rustling of horses from a ranch owned by a girl and her brother and coveted by the local bigwig. The hero arrives as a U. S. Marshal intent upon putting an end to the stealings and if necessary the lives of those engaged in them. He attends to both matters with the Ritter aplomb.

Al Herman directed.

Previewed at studio.—W. R. W.

Produced and distributed by Monogram. Producer, Edward Finney. Director, Al Herman. Screen play by Rolland Lynch, Robert Emmet and Roger Merton. Photographed by Marcel A. LePickard. P.C.A. Certificate No. 6347. Release date, July 28, 1940. Running time, when seen at studio, 58 minutes. General audience classification.

CAST

Tex Reed	Tex Ritter
Bart Griffith	Gene Alsace
Jim Rader	Jim Pierce
Mary Manners	Dorothy Fay
Buck	Chuck Morrison
Jeff Manners	Dennis Moore
Slim Chance	Slim Andrews
Rider	Steve Lorber

SHORT PRODUCT

Information Please, No. 1

(RKO Radio)

First of New Series

The opening round for the new season's brain busting tournaments of this quiz series is notable for the inclusion of a more than the usual amount of humor if not for the presentation of "humdinger" queries. Prefaced with a new format for introductory credits, staged in a new setting and equipped with better camera and sound adjustment, the initial number will be a welcome addition to this popular series of combined intellectual and entertainment fare. The queries consist of interrogations on baseball, stage, song and pronounciation items. The usual panel of the smart set, Messrs. Adams, Kieran and Levant, is on hand with Anna Neagle as guest ex-

pert. The final question, more in the line of a gag, is the laugh highlight of the amusing session, when the experts are each presented with a baby doll and then proceed to have a diaper derby, all accompanied by high class wit and resulting in some laughter provoking baby tailoring demonstrations.—Running time, 11 minutes.

Buyer Beware
(Metro-Goldwyn-Mayer)
Crime Does Not Pay Series

The selling of stolen goods by profit-seeking retail merchants and the effect of such goods on the consuming public is the theme of this "Crime Does Not Pay" subject. A retail druggist, facing bankruptcy, leagues with distributors of stolen goods. The business profits until a poison becomes mixed with some harmless tablets to be taken for medicinal purposes. A wave of deaths sweep the city before the police can put a stop to the sale of the pills. The law enforcing agency then tracks down the seller and distributor of the poison. Jail sentences follow.—Running time, 20 minutes.

Picture People, No. 1
(RKO Radio)
New Entrant on Screen Sightseeing

A new bidder for film fan interest is the introduction of the first installment of this category devoted to sights and sounds of cinema celebrities in their off-the-set moments. The picture personnel presented in this initial chapter is peopled with such screen society as Stuart Erwin, June Collyer, Jean Parker and Jack Oakie at a Hollywood dog show; Dick Powell appearing at the premiere opening of a five- and ten-cent store; a display of the artistic hobbies and talents of Ginger Rogers, Henry Fonda and Ann Sten and a visit to a West Coast radio showshop for a peek of Bing Crosby on his way to a broadcast, Edgar Bergen and his "Charlie" exiting from a program and Bob Hope and Jerry Colonna in the midst of a mysterious but merry discussion of who's "Yehudi."—Running time, ten minutes.

Sunk by the Census
(RKO Radio)
Edgar Kennedy Comedy

Edgar Kennedy, that apotheosis of apoplectis, is at the present instance of his latest comedy complications concerned with getting rid of his hungry and unemployed father-in-law boarder. When, in the course of his work as a census taker, Edgar mistakes a maid for the lady of a rich house and finds out that the servant was at one time engaged to his in-law relative, he hatches up a scheme of bringing the two together with the idea of thus getting rid of another mouth to feed. Poor Edgar soon learns the truth and is left with an additional member at his family table when the romantic maid moves into the Kennedy manse and marries the father-in-law. Edgar parades all his patented tricks of comic invention, especially his "slow burn" technique.—Running time, 18 minutes.

Quail Quest
(RKO Radio)
Sportscope Slant

For this Sportscope subject, the spectator is taken along on a quail hunt expedition in South Carolina. Audiences who liked the fictional depiction of such sport in the feature, "The Biscuit Eater" will find this actual demonstration interesting and exciting. Gun clubs will find the material in the range of their entertainment sight. Other spectators with canine predilections will relish the miniature's many moments of well trained and executed dog demonstrations. The subject has been photographed in splendidly clear outline against some eye appealing outdoor background.—Running time, nine minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of September 7

CAPITOL
- Social Sea Lions..... MGM
- The Bookworm Turns..... MGM
- *Feature: Boom Town*..... MGM

CRITERION
- Cold Turkey ..... Columbia
- Screen Snapshots, No. 10... Columbia
- *Feature: The Girl from God's Country* ..... Republic

MUSIC HALL
- March of Time, No. 10 (Gateways to Panama). RKO Radio
- *Feature: Lucky Partners*..... RKO Radio

PARAMOUNT
- Unusual Occupations, No. 1. Paramount
- The Sporting Everglades.... Paramount
- Fightin' Pals ..... Paramount
- *Feature: Rhythm on the River.* Paramount

RIALTO
- What's Your I.Q.?..... MGM
- Mickey's Rival ..... United Artists
- Never Sock a Baby..... Paramount
- *Feature: Black Diamonds*.... Universal

RIVOLI
- Petra, the Lost City..... United Artists
- Mr. Duck Steps Out..... RKO Radio
- *Feature: Foreign Correspondent*..... United Artists

ROXY
- The Lucky Duck..... 20th Cent.-Fox
- Isle of Mystery..... 20th Cent.-Fox
- *Feature: He Stayed for Breakfast*..... Columbia

STRAND
- Football Highlights ..... Vitaphone
- Tom Thumb in Trouble..... Vitaphone
- *Feature: No Time for Comedy.* Warner Bros.

He Asked for It
(RKO Radio)
Leon Errol Comedy

The reformation of a "smart aleck" is the morality business of this latest Leon Errol comic offering. Errol is pictured as one who insists on standing on his constitutional rights when apprehended in any wrong doings, such as unlawful tree surgery to city property, passing traffic signals, parking in restricted territory and attempting to bribe his way out of summonses. To teach him a lesson, a mock trial is held and during the judicial proceedings Leon becomes victim to charges of being a wife beater, an income tax dodger and an assault perpetrator. Errol's sentence consists of committing to memory the Constitution, Lincoln's Gettysburg address and all of the traffic code regulations as well as having to submit to his wife chauffering the family car for a period of five years.—Running time, 18 minutes.

Trouble Shooter
(RKO Radio)
Golfing "Dos and Don'ts"

Practical hints for golfing groups in the execution of difficult shots are offered in this Sportscope subject. As performed by Horton Smith, outstanding golf instructor, the tee lecture offers the logical conclusion that in golf as well as in other endeavors the old rule of practice making perfect holds true. The divot demonstration is, of course, of interest to golfers and it holds some attraction for others. —Running time, nine minutes.

Pluto's Dream House
(RKO Radio)
Mickey Mouse and Magic

In the course of building a new home for his pal, Pluto, Mickey Mouse comes across a lamp with magic powers similar to that publicized in story book lore. The new find is a most convenient aid in finishing off the building project but its uncovering has some disturbing experiences for Pluto. The hound is subjected to a bathing experience under magical ministrations. When Pluto in his attempts to escape his ablutions knocks over a radio, the air programs become jumbled and the faithful but the not very bright genie of the lamp interprets the garbled ether talk as orders and literally carries out the instructions, much to Pluto's discomfort and the vast enjoyment of the audience. After Pluto becomes encased in a mold of frozen gelatine the harassed hound awakes to find the excitement to be a dream.—Running time, eight minutes.

Please Answer
(Metro-Goldwyn-Mayer)
Pete Smith

The third in the series of "What's Your I.Q.?" presented by Pete Smith has again many brain teasing questions and ample off-screen commentary to hold the attention of any audience, young or old. Included are such questions as, what is a Portuguese man-of-war?; is roe a streak in mahogany, a male deer, or fish eggs?; what is the Rosetta stone?" what is wrong with the pictures presented?; how can you tell which way the wind is blowing by watching a cow?; what is a paper hanger?; and others that are amusing as well as revealing—Running time, nine minutes.

Arrow Points
(RKO Radio)
Archery Angle

Splendid markmanship with the bow and arrow is demonstrated in this Sportscope issue. The expert archer is Andre Vail who pulls out of his bag of arrows some neat, exciting and remarkable target tricks. The sure-eyed and steady-handed gentleman scores bull's-eye hits with an array of objects such as balloons held on a short stick close to the pretty mouth of a lady assistant, piercing discs in motion, clipping off a cigarette from a holder, cutting in two a lump of sugar and scoring a hit with two objects moving in different directions. Much as the audience may admire Mr. Vail's accuracy some may be of the opinion that much more credit is due to the female assistant who so indulgently allows her shapely head and features to be the fixtures for Mr. Vail's targets.—Running time, eight minutes.

Commonwealth Group In Three Divisions

Managers of Commonwealth Amusement Circuit met in Kansas City Wednesday and Thursday to plan operations for the 15 weeks between September 15th and December 28th. Each theatre has been given a quota and all will receive an extra week's salary if it is reached, according to C. A. Schultz, head of the organization.

The 35 theatres have been divided into three divisions: Western, including all theatres in Kansas with the exception of Lawrence, under M. B. Smith, supervisor, of Garden City, Kas.; Eastern, all theatres in Missouri and Iowa except Columbia, Mo., under Bob Shelton, supervisor, of Warrensburg, Mo., and a Central division, to include Columbia, Mo., Lawrence, Kas., and theatres in Arkansas under supervision of the home office.

Managers took up such subjects as advertising, theatre fronts, supplies, product, and particularly special campaign weeks for the 15-week fall drive.

"INCORPORATION OF THE **BAPTISM OF FIRE** SEQUENCES IN 'THE RAMPARTS WE WATCH' IS LIKE SUPER-CHARGING AN ALREADY TREMENDOUSLY POWERFUL VEHICLE."

– FILM DAILY



H. V. Kaltenborn, famed radio commentator and student of propaganda methods, and Major George Fielding Eliot, outstanding U. S. military analyst, agree that "a way must be found to show *Baptism of Fire* to the American public."

SAYS H. V. KALTENBORN:

"As Americans, we must be prepared in our minds as well as in our arms. **Baptism of Fire** was produced to inspire terror in the prospective victims of German aggression. We must learn how to meet and resist Hitler's propaganda as well as his airforce."

SAYS MAJOR ELIOT:

"When incorporated in 'THE RAMPARTS WE WATCH', the Nazi film **Baptism of Fire** takes on a meaning which the Germans did not foresee. Instead of terror it inspires in the hearts of free men and women a hatred of Nazi methods and a grim resolution to defeat them!"

1940

APRIL . . .

HITLER'S MOST POWERFUL FIFTH COLUMN WEAPON

Baptism of Fire, a new Nazi propaganda film produced by the German State Film Trust, is designed to terrorize the officials of countries which Germany is about to conquer. Leland Stowe, famed foreign correspondent for the Chicago Daily News reports the film's terrifying effect upon high Norwegian Government officials just prior to the Nazi invasion. **Baptism of Fire** also used to "soften" neutral Belgium and Holland. The film was shown effectively to King Carol of Romania.

JULY . . . .

SEIZED BY THE BRITISH AS CONTRABAND OF WAR

Vast quantities of Nazi propaganda material seized by British Contraband Control officers at Bermuda, Gibraltar, Hong Kong and Port Said. Among seizures are prints of the notorious Nazi propaganda film **Baptism of Fire.**

AUGUST . .

ANALYZED AND EXPOSED ON NATIONWIDE BROADCAST

H. V. Kaltenborn, in an exclusive NBC news report, reveals that Nazis are recruiting Fifth Columnists at U. S. showings of **Baptism of Fire.** New York agents of German Film Trust admit screenings for Nazi sympathizers in New York, Chicago, St. Louis and Milwaukee.

SEPTEMBER

NAZI OFFICIALS SEEK TO BAN OWN TERROR FILM AS "UNFAIR TO GERMANY"

A spokesman of the German Embassy at Washington says: **"Baptism of Fire** when shown as part of **'THE RAMPARTS WE WATCH'** is misleading. Rights to show our picture in this way must be denied".

BUT AMERICA WILL SEE IT IN . . .

"THE RAMPARTS WE WATCH"

A NEW KIND OF MOVIE . . . FIRST FEATURE PICTURE PRODUCED BY THE MARCH OF TIME

Herman Robbins, 20 Years Servicing Film Theatres

His 1,700 Employees, Supply 13,000 Exhibitors

HERMAN ROBBINS, president of the co-ordinated National Screen companies: National Screen Service, Advertising Accessories and National Screen Accessories, is rounding out his 20th year with this unique theatre advertising service for motion picture exhibitors.

Actually his career in motion pictures dates farther back, to the first days of the old Fox Film Company, in 1914 so that he comes naturally by his membership in "The Picture Pioneers," that band in New York counting 25 years or more in the industry.

The original Robbins company of the trio of companies which he heads—National Screen Service—has already passed its 21st year during which it is generally accredited with maintaining steady expansion, until now, through 1,700 employees and 33 branches the company serves more than 13,000 theatres.

Started as Copy-boy

He started as a copy-boy under the famous "gold dome" of the World Building on Park Row, New York, with the now legendary New York *World*. He graduated into the ranks of that group of newspapermen who covered the metropolitan beats and made newspaper history for more than a generation. The Harlem, Yorkville, Chelsea and City Hall beats were all familiar to Robbins. And it was there at the *World* that he met W. R. (Winnie) Sheehan who invited him to join him at Fox Film as his assistant. But Robbins persuaded Sheehan to give him a sales post and that was the beginning of a long rise in the field.

It was only a short while before Robbins got his first promotion to the post of Fox branch manager, then sales manager, eventually general sales manager.

Trailers Developed

About this time a new and unique screen advertising business was just beginning to spread its wings—the production and distribution of what is now called a motion picture *trailer,* a method then of announcing "coming attractions" that overshadowed the old-fashioned slide. So Robbins joined with Joe Pollak, Toby Gruen and the late Akiba Weinberg to develop new sales angles and wider distribution for the film advertising business which eventually became National Screen Service. And there he has been for 20 exciting years, the last 11 of which have been at the head of the company.

Herman Robbins' colleagues and co-workers say that in all of his 20 years at National Screen, he has never until now let his name be attached publicly to anything even resembling a "drive" or "sales campaign." "Herman Robbins Twentieth Anniversary Testimonial" is what they call it over at headquarters at 630 Ninth Avenue, in the Film Building, on New York's Film Row, and Sales Manager Samuel Dembow reports that in one way or another all members of the 1,700 headquarters and field staffs will in one way or another participate in the 15-week period between September 15th and December 28th, the campaign weeks.



HERMAN ROBBINS

The first of three regionals to launch the drive was held at the Astor Hotel in New York Wednesday and Thursday, September 4-5.

State Censor Says Hollywood Is Lax

Mrs. Edna R. Carroll, chairman of the Pennsylvania Board of Motion Picture Censors, charged the Production Code Administration with laxity in recent months and blamed the slackness of supervision in Hollywood for an usual amount of cutting and deletions in pictures viewed by the State censor board in recent months. As a result, she said, the work of the board has been delayed and pictures are being held up. In keeping with the policy of the board, Mrs. Carroll would not disclose which pictures necessitated censor shears.

"They are letting them run wild," said Mrs. Carroll this week in Philadelphia, blaming the "laxity" on the European war and the attempt by Hollywood to make up for its lost foreign market.

Mrs. Carroll boasted that the present board was the most liberal one the State ever had and even the most reasonable one in comparison with other similar bodies throughout the country. She previously complained about the Code Administration last spring when "Typhoon" was reviewed.

P. R. C. Detroit Outlet

The independent Detroit exchange Excellent Pictures will serve as the outlet there for Producers Releasing Corporation. William Flemion is in charge of the exchange.

Hollywood Backlog Shows 39 Shooting

Eleven pictures finished this week, nine started to make a total of 39 before the cameras. Preparing were 27, and editing were 75.

The tabulation:

COMPLETED

MONOGRAM
Drums of the Desert
Six Shooting Serenade
PARAMOUNT
Second Chorus
RKO
Little Men
REPUBLIC
Hit Parade of 1941
UNIVERSAL
Green Hornet Strikes Again
Fireman, Save My Child
Give Us Wings
Boss of Bullion City
Flying News
PRODUCERS' RELEASING CORP.
Billy the Kid and the Outlaw

STARTED

M-G-M
Untitled Dr. Kildare
MONOGRAM
The Ole Swimmin' Hole
RKO
Mr. and Mrs. Smith
Remedy for Riches
REPUBLIC
Friendly Neighbors
Who Killed Aunt Maggie?
UNIVERSAL
Streets of Cairo
Bury Me Not on the Lone Prairie
WARNERS
South of Suez

Last week a total of 43 features were before the cameras.

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the curent week six were approved for general patronage, two were listed as unobjectionable for adults and two were cited as objectionable in part. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Argentine Nights," "Arizona Frontier," "Dr. Kildare Goes Home," "Men Against the Sky," "Ragtime Cowboy Joe," "Ride, Tenderfoot, Ride." Class A-2: Unobjectionable for Adults: "Lady in Question," "Elsa Maxwell's Public Deb. No. 1." Class B, Objectionable in Part: "Dance, Girl, Dance," "Hired Wife."

More Nazi Pressure

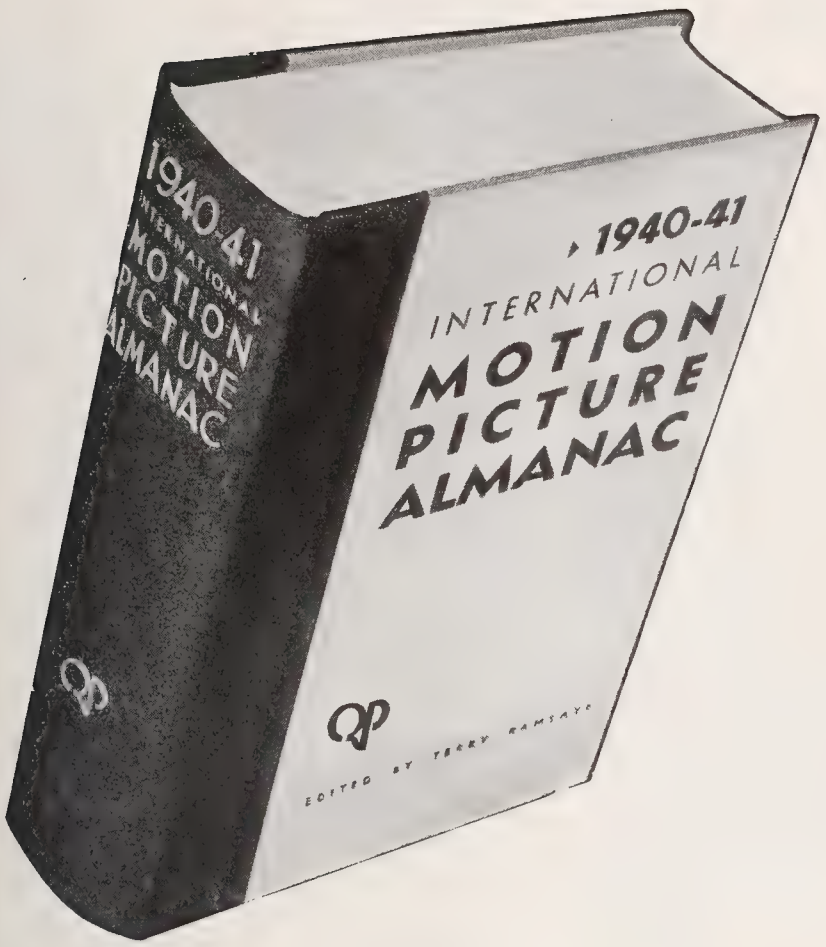
Acting on the request of the German legation, Costa Rica officials have banned the showing of MGM's, "The Mortal Storm," known by its Spanish title as "The Fatal Hour." Nazi legation officials asserted that the picture's theme is "offensive to Germans."

"Mortal Storm," depicts the story of the effects of the Nazi regime upon a typical non-Aryan family.

Spanish Versions Contemplated

Warners are contemplating a plan advanced by William Keighley, director, to make Spanish language versions of pictures currently shooting, with the same sets but with Spanish speaking actors. Mr. Keighley proposed that he supervise the production of "Four Mothers," which he is currently directing, in the Spanish version, with Mexican producer-director Ramon Nunez handling that version.

Now In Circulation



Edited by TERRY RAMSAYE

On thousands of desks throughout the motion picture industry here and abroad you will now find copies of the new 1940-41 International Motion Picture Almanac already well thumbed, already in service, as it will continue to be daily during the coming year.

For producer, distributor, exhibitor and all the allied forces of the motion picture, the Almanac is a reference book of inestimable value, as necessary as the telephone and just as handy. It is the product of a score of diligent research workers, and twelve months of fact gathering, presenting a treasure-trove of industry information that every showman vitally needs.

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QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK

COWDIN HITS TAX BILL AT SENATE HEARING

Universal Chairman Points Out Inequalities of Excess Profits Proposal for Small Companies

J. Cheever Cowdin, chairman of the board of Universal, represented motion pictures, joining sectors of American business, big and little, in protesting on Thursday of last week against the proposed excess profits tax at a hearing of the Senate Finance Committee at Washington. About 50 persons from various businesses declared that the bill, as approved by the House of Representatives imposed unfair burdens on certain firms and, furthermore, was "too complicated." Three weeks ago Universal filed a brief protesting against the bill with the joint Senate-House finance committee. (See HERALD of August 24th, page 14.)

Would Pay 47% of Net

Universal would have to pay a tax of more than 47 percent of its estimated net income, in spite of the fact that the company would derive no direct benefits from defense or government contracts, according to Mr. Cowdin. He said this was almost double the tax rate imposed on the majority of other corporations by the same bill, which he termed inequitable, discriminatory, and, in effect, confiscatory. He added, "The company has no objection to paying whatever taxes the country may require, providing all other corporations pay a like percentage of their net profits."

To prove his point that the bill is "obviously disastrous to any normally growing company, which is the backbone of America," and particularly unfair—as now written, to Universal, Mr. Cowdin quoted the following table of net earnings of the company, after Federal income taxes:

YEAR	PROFIT	LOSS
1932	.....	$1,250,283.00
1933	.....	1,016,893.00
1934	$273,068.00	.....
1935	.....	677,186.00
1936	.....	1,835,419.00
1937	.....	1,084,999.00
1938	.....	591,178.00
1939	1,153.321.00	.....
1940 (partly estimated)	2,025,000.00	.....

"The effect of the bill, as drawn, would be disastrous on Universal," Mr. Cowdin said. "It was compelled to borrow on a short term basis, during its years of losses, and currently owes over $4,880,000. It owes accrued and unpaid dividends of approximately $2,958,000 on its preferred stocks. It has a sinking fund requirement on its first preferred stock which must be met. How is it possible for the Company to meet these requirements, if it has to pay over forty-seven per cent (47%) of its earnings to the Government?"

Recommends Amendments

Mr. Cowdin made the following specific recommendations for amendments to the bill: that earnings on invested capital be computed at eight instead of five per cent before the tax applies; that corporations be allowed to select the results of any one of the last four years as the base for determining excess profits, instead of the formula provided in the House measure, and that corporations be permitted a credit of eight per cent on their gross business before the imposition of any tax; that consolidated returns be permitted.

He said further, "If these specific suggestions are not acceptable, I urge your committee in its deliberations to work out a tax bill which will eliminate the inequitable and discriminatory features of the measure under consideration.

"If it is the purpose of this Bill to tax excess profits resulting from government or other war-time contracts, then the inequalities and discriminations existing in the present draft of the Bill should be eliminated. However, if in reality the purpose of this Bill is to raise a specific or certain revenue to help meet government necessities—let's frankly face it, and increase the normal rate on all corporations sufficiently to make up for any loss in revenue resulting from the elimination of such inequalities and discriminations," Mr. Cowdin concluded.

Cases to Be Adjusted

Senator Alben W. Barkley, majority leader, remarked, following the testimony of Mr. Cowdin, that some sort of a tribunal would be set up under the bill to adjust "hardship cases."

Under the bill, as passed by the House, profits may be computed upon the average earnings for the 1936-39 period or upon the invested capital over that period. In the latter alternative the levy would start at 20 percent of the first $20,000 excess profits and run up to 45 percent over $500,000. Corporations computing their tax on the basis of invested capital are to be allowed a credit of seven percent on capital up to $500,000 and five percent in excess of that amount.

A number of relief provisions were incorporated in the bill by the House, under which corporations which suffered during the base period from floods, fires or other losses which were not covered by insurance are to be allowed to add those losses to their income in computing their base-period average, and corporations which suffered capital losses will be permitted to reduce the amount of invested capital to the extent of earned capital lost. Under this latter provision, if a corporation with an invested capital of $100,000 earned $10,000 in one year and lost $20,000 the next year it would be considered as having an invested capital of $90,000.

Bill Structure Undetermined

The final structure of the bill has not yet been determined. On Monday the Senate changed the requirements on amortization of factories built for defense purposes, eliminated the special ten percent excess profits tax on "war-contracts," a flat exemption of $10,000, instead of $5,000 and authority for corporations to include tax exempt bonds as invested capital if the interest is reported as income for excess profits tax purposes and a requirement to include partially tax exempt bonds.

Universal Promotions

William A. Scully, general sales manager of Universal Pictures, announced Tuesday several promotions within the managerial ranks of the company's exchanges.

B. B. Kreisler, who has been Universal's branch manager at Washington, was promoted to the post of special sales representative out of the home office; Max Cohen, who was assistant manager under D. A. Levy at the New York Exchange, replaces Mr. Kreisler in Washington; Paul Baron, Charlotte branch manager, is being transferred to Boston, replacing former branch manager A. J. Herman, resigned, and J. A. Pritchard, Memphis branch manager, takes over the post vacated by Baron at Charlotte.

"U" THIRD QUARTER NET IS $780,802

Consolidated net earnings of Universal Pictures Company, Inc. and subsidiaries for the thirteen weeks ended July 27th, constituting the third quarter of the company's fiscal year, amounted to $780,802 before Federal income taxes and special amortization reserve, J. Cheever Cowdin, chairman of the board, announced Monday. This compares with a net profit of $250,417 in the corresponding quarter of last year and a net loss of $184,964 in the third quarter two years ago. All sterling balances included in the latest earnings are taken in at the official rate.

Net earnings for the thirty-nine weeks ended July 27, 1940, on the same basis amounted to $2,161,804, as compared with $989,995 in the thirty-nine weeks ended July 29, 1939, Mr. Cowdin said. Two years ago in the corresponding period the company experienced a net loss of $773,247.

It was reported elsewhere that Universal's net earnings for the fourth quarter, ending October 27th are expected to be about $250,000, giving the company a net profit of $2,025,000 for the year.

Film Publicity Unit For Red Cross Drive

An advertising and publicity committee of the Advertising Advisory Council of the Motion Picture Producers and Distributors of America was appointed Tuesday to assist in the nationwide motion picture theatre campaign for the American Red Cross.

The action was taken after Major L. E. Thompson, of RKO theatres, general chairman of the motion picture theatres campaign committee, appeared before the Council at a meeting at the MPPDA headquarters to discuss the effort.

The motion picture industry has pledged cooperation and support to the annual Roll Call, which starts November 11th.

Appointed to the publicity committee were: Lester Thompson, director of the AAC, chairman; Mort Blumenstock, Warner Brothers; Si Seadler, Metro-Goldwyn-Mayer; Herbert Berg, Paramount, and Kenneth Clark, MPPDA.

Third Dividend Declared

The third dividend on common stock since the reorganization of the Paramount Pictures was declared, last week, by the board of directors at the rate of 15 cents per share. The first was declared July 15, 1939 and the second on July 1 of this year. The directors also declared a quarterly dividend of $1.50 on the first preferred stock and a quarterly dividend of 15 cents on the second preferred stock.

Western Electric Dividend

Western Electric directors on Tuesday declared a dividend of 75 cents per share on the company's common stock, payable on September 30th to stockholders of record at the close of business on September 25th.

Monogram Shift To Coast Begins

Monogram Pictures began moving its sales and executive offices to the Coast this week with the departure from New York on Monday of Lou Lifton, director of advertising and publicity, and of Madeline White, secretary to W. Ray Johnston, president of the company. Mr. Johnston and Edward A. Golden, general sales manager, are already established on the Coast, at the company's new quarters in the International Studio, Hollywood. Other Eastern personnel will depart for Hollywood this week and next.

Scott R. Dunlap, head of production, will remain at the Talisman Studio, in Hollywood, old site of the company, it was learned. Other Monogram producers will work from International. Monogram's lease of the studio includes an option to purchase at any time during the lease.

Mr. Lifton will direct advertising in the new setup, and Bill Peirce, former coast director of advertising and publicity, will handle publicity only. Directors of the Associated Motion Picture Advertisers, of New York, tendered Mr. Lifton a farewell luncheon on Friday, September 6th; and, that afternoon, personnel of the New York office paid respects to Mr. Lifton and Miss White, at an office party.

Senate Approves Walker For Postmaster General

Frank Comerford Walker's nomination to succeed James A. Farley as United States Postmaster General was approved last week by the Senate, without opposition or debate.

The oath of office was taken Wednesday by Mr. Walker before President Roosevelt. Associate Justice Stanley F. Reed of the Supreme Court administered the oath.

Mr. Walker is president of Comerford Theatres, Inc., and of Comerford Publix Corporation, and is general counsel for the Motion Picture Theatre Owners of America. His theatre duties are being assumed by his aide of many years, J. J. O'Leary.

The late M. E. Comerford, founder of the circuit of that name, was Mr. Walker's uncle and it was as general counsel and manager of Mr. Comerford's theatre interests that he entered the film industry actively in 1925.

Mr. Walker is the first film executive chosen for a presidential cabinet. He will relinquish the position of general counsel of the MPTOA.

Sack Gets "Outsider"

Budd Rogers, vice-president and general manager of Alliance Films Corporation, has arranged with Alfred Sack of Sack Amusement Enterprises to handle the distribution of the George Sanders, Mary Maguire co-starring film, "The Outsider," in the Texas and Oklahoma territories.

Mogull Releasing Film

Mogull's, Inc., New York, is releasing in 16mm. a film produced in and near Naples, with an Italian cast, titled "Zappatore." It is a modern story based on the prodigal son theme. The film runs eight reels.

Ashmun Theatres Add to Chain

R. D. Ashmun, G. E. Ashmun and R. J. Ashmun, operating the Ashmun chain of theatres in Michigan, have purchased the Garden theatre, in Frankfort, Mich., from Mrs. Custer Carland. Present seating capacity will be increased to 750 and a new marquee installed.

No Nazi "Reprisals"

The "reprisals" threatened by the German Embassy in Washington last week against March of Time for including scenes from "The Baptism of Fire," Nazi film, in "The Ramparts We Watch" this week failed to develop. The Embassy has, it appears, left the matter up to the New York office of Ufa, "Baptism" distributor.

Philadelphia Variety Club Banquet Set

The Philadelphia Variety Club has completed plans for its sixth annual banquet to be held December 12th at the Bellevue-Stratford Hotel. Jack Beresin, chairman, is being assisted by the following:

David E. Weshner, James P. Clark, vice-chairmen; Ted Schlanger, William J. Clark, Hillary A. Brown, Earle W. Sweigert, Everett Callow, Ben Fertel, Milton Rogasner, Clinton K. Weyer, Paul Greenhalgh, Sidney E. Samuelson, William A. MacAvoy, E. O. Wilschke and Samuel H. Steifel.

The annual golf tournament and dinner-dance of the Philadelphia Variety Club was to be held Friday, September 13th, at the Philmont Country Club.



ASCAP REJECTS BMI CHALLENGE TO DEBATE

John G. Paine Sees no Subject or Need; Both Sides Claim Added Membership Support

The "utter futility" of a public debate between ASCAP and Broadcast Music, Inc., on the controversy raging between the two over music, was pointed out by John G. Paine, general manager of ASCAP, in a statement issued Tuesday in New York, although it had been hinted that the latter organization might accept the challenge, offered by BMI.

New Members Cited

Mr. Paine said in part:

"I cannot see any subject of debate between ASCAP and BMI, unless perhaps, it would be on the question of which has the better repertoire, and which offers the most services to band leaders, vocalists, broadcasters, sponsors and the public—not in promises, but in results.

"For example, 39 new members joined ASCAP in August, and 118 have been admitted since January 1st. Many more will be added before the end of the year.

"The only question between ASCAP and the radio broadcasting industry is the contract which ASCAP has sent to every station and every chain as the basis for licensing after this year. The contract does not involve BMI in any way, shape or form. Discussions of contracts are not as a rule matters of public debate, but matters of orderly business procedure and negotiations."

The challenge to debate originally came to BMI from Irving Caesar, president of the Song Writers Protective Association. In declining, Sydney M. Kaye, vice president and general counsel, informed Mr. Caesar that his group's quarrel was not with the song writers or publishers, but with ASCAP.

He declared his willingness, however, to debate the issues of the controvery with ASCAP, before a group of broadcasters, ASCAP members and song writers.

New ASCAP Members

Some 39 composers and authors were added to the roster of the ASCAP at the last meeting of the Board of Directors, the largest number ever admitted in a single month, it has been announced by Gene Buck, president. Among the new members are:

Meredith Willson, Fred Waring, Nancy Hamilton, Sammy Timberg, musical director for Max Fleischer cartoons; Gladys Shelley, Louis Prima, Dick Jurgens, Ella Fitzgerald and others.

Meanwhile, BMI announced that the following nine radio stations had been added since September 1st: KOB, Albuquerque, N. M.; WKBN, Youngstown, Ohio; WGAN, Portland, Me.; WOPI, Bristol, Tenn.; WHOM, Jersey City, N. J.; WOMI, Owensboro, Ky.; KHAS, Hastings, Neb.; KDRO, Sedalia, Mo.; KBND, Bend, Ore.

Hearing has been set in Federal Court, Omaha, for October 5th, when attorneys for ASCAP and the State are slated to file a stipulation in connection with the record of litigation involving the state's anti-ASCAP law, to be forwarded to the U. S. Supreme Court. The State of Nebraska is appealing from the Federal statutory court's decision declaring the law unconstitutional.

Broadcast Music, Inc., is no longer trying to obtain the music catalogues of the Miller, Robbins, and Feist companies, also of New York, and controlled by MGM, a BMI spokesman said on Tuesday.

The negotiations for these catalogues were started several months ago, as BMI, established by the National Association of Broadcasters to supplant the American Society of Composers, Authors, and Publishers as a music source for radio, screen, and stage, attempted to build up not only a group of music writers, but a reserve of music catalogues from ASCAP and non-ASCAP music publishers.

Difficulty of raising enough money to meet the MGM-Robbins terms, and then the possible legal difficulties which might arise, were cited for the dropping of the negotiations. Several weeks ago, a plan was broached whereby the Columbia Broadcasting System, a subscriber to BMI, would acquire the MGM catalogues, and then resell, later, at cost, to BMI; but this too, apparently, has been dropped.

Tronolone Replaces Frankel at Pathe

Daniel Frankel, sales manager of Pathe Laboratories, is no longer with that company as of last week, ending an association dating back to 1930. He is succeeded by Nick Tronolone, who has been with the company for the past four years.

For five years before joining Pathe Mr. Frankel headed his own distribution concern in Europe, being franchise holder for Metro and old DeMille-Pathe before returning to the United States in 1930 to join Pathe International. When the parent, Pathe Exchange, was sold to RKO in 1931, he remained with Pathe in charge of foreign activities as well as the subsequent liquidation of foreign branches. He then returned to New York to distribute Pathe reissues.

Mr. Tronolone started in the industry as a cameraman and later operated his own laboratory. He was in the Consolidated Film Industries sales department for 12 years prior to joining Pathe. For the past few months he has been in charge of Pathe's New York laboratory.

William Baer, formerly Mr. Tronolone's assistant, will assume charge of the New York laboratory. Mr. Baer has been with Pathe Laboratories for the past three years, prior to which he was with Pathe News for 17 years.

N. Y. Paramount Booked to January

The Paramount theatre, on Broadway, has completed its booking schedule for the rest of 1940, according to Robert M. Weitman, managing director. Following "Rhythm on the River," which started a third week Wednesday, the following films have been booked in the order named: "Rangers of Fortune," "I Want a Divorce," "Victory," "Arise, My Love," "Northwest Mounted Police" and "Love Thy Neighbor," the Jack Benny-Fred Allen film, which will conclude the year. Various name bands will appear in conjunction with the pictures.

Gelling Transferred

Bert Gelling of the Warner San Francisco exchange has been transferred to the Seattle office.

IN NEWSREELS

MOVIETONE NEWS—No. 104, Vol. 22.—President dedicates Smokey Mt. National Park in Tennessee ....United States gets bases from Britain for 50 destroyers....England's Ambassador says Britain will never surrender fleet....British airmen wage relentless war with German raiders....Beauty contest at Atlantic City....Nelson wins golf title....Lew Lehr.

MOVIETONE NEWS—No. 1, Vol. 23.—Battle of Britain continues with mounting fury....U. S. destroyers sail for Canada; to join British Navy....Knox greeted by Admiral Hepburn in San Francisco ....U. S. Flier helps diving show....Miss America 1940 chosen....Virginia hails tobacco festival....Martinelli sings at free concert....David Rockefeller weds....Pro Giants lose to Eastern All-Stars....Dartmouth football practice....Lew Lehr.

NEWS OF THE DAY—No. 302, Vol. 11.—President dedicates Great Smokey National Park....50 destroyers transferred to Britain for naval bases....Lord Lothian analyzes deal....New French army takes field in Britain....Beauty contest at Atlantic City ....Nelson wins golf title....Water ski champs hold national meet.

NEWS OF THE DAY—No. 303, Vol. 11.—Royal Air Force in reprisal raids....British defiant in face of constant bombings....Taylor returns to America....Martinelli sings at free outdoor concert in Chicago ....Miss America 1940 chosen at Atlantic City....National motorcycle meet held in Indiana....High diving exhibition in California.

PARAMOUNT NEWS—No. 3.—Rival Mexican factions claim Presidential victory....Cultivate crops for war sufferers in Great Barrington, Mass....Honeymoon isle shut down amid protests of Floridians....Yankees in belated sprint towards baseball title....President dedicates dam and national park in Tennessee....Britain gets 50 destroyers for naval bases....Lord Lothian says British fleet will never surrender.

PARAMOUNT NEWS—No. 4.—Miss America picked in Atlantic City contest....Gaston Henry-Haye, French envoy, here....Norwegian youths arrive here after harrowing sloop voyage....Youngest Rockefeller marries....Martinelli sings at free concert....Rumania again in Balkan tempest....Canada and U. S. study mutual assistance....Destroyers sail for Canada....Army swimming meet....Dartmouth football....Polo championship....Boxing.

RKO FATHE NEWS—No. 3, Vol. 12.—President warns nation at dedication ceremonies in Tennessee ....U. S. trades destroyers for British bases....Royal Air Force buries Billy Fiske, U. S. ace....Argentine President gets support from mob in scandal....Atlantic City beauty contest....Nelson wins golf title.

RKO PATHE NEWS—No. 4, Vol. 12.—British cities bombed....LaGuardia warns the dictators....Republican Party leaders hear Willkie....229 U. S. tanks slated for Canada....Martinelli sings before 200,000....Farley launches Virginia tobacco festival ....Boxing.

UNIVERSAL NEWSREEL—No. 908, Vol. 12.—U. S. swaps old destroyers for naval bases....President dedicates Tennessee park....American flier gets hero rites in England....School fashions....Beauty contest in Atlantic City....Co-eds in turkey feather battle....Twins hold convention....Nelson wins golf title....Dare-devil drivers scale Pike's Peak.

UNIVERSAL NEWSREEL—No. 909, Vol. 12.—Nazi bombers blast London....King Carol flees Rumania ....Old U. S. destroyers sail to Canada....Knox visits coast navy base....Old tanks may go to Canada....Miss America 1940 chosen....U. S. Vatican envoy, Myron Taylor, here....Tobacco fete in Virginia....200,000 at Chicago open air concert ....Taxes cause speed-up at mint....Dachshund wins in dog show....Boxing.

Stanley-Warner Holds Philadelphia Meeting

The Stanley-Warner Theatre Company of Philadelphia held its annual meeting at the Ritz-Carlton there Wednesday. Among those who were to address the meeting were Joseph Bernhard, general manager of Warner Brothers Theatres; Gradwell Sears, general sales head for Warner Brothers Pictures; Harry Goldberg, Warner Theatres advertising head; Leonard Schlesinger, assistant general manager of Warner Theatres; S. Charles Einfeld, director of advertising and publicity for Warner Pictures; Ted Schlanger, Philadelphia zone head; J. Ellis Shipman, contact manager; Everett C. Callow, Philadelphia ad head, and Lester Krieger, Philadelphia booking head. Also on the dais were district managers Skip Weshner, Steve Barutio, Al Plough, Louis Davidoff, Paul Costello, A. J. Vanni, Lawrence Graver, Jack Flynn and Jack Mulhall.

WHAT THE PICTURE DID FOR ME

First National

TORRID ZONE: Pat O'Brien, James Cagney, Ann Sheridan, Andy Devine, Helen Vinson—Good action picture that had some draw. Should please. Running time, 88 minutes. Played August 16-17.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Metro-Goldwyn-Mayer

ANOTHER THIN MAN: William Powell, Myrna Loy—Very good entertainment which was enjoyed by all my patrons. Two popular stars in a good story. Can recommend this one for any spot. Running time, August 17.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr—The Criterion never plays a picture for more than one week but "Boom Town" was so good that it ran the picture for three weeks and to pleased, capacity business. 'Nuff said and the picture is just splendid. Running time, 116 minutes. Played August 29.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland, Hattie McDaniel—The best kind of entertainment, even for a small spot of 250 people. Although not a money maker for the exhibitor, every theatre, even in the small communities, should play it. Exquisite color and tops all product. Running time, 228 minutes. Played August 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

LUCKY NIGHT: Robert Taylor, Myrna Loy—Pretty good for our farm lads who don't appreciate sophisticated love. We did well account of having our annual beauty contest picking "Miss Tilbury."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PRIDE AND PREJUDICE: Laurence Olivier, Greer Garson, Mary Boland, Edna May Oliver, Maureen O'Sullivan, Ann Rutherford—Good picture but poor business. Not a small town picture. The women liked but the men walked out. Running time, 118 minutes. Played August 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—This was okay but we have had better Beery pictures. He is very popular here and always does well by us. The story seemed weak in this feature but Beery and Carrillo are always good. It did better at the box office than "Young Tom Edison" or "Edison, the Man." Business above average. Running time, 83 minutes. Played August 18-19.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Rural patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—Very fine production that stirs the emotion. A deep and tender love story moves swiftly to a cataclysmic climax; a romance sacrificed to the war fury gods. Believing her fiance killed in France, the girl becomes desperate and disillusioned and becomes a "How you kid" girl. Her lover returns to confront the girl with a problem that offers only one solution. Play it by all means. Running time, 107 minutes. Played August 30-31.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—Here's sure fire entertainment. Everyone satisfied. Taylor's best since his first, "Magnificent Obsession." Running time, 108 minutes. Played August 18-19.—Frank J. Margiotta, Beacon Theatre, Long Island City, N. Y.

WE WHO ARE YOUNG: Lana Turner, John Shelton—Putrid.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Paramount

BISCUIT EATER, THE: Billy Lee, Cordell Hickman—Here's one they all liked. Had no way to sell it but we did not hear an adverse comment and saw quite a few hankies among the women. It's a good entertainment and the subject appeals to almost everybody. Business fair. Running time, 80 minutes. Played August 16-17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Rural patronage.

BUCK BENNY RIDES AGAIN: Eddie "Rochester" Anderson, Jack Benny, Andy Devine, Ellen Drew—Benny's radio show drew a very good piece of business but "Rochester" provided all entertainment. Suggest giving him 50-50 billing with Benny. Running time, 85 minutes. Played August 4-6.—Frank J. Margiotta, Beacon Theatre, Long Island City, N. Y. General patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel.—This is just a palooka. You can't say anything else for it. The lines are stupid and the acting with the exception of Burns and Merkel is very indifferent. It missed out completely. Our folks like Burns but they didn't like this picture. Skip it if you can. Running time, 62 minutes. Played August 23-24.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Rural patronage.

THOSE WERE THE DAYS: William Holden, Bonita Granville, Judith Barrett, Ezra Stone—Another picture evidently produced for double billing. These producers had better sell their racing stables and polo outfits and try and earn the fabulous salaries they are reported to get. I can't help but think that they are not in there pitching else we would not have had the percentage of poor pictures this season and it has reached the all high mark, if I remember right. They squawk about losing the foreign market. They, in my opinion, are not concentrating on the one outlet they have, the home one. Incidentally, on this five picture thing that Arnold is forcing on the industry. Why don't the exhibitors go after their Senators and Congressmen?—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—Good picture with excellent color. Thought the story a bit weak and Patricia Morison not too strong but our folks liked it and said so. The outdoor scenes were very good and the color beautiful. Business average but way under a year ago. Running time, 82 minutes. Played August 4-5.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Rural patronage.

Twentieth Century-Fox

CARSON CITY KID: Roy Rogers, George "Gabby" Hayes, Pauline Moore, Bob Steel—Roy Rogers not as popular as Gene here but we did above average week-end business, sending them away satisfied.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—A natural. Thanks, Gene. Regards to you, Smiley. Thanks for your letters.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GIRL FROM AVENUE A: Jane Withers, Kent Taylor—Good picture and good business. Running time, 70 minutes. Played August 30-31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—Fair picture but poor business. Customers said too much German talk in it. Running time, 76 minutes. Played September 1-2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARYLAND: Brenda Joyce, Walter Brennan, Fay Bainter, John Payne, Charles Ruggles, Hattie McDaniel, Ben Carter—This with "Swanee River" is perhaps the two best pictures that Fox has hit with. And the colored race is to the front again in Hattie McDaniel and a number of colored boys that did not get credit, especially the character known as "Shadrach."—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull, John Carradine, J. Edward Bromberg, Donald Meek—A better than average picture, not historically true in every particular but intensely interesting and both very funny and exciting, even thrilling. Fonda, Miss Tierney, Jackie Cooper and the entire cast were excellent in their various parts. The writer saw Frank James at the Laclede Hotel in St. Louis many years ago and, being a telegraph operator, could read the Morse code as depicted by telegraph sounder on the screen. A most excellent picture and well worth seeing. Running time, 90 minutes. Played August 30-September 4.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SAILOR'S LADY: Jon Hall, Nancy Kelly—Another bad one. They were pressing for laughs. All through the picture they did not materialize. The customers are getting scarcer and scarcer and I am telling Hollywood they will have to pick them up and lay them down in the coming season if we are to recapture the clientele that have been steadily driven away by poor product. And if you think they don't know the poor ones, you are under a delusion. They are smart and wise as they should be, a lot smarter than the producers that turn out the clucks they refuse to support.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SAILOR'S LADY: Nancy Kelly, Jon Hall—Fair comedy which pleased on family night. Running time, 62 minutes. Played August 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

OF MICE AND MEN: Burgess Meredith, Lon Chaney, Jr., Betty Field, Charles Bickford—Here's grand acting but no business. Terribly long. Can only be played as part of double with something very hilarious and light or else taken too seriously. Running time, 106 minutes. Played July 24-25.—Frank J. Margiotta, Beacon Theatre, Long Island City, N. Y. General patronage.

Universal

ALIAS THE DEACON: Bob Burns, Mischa Auer, Dennis O'Keefe—Just an ordinary picture that failed at the box office. Bob Burns doesn't draw. Universal has slipped for us this year so far. Running time, 73 minutes. Played August 28.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

DARK RAPTURE: Armand Denis, Leila Roosevelt—A feature travelogue with diversified opinion. Nothing big. Played it Foto-Nite so did all right.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

SATURDAY'S CHILDREN: John Garfield, Anne Shirley, Claude Rains—Not so good. Just so so. Made the mistake of playing this on A time. Running time, 101 minutes. Played August 18-19.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—Splendid entertainment for rural folks and all my patrons, although not the picture that "Dodge City" was. These outdoor pictures are the ones that draw the small community crowds. The scenery in this feature is excellent and I can recommend this one as tops. Running time, 10 reels. Played August 22.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

(Reports continued on following page)

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(Continued from preceding page)

Short Features

Columbia

MOTHER GOOSE IN SWINGTIME: Color Rhapsodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NUTTY BUT NICE: Three Stooges—What a laugh. It took two reels after this comedy to get our audience back to normal. It's awful hard on the seats. Many stayed twice.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 8—Always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

ANGEL OF MERCY: Passing Parade, No. 5—Interesting. Seen better. Good for American audiences.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

PINKY TOMLIN AND HIS ORCHESTRA: Headliners—Good orchestra reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPULAR SCIENCE: No. 6—Real good. A credit to the industry. Very proud to have played it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

UNUSUAL OCCUPATIONS: Very clever; unusual occupations shown and some almost unbelievable but very interesting. Running time, six minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

WIMMIN HADN'T OUGHTA DRIVE: Popeye the Sailor—Not true that two can drive as good as one. "Olive' and "Popeye" took turns driving and with the expected smashups. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

WOTTA NITEMARE: Popeye the Sailor—Acceptable Popeye. Not the draw he used to be.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

AUTOGRAPH HOUND: Walt Disney Cartoons—Good Disney cartoon in colors. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

BILLY MOUSE'S AKWAKADE: Terry-Toons—Very good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ESKIMO TRAILS: Father Hubbard's Alaskan Adventures—Average travel talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

YOUNG AMERICA FLIES: Broadway Brevities—Very good two-reeler on aviation. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two independent exhibitors this week join the ranks of those contributing to the What the Picture Did for Me department. They are:

S. L. GEORGE, Mountain Home Theatre, Mountain Home, Idaho.

FRANK J. MARGIOTTA, Beacon Theatre, Long Island City, N. Y.

Read the reports of these and other exhibitors in the adjoining columns.

Fraser Quits Paramount Foreign Advertising Job

George Fraser has resigned as head of the foreign publicity and advertising department of Paramount.

Albert Deane, formerly director of foreign publicity and advertising, again will exercise general supervision over the department in addition to his present duties.

Visionola 'Slot' Movies

The Visionola Company has been formed at 1600 Broadway, New York, to distribute a nickel-in-the-slot movie machine. Specialty acts and name bands are now being signed for filming in a New York studio. George Orth, who formerly headed the United Motion Picture Industries and O & W Ciné Enterprises, is president.

WANTED
FIVE UNEMPLOYED THEATRE MANAGERS

Can use five unemployed Theatre Managers to call on theatres, exchanges and suppliers. Must have automobile and be free to travel.

BOX 2000, MOTION PICTURE HERALD

Helene Chadwick Dies At 42; Silent Star

Helene Chadwick, star of silent film days, died in a Hollywood hospital, Thursday, September 5th, aged 42. She had been suffering from injuries incurred last June, when she stumbled over a chair.

Miss Chadwick was a native of Chadwick, New York, named after her father, a tannery owner. She was an artists' model, before entering films. Among pictures in which she starred were "The Cup of Fury", "Dangerous Curve Ahead", "Brothers Under the Skin", "Godless Men", "Quicksands", "Father and Son" and "Men Are Like That".

At the height of her career, she was reported receiving $2,000 per week. When sound films achieved popularity, hers receded, and she appeared only in bit parts. Miss Chadwick was divorced from William Wellman, director, in 1932.

Leon Douglass Dead; Noted as Inventor

Leon F. Douglass, inventor, co-founder of the Victor Talking Machine Company, and generally credited with the trademark "His Master's Voice" which signalized Victor product, died Saturday, September 7th, in San Francisco, at 71.

Mr. Douglass' inventions ranged from the spring-motored phonograph to a magnetic torpedo. He also was noted for inventions in color and underseas photography, and of a device for the double reproduction of sound on radio receivers.

Sigmund Strauss

Sigmund Strauss, Loew manager of many years, died on Sunday at his New York home. Mr. Strauss was employed by the Schenck brothers many years ago at the Star Music Hall, Fort George Park. He also managed the Broadway, Brooklyn, the Loew's 42nd Street, the American, the Warwick, and the Loew's Palace, the latter also in Brooklyn.

Herman Alwes

Herman Alwes, owner of the Commodore Theatre, Eureka Springs, Arkansas, died August 22nd at the age of 72. He was born in Minden, Germany, came to the United States in 1893. His widow, two sisters, and a brother, survive.

Caryl S. Fleming

Caryl S. Fleming, assistant director, died last week in Hollywood of a heart attack. He was 46 years old. Mr. Fleming had been assistant to Sidney Olcott, director; a member of the advisory board of the Bank of America; and a president of Pacific Coast Association of Magicians.

A. W. Blue

A. W. Blue, retired theatre operator of Tampa, Florida, died Friday, September 5th, at the age of 63, from injuries suffered in an automobile accident near Live Oak, same state. Mr. Blue was riding in the automobile when it was struck by a train. His widow, and a son, George, survive.

Gilbert Davidson

Gilbert Davidson, a figure in commercial motion pictures in the Canadian Maritime Provinces many years ago, died last week in St. John, New Brunswick, aged 63.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

GETTING NEARER

The test campaign for individual pictures, long advocated by this department, comes another step nearer realization with the fancy job done on Universal's "Mummy's Hand", in Utica, New York, and told about elsewhere in this issue.

First screenings of the feature assured Universal that the right kind of "boom boom" behind it would bring in much above usual grosses. To prove it, Utica was selected as a representative "trial-horse", Warners' Avon, the theatre. Charlie Smakwitz, district chief, came on with Jules Curley, zone publicity head, to back up Manager Arnold Stoltz. Completing a quartet of hard-hitters, from Universal's home office arrived Milt Crandall—and the big guns went into action.

The resulting returns caused the Universalites to grow lyrical and, better yet, to set up similarly aggressive exploitations in other situations where the boxoffice findings in the test campaign will encourage local theatremen to open the throttle wide and "go to town".

Such an experience should go a long way in convincing observant industry heads that obstacles in the way of general test campaigns can be removed, especially in the face of such promising results. After all, the motion picture essentially is no less a consumer product than toothpaste or cereal, new brands of which are definitely "road-tested" for buyer-appeal before they are launched on the national market.

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THE "HOAX" CAMPAIGN

Because newspapers gave motion pictures little if any publicity in the early days of exploitation, it was considered good form to try and crash the dailies with "hoax" stunts of one kind or another. That school of showmanship has long passed. But evidently not to the entire satisfaction of theatremen who "pull one out" every now and then for reported excellent returns.

Currently noted on another page is the "Dalton" hornswoggle authored by Gay Hower and Hap Hasselo, at the State, in Worthington, Minn. By their own admission, the Round Tablers were properly told off by the civic authorities, but they also noted that the public, in crowding the theatre, took the stunt for what it was intended.

Though "hoax" stuff is generally regarded as dated, this column is not overly critical of the "fool 'em" campaign put over ingeniously and where no scars are left. In these times of too, too conventional and ofttimes montonous selling, due allowances are to be made for exploitation that aims to blast when blasting might be the answer.

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THE SHOWMAN TAKES OVER

When the fair grounds were discovered to be unavailable for the annual livestock show of Licking County, Ohio, Manager Frank V. King, of the Midland, in Newark, saved the party by holding three days of matinee and night judgings on the theatre stage as added attractions to his regular show. Though the proceedings were of necessity abbreviated, limitations of time and space were not allowed to handicap the event unduly. King saw to it that everything was professionally "up to snuff."

In the issue of August 3, was reported an advance outline of what the Round Tabler had planned. With the finished campaign now on hand, Jim Cunningham gives it full space in his "Asides and Interludes" column of this issue. It is fascinating and required reading.

By the very nature of his calling, by temperament and instinct, your theatreman is well equipped to embark with enthusiasm and assurance upon projects, civic or otherwise, that would dismay the ordinary mortal.

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WHERE THE CROWD WAS

Took a walk a few nights back. Looked in windows, at theatres, stopped for a beer. The windows were interesting, the fronts were usual, the beer was cold. Folks just came and went. No excitement. Nothing happened.

Turning a corner, progress was stopped by a crowd gathered around a street vendor. He was demonstrating one of those moving animal toys which ran around the sidewalk. The audience enjoyed the show.

Psychological tests prove that animated displays attract some twelve times more attention than the stationary. The street "pitcher" and his wares are offered in evidence.

A-Mike Vogel

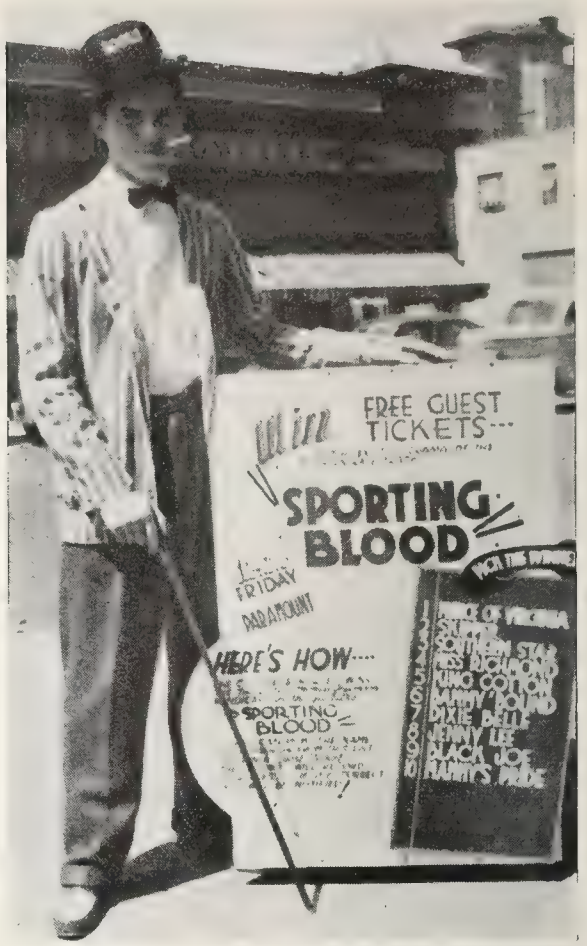
Round Table In Pictures



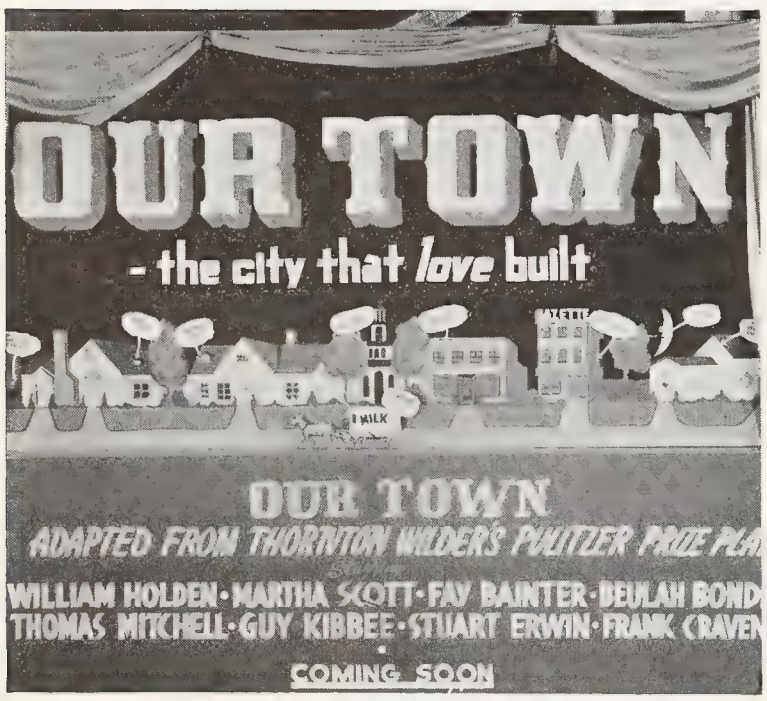


(Above) Arranged by the New York Roxy and Columbia in advance of "He Stayed for Breakfast" was the hotel waiters' tray race through busy Times Square starting at the theatre. All hotels within the radius participated, local dailies and newsreelmen on hand to cover the event.

How to get well in a hurry might be the caption for photo at left showing Chick Tompkins of the Hoosier in Whiting, Ind., recuperating after a recent indisposition, and keeping abreast by studying Motion Picture Herald.



On "Sporting Blood" at the Paramount, Waterloo, Ia., Manager Bob Fulton planted a "bookie" out front with blackboard carrying list of horses in the picture. To each person picking the winner of the big race guest tickets were awarded.



Effective was the miniature lobby setpiece constructed by Round Tabler Bill Elder in advance of "Our Town" engagement at Loew's, in Harrisburg, Pa. Conversation balloons were spotted strategically from the windows of the various houses and stores. Animation was supplied by means of lights shining through the windows.



If not inspected too closely, what might pass for a horse-drawn chariot was driven through the streets of Buffalo by two youths dressed in Roman togas as part of Dick Walsh's publicity for "Boys from Syracuse" at the Lafayette. Additional publicity was gained when the boys were arrested for driving without licenses, papers picking up the stunt for gag stories.

'Westerner' Date Hooked to Contest

The personal appearance of typical Texas girls from cities all over the state is set to feature the world premiere of "The Westerner," in Fort Worth, on Sept. 19, at the Worth and Hollywood, the visitors selected through judging contests recently concluded by theatres of the leading Texas circuits and their local papers. The competitions were sponsored in over 50 communities through a series of eliminations in which the winners were brought together at the theatres for the finals, entrants wearing sports costumes for the judging.

For the premiere, the winners are to be attired in typical Western regalia—cowgirl boots, riding skirt, blouse, jacket, gloves and ten-gallon hat, which the theatremen generally promoted from local merchants in exchange for advertising. At the opening, the girls will act as hostesses to the stars and other celebrities on hand for the occasion, and during the premiere at the theatres will compete for the title of "Typical Texan 1940," with Gary Cooper on the judging committee. The girl selected for these honors will be brought to New York for a day at the Texas State building at the World's Fair.

Included in the complete campaigns arranged for the contest by Interstate and Texas Consolidated were trailers, lobby posters, newspaper features, application blanks, etc. Other circuits cooperating in the same manner were Jefferson Amusement, Robb & Rowley, Okay and representing Loew's was the Houston unit. All unmarried girls between 18 and 24 were eligible, the rulings requesting that applications be accompanied by recent snapshots.

"LET'S HEAR FROM YOU"

Numerous Street Stunts Aid Caldwell on "Hardy"

Street activities arranged by Wally Caldwell at Loew's Valentine, in Toledo for "Andy Hardy Meets Debutante" included new model car appropriately bannered, which toured the streets ahead and during run. Through cooperation of local florist roses were distributed by attractive girl to women at busy intersections, card attached read "Third anniversary rose from the Hardy Family." Pictures were taken for papers. Promoted birthday cakes with card were sent by special messenger to editors and critics of local dailies, record and radio machine was planted in lobby playing hit tunes from the picture and candid camera tieup included usher carrying a one-sheet banner on his back and life size cutout of Mickey Rooney, passersby being invited to have their picture taken with the star.

"LET'S HEAR FROM YOU"

Skinner's "School Days"

Assistant manager Skinner at the Fox Theatre, in North Platte, Nebraska, cashed in on the theme and background of "Tom Brown's School Days" by tying in with merchants for window displays in which school supplies were exhibited. The windows carried a liberal sprinkling of accessories and the exploitation was timed to catch the attention of youths just reporting back to school from their summer vacations.

The "Daltons" Come to Town and Cause a Lot of Buzzing

Arriving at his desk of a recent morning, the editor of the Worthington, Minn., daily found a crudely written, misspelled note, tied to two one-dollar bills. It read: "Grat, where are you hiding? Get in touch with us at the old place," and was signed "The Daltons."

The next day, every business man in town received a small card to which was attached a 22-calibre bullet. Hand-written copy here read; "A dangerous thing to deal with," again signed by "The Daltons." The police then took a hand and two mornings later, the startled citizenry was confronted with a brown-clad dummy, hooded in black and hung from a tree in the court-house square. By now, more than a few fingers pointed at Manager Gay Hower and Hap Hasselo, publicist, at the State Theatre, who promptly denied any knowledge of the "doings."

Final act in the teaser campaign was an imprinted calling card distributed house-to-house which noted that the Daltons had called and were sorry to find the folks not home. The community thus stirred up to a proper pitch, the theatremen spilled the works by inviting the press to a showing of the trailer for "When the Daltons Rode," and write they were very nice about the plant, as attested to in the newspaper accounts. They further explained the campaign in a vigorous two-column ad which also praised the picture as worthy of such high-power ballyhoo.

The Round Tablers escaped with a thorough reprimand from the city fathers but found that when the populace got over the excitement there was a lot of agreement generally that the campaign was worthwhile in building up the date, as proven by the excellent business the picture brought in.

Book Tieup Aids Austin on "ATAHT"

Through tieup effected with the book department of local department store, Frank Austin at the Fairmont Theatre, in Fairmont, West Va., window displays of copies of "All This and Heaven Too" were featured as part of his campaign for that picture. In addition to window and counter displays, specially imprinted bookmarks were distributed with each book purchased. State College cooperated by posting signs on main bulletin board and also distributing the bookmarks. Newspapers came through with serializations and art work, colored exchange heralds were used by stores, and special letter over Austin's signature was mailed to members of women's clubs, doctors, etc.

For "Dr. Cyclops," Austin started a teaser campaign week ahead with inch boxes running in cooperating paper reading: "Be Careful—Dr. Cyclops is coming!" Stunt was climaxed with contest opening day offering cash prizes and tickets to those submitting best 50-word letters on their most embarrassing experiences.

SEPTEMBER BIRTHDAY FOR DONALD DUCK

Donald Duck's birthday, just celebrated, on Friday, the 13th, by exhibitors, will continue to be spotlighted during the rest of the month on other dates for the Disney character. Advertising material to build the occasion features a miniature pressbook by RKO, with a cover suitable for linecut reproduction, distributed to theatremen and newspapers throughout the country.

Special Screening Held At Park on "Flag Speaks"

Effective was the campaign put on for "The Flag Speaks" by Ray Wernimont, manager of the State and Borge Iversen, assistant at the Paramount, both in Cedar Rapids, Ia., for its showing at the latter house. Highlight was a public screening held in local park under the auspices of the American Legion. So impressed were the local papers that, in a reported unprecedented move, they ran special ads at no cost to the theatre. Also contributing their services were the Light and Power Company which ran a separate line into the park, city authorities giving permission for free use of lights and equipment. Week ahead giant banner was placed in a prominent spot in the park calling attention to the showing, together with playdates.

Spot announcements were planted over WMT, local club presidents announced the screening at meetings and leading industrial organizations planted bulletins in their factories. Newspapers gave feature space to their reviews, and in the regular theatre ads copy for the short received prominent mention.

"LET'S HEAR FROM YOU"

Selette's Spook Show

Only the strong-hearted found courage to enter the Albany Theatre, in Albany when Eddie Selette played his combination "Walking Dead" and "Old Dark House" recently. Entire front was dressed in all green lights, light paper skeletons dangled from under the marquee and illuminated skeleton masks were strung along the entrance and in box office window. Dummy on operating table with special copy was planted at sidewalk with two headless dummies, and entire staff was dressed in interne uniforms during run.

SHOWMEN'S LOBBY LAFFS



Patron: Excuse me, gentlemen, but is this the hit show advertised in today's paper?

Baseball Contest Arranged By Barcroft for "Night"

Tying up with local clothing store, Johnny Barcroft, RKO publicity director in Columbus, Ohio, for "They Drive by Night" at the RKO Palace, conducted a baseball contest whereby announcements were made nightly over WFOL on the store's "Sports Parade" program giving full details of the contest and picture plug. Guest tickets in this connection were awarded to listeners picking the greatest number of baseball winners in the National League, American League and American Association. Other radio coverage included a half dozen one-minute featurettes over WCOL with gratis picture plugs, and Hollywood commentators over WBNS and WHKC also used feature material on the picture.

Safety campaign included the parking of a wrecked truck in front of the theatre with police guard, car appropriately bannered, Ann Sheridan autographed fan photos were distributed and newspapers were supplied with feature stories for use in advance and during run.

Folks were treated to the rare sign of three lads dressed in Grecian outfits who rode a chariot drawn by two horses down the main streets, this as part of Barcroft's ballyhoo for "Boys from Syracuse." Chariot properly bannered is reported to have attracted considerably. Music tieups included window displays of old and new tunes with setpieces and title sheets used for counter displays, while bandleaders whipped out their old arrangements from the stage hit and the new songs from the screen play which were dedicated to "The Boys," on opening night.

"LET'S HEAR FROM YOU"

Boyle's "Pride" Contest

"A Mother Asks Advice" was the title of a contest planted in the Syracuse Post-Standard by Joe Boyle, assistant manager of Loew's, in that city, as part of his "Pride and Prejudice" contest.

Readers of the paper were required to send in solutions in one hundred words to a problem posed by Mrs. Bennet (the mother in the film) on how to get suitable husbands for her five daughters. Cash prizes and guest tickets were awarded to the winning entries.

Parade in Buffalo Honors 'Ramparts'

Herald inserts in Life and Time magazines, a local first-time, spotlighted the campaign arranged by Charlie Taylor, Buffalo Theatres ad head, for "Ramparts We Watch," at Shea's Great Lakes, the date otherwise emphasized by a giant street parade put on with the American Legion.

The procession, taking place on the morning of opening day, was composed of units from the Legion, the "40 and 8" box car, Army and Navy units, Sea Scouts, among others. In line also was Col. Clarence Stowell, who appeared in the picture and was brought to town for personal appearances at the theatre. Here, a special front was constructed, carrying out the red, white and blue theme, with Army and Navy flags strung from the upright to the marquee.

Bulletin board cards were planted in all factories in the area, Taylor additionally hanging the cards, properly stamped and addressed, on mailboxes in the downtown area for street attention. Post cards were mailed to Legion members, Boy and Girl Scout troops, personal announcements made at lunch and civic club meetings. Midget telegram messages were included by Postal.

The newspaper campaign starting with teasers, was highlighted with an opening half-page type ad, entitled "A Motion Picture Only Americans Will Like," and selling the thought that the attraction was one that every American should see.

"LET'S HEAR FROM YOU"

Pearlstein Searches For "Lucky Partners"

Manny Pearlstein, Warner ad man in Cleveland, won newspaper breaks, including the front cover, when he tied in with the Cleveland Press on "Lucky Partners" for that date at the Hippodrome. The basis of the promotion was a contest in which those entering wrote letters as to why they considered themselves lucky in their selection of partners for life. Letters were limited to 100 words and were mailed to the "Lucky Partners" contest at the Cleveland Press.

The major prize was a three-day, all-expense-paid trip for two persons to Niagara Falls, with first-class accommodations at the King Edward Hotel. Additional prizes of 25 pairs of tickets to the Hippodrome were awarded to other contestants.

CRITICS BREAKFAST ON "BREAKFAST" TIEIN

On the morning that "He Stayed for Breafast" opened at Warner's Earle and Boyd, Philadelphia, Ev Callow tied in with a leading downtown hotel to deliver breakfast to the home of each of the local critics, the trays holding printed cards personally addressed with the information that the "eats" were on the stars of the picture.

The stunt caused a bit more commotion than usual in that it was duly noted by all the columnists with appropriate attention to the date.

'Mummy's Hand' Excites Uticans

Termed "public shocker No. 1," and the picture that "makes a sissy out of Frankenstein," Universal's new horror-show, "The Mummy's Hand" was introduced at Warners' Avon, Utica, N. Y., with a campaign aimed to scare the locals for a week of Sundays, and that brought in highly gratifying grosses. Under the supervision of district manager, Charley Smakwitz, a strong newspaper campaign was knitted together, the front decorated in an Egyptian tomb motif framing a sarcophagus with a mummy inside lighted by green spots.

Working with Jules Curley, zone ad head, Manager Arnold Stoltz fashioned a smelling salts card giveaway for the timid, distributed envelopes carrying sticks of gum, copy advising "don't chew your nails when you see," etc. Giant cutout green heads, colorfully lettered, were planted on posts and light standards in the business section, on flag-poles leading to the theatre. Other "stop-em" gags included a lobby first-aid station with nurses in attendance, a mystic mummy hand moved via magnet on a plate of glass in a lobby setpiece.

On hand from the Universal home office, Milt Crandall, that old-time power-house, broke into the tough local dailies with a number of smart features topped with an offer to buy a mummy for exploitation on the picture. Crandall knew that the section, the center of the famed Mohawk Valley, was the final resting place of countless embalmed redskins and the theatremen were all set for the many calls that poured in, in answer to his request.

"LET'S HEAR FROM YOU"

Circularizes Newlyweds On "Lucky Partner" Date

Since so much prominence is being given in the nation's newspapers to the daily lists of "war" marriages, Manager George French, Publicist Bill Morton for "Lucky Partners" at the RKO Albee, in Providence, tied in on this natural by circularizing the marriage list with letter reading: "Congratulations on your choice for your Lucky Partner and accept the best wishes of this theatre on your forthcoming marriage. Speaking of Lucky Partners, we want you to be our guest to see Ginger Rogers and Ronald Coleman in," etc., etc.

Theatremen also tied up the Providence Amateur Baseball League, which has a membership of 1,000 and is composed of 64 teams by dubbing two boys on each team who had scored a lucky play, "Lucky Partners," and presenting them with passes to see the show. This rated gratis radio time and newspaper space. While an exclusive bathing pavilion at Narragansett held a movie ball Saturday night before opening, 24's, 6's and 3's were spotted. Numerous merchants came through with co-op ads and windows, jewelers featuring Libby Glass used in the picture, utilities company tying up a range and electrolux as lucky partners in the kitchen, etc., etc., and newspaper coverage included full page of fashions on Ginger Rogers in the Sunday paper, stories used in 20 suburban papers on opening and art used daily two weeks ahead.

THE FINISH LOOMS

That the exploitation possibilities in the current releases have been definitely recognized by theatremen in the field is distinctly to be noted in the wide listing of winners in the current period of the Awards. As listed below, 60 showmen share the 54 Fortnights, many for their work on the newer pictures, in addition to those who have clicked on their subsequent-run promotions. Attention is again called to the surge of newcomers competing for honors with the Awards "regulars", an appreciable number of the former being found in the columns below.

R. ANTHONY
Schine's Piqua, Piqua, Ohio

DAVID BACHNER
Warners', Cleveland, Ohio

EARLE BAILEY
Harris' Warren, Warren, Ohio

EDWARD BENJII
Capitol, Madison, Wis.

FRANK BICKERSTAFF
Georgia, Athens, Ga.

CLIFF BOYD
Paramount, Brattleboro, Vt.

LIGE BRIEN
Prince, Ambridge, Pa.

BILL BURKE
State, Fostoria, Ohio

WALLY CALDWELL
Loew's Valentine, Toledo, Ohio

E. C. CALLOW
Warners', Philadelphia, Pa.

BEN COHN
Frolic, Chicago, Ill.

MOON CORKER
Palace, Athens, Ga.

MAURICE CREW
Strand, Waterloo, Iowa

BOB DALY
Arcade, Salisbury, Md.

FRANCIS DEERING
Loew's, Houston, Texas

MARION E. FERRERA
Dixie, Abbeville, La.

GEORGE E. FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

BOB FULTON
Paramount, Waterloo, Iowa

LOU GOLDEN
RKO Orpheum, St. Paul, Minn.

KEN GRIMES
Warner, Erie, Pa.

BILL HOCK
Enright, Pittsburgh, Pa.

GAY HOWER
HAP HASSELO
State, Worthington, Minn.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Fort Plain, Fort Plain, N. Y.

A. J. KALBERER
Indiana, Washington, Ind.

E. L. KIDWELL
Schine's Kent, Kent, Ohio

K. K. KING
JACK BOMAR
Rialto, Searcy, Ark.

MORT KRESNER
Plaza, Stamford, Conn.

GEORGE LABY
Victory, Holyoke, Mass.

FRANK LA FALCE
Earle, Washington, D. C.

GUS LAMPE
HARRY UNTERFORT
Keith, Syracuse, N. Y.

ARTHUR LANE
EDGAR GOTH
St. George, Staten Island, N. Y.

MILTON D. LEVY
Commercial, Chicago, Ill.

JOE LONGO
Loew's State, Cleveland, Ohio

DALE LOOMIS
JIM ACKRON
Roxy, Peru, Ind.

EDDIE McBRIDE
Loew's State, Providence, R. I.

W. MOWBRAY
Royal, Blue Ridge, Ga.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

JOHN G. NEWKIRK
Loew's, Cleveland, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

CHARLES RICH
Surf, Brooklyn, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Loew's Poli, Bridgeport, Conn.

BURDETTE SCHWENN
Capitol, Madison, Wis.

FRANK SHAFFER
Dixie, Staunton, Va.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

D. T. SHULTZ
Warner, Morgantown, W. Va.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

WESLEY TEFFT
Smalley's, Stamford, N. Y.

HARRY VAN NOY
Paramount, Anderson, Ind.

M. L. WAINSTEIN
Strand, Holyoke, Mass.

TOM WARD
El Raton, Raton, N. Mex.

With the above results of the sixth Fortnight period, but one remains before the end of the Third Quarter which comes on September 28th. Thus, from this date two weeks still remain for those who would clinch their standings for consideration in the voting for the Quarter Master Plaques, Medals and Citations. Decision of the judges will be made known in the issue of October 5th.

EXPLOITATION BRIEFS FROM A-FIELD

An 80-foot portable derrick, with five-foot electric letters around the base, was installed on Tulsa's court house lawn as part of the "Boom Town" campaign put over by Ralph Talbot, Orpheum, in the Oklahoma situation. A former oil worker buddy of Clark Gable, one of the stars of the film, was brought to Tulsa from his nearby home town and provided some fine newspaper reminiscences of the days when he worked side by side with Gable in Oklahoma oil boom days.

▽

Neat break was gained recently by Burgess Waltmon at the Princess, in Columbus, Miss., when the *Commercial Dispatch* devoted considerable space on its editorial page to his MofT's "Spoils of Conquest" issue, in which the theatre and playdates were prominently mentioned.

▽

In connection with "Untamed" at the Paramount, in Hot Springs, Ark., Round Tabler Clyde Smith ran a series of scene stills from different pictures daily in local paper, guest tickets being awarded to those correctly identifying the various actresses who played the "untamed" roles together with title.

▽

Ahead of "ATAHT," Manager Louis Lamm at Warner's Palace, in Lorain, Ohio, distributed tinted bookmarks, front of which carried art work, playdates and picture copy. Reverse side included list of famous crime books available at the libraries together with theatre and picture credits.

▽

Addressed to music lovers was the postcard on "New Moon" sent out over his signature by Francis Gillon at the LeClaire. in Moline, Ill., to sell the picture to class audiences. For different appeal, Francis used a series of five teaser ads picturing Eddy as a "King of Buccaneers" and MacDonald as "An Untamed Beauty."

▽

Another Round Tabler to turn columnist is Pat Notaro at the Columbia Theatre, in Sharon, Penna. Turning in his copy for a weekly, the theatreman managed to give a short synopsis of one or two of his forthcoming attractions each issue.

▽

A banner, fifty feet long and six feet high, was stretched across a main highway leading into Atlantic City as part of the campaign for the "Boom Town" premiere at Mort Lewis's Apollo. Copy on the sign read: "Mayor Taggart Welcomes You to Atlantic City, the Boom Town Resort of the World!"

▽

While there were no "takers" reported, much excitement prevailed in the papers of Washington, Indiana, in connection with A. J. Kalberer's "20 Mule Team" contest. Cash prizes were offered to those driving a 20 mule team hitched in twos from any city limit of Washington or the equivalent distance from any other spot in town to the theatre. Cooperating paper carried stories and art on the picture.

"HEADS YOU WIN, TAILS I WIN"

To bestir their patrons from the recent hot weather lethargy and more importantly to accelerate the box-office machinery, Manager K. K. King and his assistant Jack Bomar of the Rialto and Plaza Theatres, respectively, in Searcy, Ark., announced through newspapers and other media that a certain week would be set aside and a bet made between the theatremen as to which house would do the best business. The loser was to sit on the marquee of the Rialto during the show of a given night.

King was the loser, but also a box-office winner, since business was stimulated at both houses by the attendant publicity and cooperation of interested patrons, especially on the occasion of King's marquee "appearance."

Locating a stuffed alligator, Jack Campbell for "Safari" date at the Capitol, Brampton, Ontario, planted the animal in a cage which was mounted atop bannered sound truck and toured around city and outlying districts. Copy on sides read: "This alligator may be stuffed, but you will see the real stuff in," etc., etc.

▽

Special newspapers with large scare headlines announcing the arrival of "Boom Town" featured Robert Jonasson's campaign in advance of the film's opening at the Mayfair, Asbury Park, N. J. A crew of boys was spotted on the boardwalk to hold the newspapers open so that the headlines would be visible to passersby. Jonasson also had a large float, featuring heads of the film's stars, tour Asbury Park and surrounding resorts.

COUNTY FAIR SPOTS "SEA HAWK" FENCING

Being an old country boy himself, Joe Feldman, Warner Theatres Pittsburgh zone ad head, thought up a honey for headlining at the local county fair, where, with the aid of right hand, Jim Totman, Joe promoted a series of nightly fencing matches to publicize "Sea Hawk" at the Stanley.

The competitions held under the supervision of a local college fencing authority offered Errol Flynn cups to the winners. In addtiion to the thousands who attended the fencing, picture received further plugs over giant public address system.

To help build the Louis-Godoy fight pictures at the Paramount, in Syracuse, Gene Curtis arranged for advance stories and reviews in two leading papers on both the theatre and sports pages. WSYR and WFBL each gave five radio announcements on their respective sports review program and picture also received extra announcements from WSYR which carried the fight. 40 by 60 poster used in lobby ahead was placed on curb during the week's engagement and cards were placed on bulletin boards at the YMCA, YMHA and all fight gyms in town.

▽

Receiving permission from the city fathers, Felix Tisdale at the Ritz, in Brantley, Ala. planted sign on traffic signals about town reading "STOP, GO, see 'Castle on the Hudson' at the," etc., etc. The "stop" sign was red with white letters, backed with a blinker light, while the "go" sign was white and green.

▽

A movie astrology contest, as outlined in "The Mortal Storm" press book, in which patrons are asked to identify the film's stars and to name the last two pictures in which each appeared, was a feature of the campaign for that film put over by E. M. Dock, Casion, Vandergrift, Pa. Guest tickets were awarded those supplying the most correct data.

▽

Five-column art strip on "Pride and Prejudice," headed "Five little ladies go a-husband hunting," was planted by John McManus, Loew's Midland, Kansas City, in advance of the film's showing there.

▽

Teaser street bally used by Chris Chamales at the Roxy Theatre, in Delphi, Ind., consisted of limousine bannered with cards reading "Just Married, on our way to see Waterloo Bridge at the," etc., etc. Car driven by groom with bride seated next to him attracted considerable attention as it covered the city streets.

▽

A full-color page on "Boom Town," featuring the film's stars, was planted in the Baltimore American as part of the advance campaign for the film by Billy Saxton and George Avis, of Loew's theatres in that city.

▽

A contest asking readers of the local Record to name the last five Jeanette MacDonald-Nelson Eddy pictures was one of the features of the "New Moon" campaign put over by Howard Schedewitz, Lyric, Kitchener, Canada.

▽

There was much to do recently by the kids in the vicinity of The Warner Enright, in Pittsburgh, when Bill Hock for "The Biscuit eater" through tieup effected with dog food agency offered a cocker spaniel in connection with a lucky number contest. Radio was also promoted for giveaway and merchants tied in by advertising the stunt for the theatreman. Contest was also plugged over WWSW and a "mut" show was held for kids attending a special matinee.

LATE NEWSPAPER ADVERTISEMENTS



(Below) For quick identification in all newspaper copy on "No Time for Comedy" at the New York Strand, shading of the title on outline letters was used, as noted in this 63 lines on 3 columns. Star background was emphasized in the italics immediately below names of the leads.



(Below) Concentration on the laughs in "Great McGinty" at the Colonial, Richmond, Va., was decided upon by Al Nowitsky in confining copy to a few lines on the comedy in addition to the credits. Romance was sold through the close-up at top, with atmospheric art in keeping with the story. Size: 90 lines on 3 columns.



(Left) Subordination of the stars and title to adjectival highlighting to announce the holdover is noted here in Jack Granara's 62 lines on 2 columns for "Lucky Partners" at the Keith Memorial, Boston, the object of which was to stress the comedy.



(Above) In addition to the elaborate exploitation for "Ramparts We Watch" at Shea's Great Lakes, Buffalo, detailed otherwise in this section, Charlie Taylor, ad head, spotlighted the newspaper campaign with the 4-column half-page, here reproduced, to sell the date exclusively in elaborate "see" copy, including man-on-the-street endorsements. For quick eye-attention, the layout was punctuated with reverse panel at top and centered with title benday.



(Above) Aiming also for patronage outside of the "horror" fans, Arnold Stoltz divided this 117 lines on 3 columns, for the premiere of Universal's "Mummy's Hand" and "Argentine Nights" at Warners' Avon, Utica, to sell laughs as well as chills.

(Below) Another representation of the "poster-layout" widely used for "Boom Town" is this 101 lines on 2 columns, by Allan Sparrow, for the date at Loew's, Richmond, with star heads and names depended upon for all the necessary selling.



THE RELEASE CHART

INDEX

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
Alias the Lone Wolf, Mel.....Col
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
American Gang Busters, Mel.....St. Rts.
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West....Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Before I Hang, Mel.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid in Texas, West.....Producers
Billy the Kid Outlawed, West.....Producers
Billy the Kid's Gun Justice, West...Producers
Billy the Kid Rides West, West.....Producers
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus. .....MGM
Black Diamonds, 4057, Mel.....Univ
Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Blue Bird, The, 025, Com. (C).....20th-Fox
Boom Town, 48, Mel.....MGM
Boss of Bullion City, West.....Univ
Boys of the City, Mel.....Mono
Boys from Syracuse, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young, 107, Mel.....20th-Fox
Broken Strings, Mel.....St. Rts.
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com.....Para
Bullet Code, 083, West.....RKO
Bury Me Not on the Lone Prairie, West..Univ

CALIFORNIAN, The, 117, Mel.....20th-Fox
Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Caribbean Holiday, Mus.-Com.....Univ
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chad Hanna, Mel.....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cherokee Strip, Mel.....Para
Christmas in July, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Claudine, Mel. .....Foreign
Colorado, 051, West.....Rep
Comin' Round the Mountain, Com.....Para
Comrade X, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daybreak, Mel. .....Foreign
Desire to Live, Mel.....Producers
Devil Bat, Com.-Mel.....Producers
Diamond Frontier, Mel.....Univ
Dispatch from Reuters, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, 101, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Double Alibi, Mel.....Univ
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, Com.....RKO
Drums of the Desert, Mel.....Mono
Dulcy, Com. .....MGM
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM

FALSE Rapture, Mel.....Foreign
Fargo Kid, The, West.....RKO
Father Knows Best, Com.-Mel.....WB
Fight for Life, Mel.....Col.
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, Mel.....WB
Flying News, Mel.....Univ
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Forgotten Girls, 920, Mel.....Rep
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
Free, Blonde and Twenty-one, 037, Mel. 20th-Fox
French Without Tears, 3930, Com.....Para
Friendly Neighbors, Com.....Rep
Frontier Crusader, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GAMBLING on the High Seas, 424, Mel..WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel....Para
Ghost Guns, West.....Col
Ghost Valley Raiders, 991, West.....Rep
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, 017, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, Mel.....Para
Golden Trail, The, West.....Mono
Gold Rush Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Grapes of Wrath, The, 040, Mel.....20th-Fox
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, West.....Producers
Gypsy Cavalier, Mel.....Mono

HALF a Sinner, 4040, Mel.....Univ
Haunted Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Hell's Cargo, Mel.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, Com.....Univ
Hit Parade of 1941, The, Mus.....Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House Across the Bay, Mel.....UA
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Hullabaloo, Com. .....MGM

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, Mus.-Com. Univ
I'm Still Alive, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Black Gold, Mel.....Univ
Island of Doomed Men, Mel.....Col
I Take This Oath, Mel.....Producers
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

JENNIE, Mel. 20th-Fox
John Braun's Body, Mel.....Col
Johnny Apollo, 042, Mel.....20th-Fox

KID from Santa Fe, The, 3965, West....Mono
Killers of the Wild, Mel.....St. Rts.
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Kitty Foyle, Mel.....RKO
Knute Rockne—All American, Mel.....WB

LA CONGA Nights, 4029, Com.....Univ
Laddie, Com.-Mel. .....RKO
Ladies Must Live, The, 474, Com.....FN
Lady in Question, The, Mel.....Col
Lady with the Red Hair, The, Mel.....WB
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, Mel.....Univ
Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Li'l Abner, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Ma! He's Making Eyes at Me, 4022, Com. Univ
Major Barbara, Com.....UA
Man From Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marked Men, Mel.....Producers
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Wildcat, Mel.....Univ
Mein Kamp, Documentary.....Foreign
Melody and Moonlight, Mus.....Rep
Melody Ranch, West.....Rep
Men Against the Sky, Mel.....RKO
Men With Steel Faces, Mel.....St. Rts
Mexican Spitfire Out West, Com.-Mel....RKO
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Missing People, Mel.....Mono
Mr. and Mrs. Smith, Com.-Mel.....RKO
Mr. Washington Goes to Town, Mel....St. Rts
Money and the Woman, Mel.....WB
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery in Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)....Para
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Ole Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep
Over the Moon, Mel. (C).....UA

PALS of the Silver Sage, 3054, West....Mono
Parson of Devil's Gap, West.....Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col

Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col
Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, The, Mel.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Rancho Grande, 942, West.....Rep
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, Mel.....Para
Rebecca, Mel. .....UA
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, West.....Producers
Riders of Pasco Basin, 4062, West.....Univ
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, Mel.....WB
Road Show, Com.....UA
Rocky Mountain Rangers, 966, West.....Rep
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secrets of a Model, Mel.....Col
Secret Seven, The, Mel.....Col
Shooting High, 041, West.....20th-Fox
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep.
Six Shooting Serenade, West.....Mono
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3029, Mel.....Mono
Sky Murder, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, Mel.....RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com.....MGM
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel..RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, Com.-Mel.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel....Para
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tin Pan Alley, Mus.....20th-Fox
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls On Broadway, Mel.....MGM
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Untamed, 3941, Mel. (C).....Para
Untitled "Dr. Kildare," Mel.....MGM
Up in the Air, Mel.....Mono

VICTORY, Mel. .....Para
Villain Still Pursued Her, Com.....RKO
Virginia, Mel. .....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? Mel.....Rep
Wildcast Bus, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Women Without Names, 3925, Mel.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, Com.....RKO
Young Bill Hickok, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're Out of Luck, Mel.....Mono
Youth Must Be Served, Com.....20th-Fox

ZANZIBAR, Mel. .....Univ

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale (See "In the Cutting Room," May 4,'40.)	Glenn Ford-Rochelle Hudson	May 16,'40	64	
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70	July 27,'40
Doctor Takes a Wife, The (A) (Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)	L. Young-R. Milland-G. Patrick	Apr. 25,'40	88	Apr. 27,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61	Aug. 31,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sep. 1,'40	65	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61	July 27,'40
He Stayed for Breakfast (A) (Exploitation: Aug. 31,'40, p. 84.)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89	Aug. 10,'40
I Married Adventure (G)	Osa Johnson	July 24,'40	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40	73	May 4,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60	June 22,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
21 Days Together (A) (Exploitation: July 20,'40, p. 48.)	Vivien Leigh-Laurence Olivier	May 16,'40	72	June 1,'40

Coming Attractions

Angels Over Broadway	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40
Alias the Lone Wolf	Warren William-Francis Robinson	
Arizona	Jean Arthur-Wm. Holden	
Before I Hang	Boris Karloff-Evelyn Keyes	Sept. 17,'40
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†
Fight for Life (A)	Myron McCormick	69. Mar. 16,'40
Ghost Guns	Bill Elliott-Evelyn Keyes	Nov. 14,'40†
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 27,'40
Great Plane Robbery, The (See "In the Cutting Room," May 25,'40.)	Jack Holt-Vicki Lester	
Great Swindle, The	Jack Holt-Marjorie Reynolds	
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40 — 123. Aug. 31,'40
John Braun's Body	Ralph Bellamy-Marg't Lindsay	
Legacy	Warner Baxter	
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers	
Passage West	Pat O'Brien-Constance Bennett	Oct. 31,'40†
Penny Serenade	Irene Dunne-Cary Grant	
Pinto Kid, The	Chas. Starrett-Louise Currie	
Prairie Schooners	Bill Eliott-Evelyn Young	Sept. 30,'40†
So You Won't Talk	Joe E. Brown-Frances Robinson	Oct. 3,'40† — 69
This Thing Called Love	Rosalind Russell-Melvyn Douglas	
Thundering Frontier, The	Chas. Starrett-Iris Meredith-Sons of the Pioneers	
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40 — 58. July 20,'40

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecelia Parker-Fay Holden-Ann Rutherford	July 5,'40	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80	Aug. 31,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Edison, The Man (G) 18	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Forty Little Mothers (A) 34	Eddie Cantor-Rita Johnson-Bonita Granville-J. Anderson	Apr. 26,'40	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern-Lee Bowman-Virginia Weidler	July 26,'40	82.	July 27,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeanette MacDonald-Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80. 82.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80.)				
Sporting Blood (G) 44	Robert Young-Lewis Stone-Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68.)				
Two Girls on Broadway (G) 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

Title	Star	Rel. Date
Bittersweet	Jeanette MacDonald-Nelson Eddy	
Comrade X	Clark Gable-Hedy Lamarr	
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 11,'40†
Escape	N. Shearer-R. Taylor-Nazimova	Oct. 4,'40†
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon	
Gone With the Wind (A)	Vivien Leigh - Clark Gable-Leslie Howard - Olivia de Havilland	
Go West	Marx Bros. - Lynne Carver	
Haunted Honeymoon (A) 104	Robert Montgomery-Constance Cummings	Sept. 27,'40†
(Reviewed under title, "Busman's Holiday.")		
Hullabaloo	Frank Morgan-Billie Burke	
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart	
Sky Murder	Walter Pidgeon-Rita Johnson	Oct. 25,'40†
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams	
Strike Up the Band 103	M. Rooney-J. Garland-J. Preisser	Sept. 20,'40†
Third Finger, Left Hand	Melvyn Douglas-Myrna Loy	Oct. 18,'40†
Untitled "Dr. Kildare"*	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40		
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid From Santa Fe, The, 3965	Jack Randall	May 23,'40	50	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G) 3927	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	*62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40		
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40	52.	May 4,'40
Queen of the Yukon	Chas. Bickford-Irene Rich	Aug. 26,'40		
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	*58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40	*56.	Sept. 7,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40	45	
(See "In the Cutting Room," May 11,'40.)				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40	56	
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40	70.	Apr. 27,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40	57	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Title	Star	Rel. Date
Ape, The	Boris Karloff-Maris Wrixon	Sept. 16,'40†
Drums of the Desert	Ralph Byrd-Lorna Gray	Sept. 30,'40†
Gypsy Cavalier	Gilbert Roland	Nov. 7,'40†
Ole Swimmin' Hole	Jackie Moran-Marcia Mae Jones	Oct. 7,'40†
Parsons of Devil's Gap	Tex Ritter	Oct. 21,'40†
Phantom of Chinatown	Keye Luke	Oct. 28,'40†
Six Shooting Serenade	R. Corrigan-J. King-M. Terhune	
That Gang of Mine.	Bobby Jordan-Leo Gorcey	Sept. 23,'40†
You're Out of Luck	Frankie Darro	Oct. 14,'40†

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson- Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)				
Comin' Round the Mountain (G)	Bob Burns-Una Merkel	Aug. 16,'40	*62.	Aug. 17,'40
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78.)				
Golden Gloves (G)	Jean Cagney-Richard Denning	Aug. 2,'40	*70.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40	67.	Apr. 20,'40
Mystery Sea Raider (G)	Henry Wilcoxon-Carole Landis	Aug. 9,'40	*75.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rhythm on the River (G)	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	*90.	Aug. 24,'40
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40
Women Without Names (G) 3925	Ellen Drew-Robert Paige	Mar. 15,'40	63.	Feb. 24,'40

Coming Attractions

Title	Star	Rel. Date
Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†
(See "In the Cutting Room," Apr. 20,'40.)		
Arise My Love	Claudette Colbert-Ray Milland	Nov. 1,'40†
Cherokee Strip	Richard Dix-Florence Rice	Oct. 25,'40†
Christmas in July	Dick Powell-Ellen Drew	Oct. 18,'40†
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 8,'40†
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40
(See "In the Cutting Room," Mar. 30,'40.)		
D. O. A.	Ellen Drew-Rod Cameron	
I Want a Divorce (G)	Joan Blondell-Dick Powell	Sept. 20,'40†
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Oct. 11,'40†
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40
Quarterback, The	Wayne Morris-Virginia Dale	Oct. 4,'40†
Rangers of Fortune (G)	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†
Round Up, The	D. Wilson-P. Morison-P. Foster	
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Texas Rangers Ride Again	J. Howard -E. Drew-M. Robson	Oct. 18,'40†		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Dec. 13,'40†	*72.	Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†		
Virginia	Madeleine Carroll - Fred MacMurray	Jan. 17,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Billy the Kid Outlawed	Bob Steele	July 20,'40†	60.	
Desire to Live		Aug. 16,'40		
Frontier Crusader (G)	Tim McCoy	June 15,'40†	62.	June 15,'40
Gun Code	Tim McCoy	July 29,'40†	57.	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67.	
I Take This Oath (G)	Gordon Jones	May 20,'40†	67.	July 6,'40
Marked Men	Warren Hull-Isabel Jewell	Aug. 28,'40†	66.	

Coming Attractions

Arizona Gang Busters	Tim McCoy	Sept. 16,'40†	60.	
Billy the Kid in Texas	Bob Steele	Sept. 30,'40†		
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Nov. 15,'40†		
Devil Bat*		Oct. 16,'40†		
Riders of Black Mountain	Tim McCoy	Oct. 23,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57.	June 22,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40	56.	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66.	May 11,'40
Dark Command (G) 901 (Exploitation: May 25,'40, p. 67.)	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40	94.	Apr. 13,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason.	Aug. 31,'40	67.	Aug. 17,'40
Forgotten Girls (G) 920	Louise Platt-Donald Woods	Mar. 15,'40	68.	Mar. 23,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66.	May 18,'40
Ghost Valley Raiders (G) 991	Donald Barry-Lona Andre	Mar. 26,'40	57.	Apr. 6,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75.	July 27,'40
Girl from Havana (G) 917	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69.	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68.	July 6,'40
Grandpa Goes to Town (G) 922	James, Lucile, Russell Gleason	Apr. 19,'40	66.	Apr. 20,'40
Hi-Yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69.	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40	67.	May 4,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57.	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57.	July 13,'40
Rancho Grande (G) 942	G. Autry-S. Burnette-J. Storey	Mar. 22,'40	68.	Mar. 30,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59.	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65.	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72.	Aug. 3,'40
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81.	June 15,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57.	Aug. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69.	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40	59.	Apr. 20,'40

Coming Attractions

Colorado (G) 051	Roy Rogers-George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57.	Sept. 7,'40
Friendly Neighbors	Weaver Bros. and Elviry			
Frontier Vengeance 072	Don Barry-Betty Moran	Oct. 10,'40†		
Hit Parade of 1941, The	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly			
Melody and Moonlight	Johnny Downs - Vera Vague - Mary Lee-Jerry Colona-Jane Frazee	Oct. 11,'40†		
Melody Ranch*	Gene Autry-Jimmy Durante			
Under Texas Skies 062	Three Mesquiteers-Lois Ranson	Sept. 27,'40†		
Who Killed Aunt Maggie?	J. Hubbard-W. Barrie-W. Abel			
Young Bill Hickok	Roy Rogers-Geo. "Gabby" Hayes	Oct. 24,'40†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009 (Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp.56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)	R. Massey-R. Gordon-M. Howard	Apr. 19,'40	110.	Jan. 27,'40
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74.	Mar. 16,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58.	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40	67.	Mar. 30,'40
Cross Country Romance (G) 039.	Gene Raymond-Wendy Barrie	July 12,'40	68.	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40	63.	Apr. 13,'40
Dance Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	*85.	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68.	June 29,'40
Dreaming Out Loud (G)	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81.	Sept. 14,'40
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101.	Apr. 20,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40	101.	Aug. 17,'40
Men Against the Sky (G)	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	*75.	Aug. 24,'40
Millionaires in Prison (G) 037.	Lee Tracy-Linda Hayes	July 26,'40	64.	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88.	May 4,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68.	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	59.	June 22,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95.	Aug. 10,'40
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40†	87.	July 27,'40
Saint Takes Over, The (G) 033.	George Sanders-Wendy Barrie	June 7,'40	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	59.	Aug. 24,'40
Stranger on the Third Floor (G).	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	*62.	Sept. 7,'40
Tom Brown's Schooldays (G) 029 (Exploitation: July 20,'40, p. 44.)	Sir Cedric Hardwicke - F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81.	June 22,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)		Aug. 2,'40	117.	
Wildcat Bus (G)	Fay Wray-Charles Lang	Aug. 23,'40	*62.	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68.	May 18,'40

Coming Attractions

Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41†		
Fargo Kid, The	Tim Holt-Ray Whitley	Nov. 22,'40†		
I'm Still Alive	Kent Taylor-Linda Hayes	Sept. 20,'40†		
Kitty Foyle	Ginger Rogers-Dennis Morgan	Nov. 22,'40†		
Laddie	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†		
Li'l Abner	Granville Owen-Mona Ray-Johnnie Morris	Nov. 8,'40†		
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†		
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40†		
Mr. and Mrs. Smith*	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Remedy for Riches*	Jean Hersholt-Dorothy Lovett			
They Knew What They Wanted.	Chas. Laughton-Carole Lombard	Sept. 27,'40†		
Too Many Girls	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40†		
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 27,'40		
Villain Still Pursued Her, The (G)	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40†	67.	July 27,'40
Wagon Train	Tim Holt-Martha O'Driscoll	Sept. 20,'40†		
You'll Find Out	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Bird (G) 025 (Exploitation: Apr. 20,'40, p. 57; May 4,'40, p. 74.)	Shirley Temple-Spring Byington	Mar. 22,'40	83.	Jan. 27,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40	67.	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Free, Blonde and Twenty-one (A) 037	L. Bari-J. Davis-H. Wilcoxon	Mar. 29,'40	67.	Feb. 17,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
Grapes of Wrath, The (A) 040. (Exploitaion: Mar. 2,'40, p. 65; Mar. 9,'40, p. 77; Apr. 27,'40, pp. 76, 81; May 4,'40, pp. 73, 76; May 11,'40, p. 69; May 18,'40, p. 76; June 8,'40, p. 53; June 22,'40, pp. 75, 76; June 29,'40, p. 58.)	Henry Fonda - Dorris Bowdon - Charley Grapewin-Jane Darwell	Mar. 15,'40	128.	Jan. 27,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Was an Adventuress (G) 038.	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre.....	May 10,'40	81.	May 4,'40
Johnny Apollo (A) 042.....	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan...	Apr. 19,'40	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045.....	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields..	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049....	Cesar Romero-Evelyn Venable...	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046.	Virginia Gilmore-Robt. Sterling..	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101..	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten.....	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050.....	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56.)				
On Their Own (G) 044.....	Spring Byington-Ken Howell....	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106.....	Lynn Bari-Lloyd Nolan.....	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper..	Aug. 16,'40†	92.	Aug. 17,'40
Sailor's Lady (A) 052.....	Jon Hall-Nancy Kelly.....	July 5,'40	66.	July 6,'40
Shooting High (G) 041.....	J. Withers-G. Autry-M. Weaver..	Apr. 26,'40	65.	Mar. 9,'40
So This Is London (A) 043...	Geo. Sanders-Berton Churchill...	May 3,'40	84.	Feb. 4,'39
Star Dust (G) 036.....	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40	85.	Apr. 6,'40
Viva Cisco Kid (G) 039.....	Cesar Romero-Jean Rogers.....	Apr. 12,'40	70.	Mar. 23,'40
Young People, The (G) 109...	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112.	Lynne Roberts-Ted North.....			
Brigham Young (G) 107.....	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price..	Sept. 27,'40†	*113.	Aug. 31,'40
Californian, The 117.....	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 1,'40†		
Chad Hanna	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Jan. 3,'41†		
Charlie Chan in New York....	Sidney Toler-Marjorie Weaver.			
Charter Pilot 118.....	Lynn Bari-Lloyd Nolan.....	Nov. 22,'40†		
Down Argentine Way 113.....	Don Ameche - Betty Grable - C. Greenwood-C. Miranda.....	Oct. 25,'40†		
For Beauty's Sake.....	Ted North-Marjorie Weaver...			
Gay Caballero, The 108.....	Cesar Romero - Sheila Ryan....	Oct. 4,'40†		
Girl Must Live, A (A).....	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Great Profile, The (G) 111....	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff..	Oct. 11,'40†	71.	Aug. 24,'40
Hudson's Bay 115.....	Paul Muni-Gene Tierney-Virginia Field-John Sutton.....	Nov. 29,'40†		
Jennie	Dorris Bowdon-Geo. Montgomery			
Night Train 114.....	Marg't Lockwood-Rex Harrison...	Oct. 18,'40†		
Tin Pan Alley.....	Alice Faye-Betty Grable-Jack Oakie-John Payne.....	Dec. 13,'40†		
Street of Memories (G) 102...	Lynne Roberts-Guy Kibbee.....	Nov. 15,'40†	70.	June 29,'40
Western Union*		Jan. 21,'41†		
Yesterday's Heroes 116.....	Robert Sterling-Jean Rogers.....	Sept. 20,40†	65.	
Youth Will Be Served.....	J. Withers-J. Darwell-R. Conway			

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G).....	V. Mature-L. Platt-L. Carrillo..	Aug. 9,'40†	*85.	Aug. 3,'40
Foreign Correspondent (G)....	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley .	Aug. 16,'40†	*118.	Aug. 31,'40
House Across the Bay (G)....	Joan Bennett - Geo. Raft - Lloyd Nolan-Gladys George	Mar. 1,'40	88.	Mar. 2,'40
(Exploitation: Mar. 30,'40, p. 87.)				
Kit Carson (G).....	Jon Hall-Lynn Bari.....	Aug. 30,'40	97.	Aug. 31,'40
My Son, My Son (A).....	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day...	Mar. 22,'40	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
One Million B.C. (G).....	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature..	Apr. 5,'40	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40 p. 46; Aug. 3,'40, p. 59.)				
Our Town (A).....	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Over the Moon (A).....	Merle Oberon-Rex Harrison.....	Mar. 29,'40	78.	Dec. 30,'39
Pastor Hall (A).....	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt.....	Sept. 13,'40†	*90.	Aug. 3,'40
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders..	Apr. 12,'40	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)				
Saps at Sea (G)	Laurel and Hardy.....	May 3,'40	57.	May 4,'40
South of Pago Pago (G).....	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna....	July 19,'40†	*98.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A).....	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84.)				

Coming Attractions

Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee.....			
Great Dictator, The.....	Charles Chaplin-Paulette Goddard - Jack Oakie.....			
Long Voyage Home.....	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald.....			
Major Barbara	Wendy Hiller-Robt. Morley.....			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly.....			
Son of Monte Cristo.....	Louis Hayward - Joan Bennett - George Sanders	Oct. 25,'40†		
Thief of Bagdad.....	Sabu-J. Duprez-C. Veidt.....	Sept. 27,'40†		
(Exploitation: Sept. 7,'40, p. 56.)				
Westerner, The.....	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan..	Sept. 20,'40†		
(See "In the Cutting Room," Feb. 10,'40.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G).....	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves..	Sept. 6,'40	*80.	Sept. 7,'40
Alias the Deacon (G) 4015...	B. Bruns-M. Auer-D. O'Keefe...	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063.....	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057.....	Richard Arlen-Andy Devine...	July 19,'40	60.	July 27,'40
Black Friday (G) 4018.....	Boris Karloff-Bela Lugosi.....	Apr. 12,'40	70.	Mar. 9,'40
(Exploitation: Mar 9,'40, p. 77.)				
Boys from Syracuse (A).....	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane.....	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47.)				
Double Alibi (G) 4034.....	Wayne Morris-Margaret Lindsay..	Mar. 1,'40	60.	Mar. 23,'40
Enemy Agent (G) 4033.....	Richard Cromwell-Helen Vinson..	Apr. 19,'40	61.	Apr. 13,'40
Fugitive, The (A) 5046..... (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040.....	Heather Angel-John King.....	Apr. 5,'40	59.	
Hired Wife (G).....	R. Russell-B. Aherne-V. Bruce..	Sept. 7,'40†	96.	Sept. 7,'40
Hot Steel (G) 4056.....	Richard Arlen-Andy Devine.....	May 24,'40	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran..	Apr. 12,'40	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037...	Johnny Downs - Peggy Moran - Broderick Crawford.....	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005..	Bing Crosby-Gloria Jean.....	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
It's a Date (G) 4001.....	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029....	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
Leather Pushers (G).....	Richard Arlen-Andy Devine.....	Sept. 13,'40†	*64.	Sept. 7,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods...	June 7,'40	59.	June 8,'40
Ma! He's Making Eyes at Me (G) 4022.....	Tom Brown-Constance Moore....	Mar. 15,'40	61.	Apr. 6,'40
Private Affairs (G) 4007.....	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings..	July 5,'40	74.	June 29,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40	56.	May 25,'40
Sandy Is a Lady (G) 4008....	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy.....	June 14,'40	63.	May 25,'40
Ski Patrol (G) 4031.....	Luli Deste-Philip Dorn.....	May 10,'40	64.	May 11,'40
Son of Roaring Dan (G) 4064.	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039...	C. Bickford-J. Craig-L. Deste...	Aug. 2,'40	*60.	Aug. 10,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy..	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. 7,'40, p. 57.)				
You're Not So Tough (G) 4023.	"Dead End Kids"-Nan Grey.....	July 26,'40	71.	June 1,'40
Zanzibar (G) 4025.....	Lola Lane-James Craig.....	Mar. 8,'40	69.	Mar. 30,'40

Coming Attractions

Back Street	Joan Fontaine	Nov. 29,'40†		
Bank Dick, The.....	W. C. Fields	Dec. 27,'40†		
Boss of Bullion City.....	Johnny Mack Brown - Fuzzy Knight			
Bury Me Not on the Lone Prairie*	Johnny Mack Brown - Fuzzy Knight			
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings.....	Nov. 15,'40†		
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel..	Oct. 4,'40†		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
Flying News	Richard Arlen-Andy Devine			
Give Us Wings	"Dead End Kids"-W. Ford			
I'm Nobody's Sweetheart Now (G)	J. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	*61	Aug. 10,'40
Invisible Woman, The		Dec. 13,'40†		
Island of Black Gold	Richard Arlen-Andy Devine	Nov. 1,'40†		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Neil O'Day			
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 25,'40†		
Margie	N. Grey-T. Brown-M. Auer	Dec. 6,'40†		
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†		
Mummy's Hand, The (G)	Dick Foran-Peggy Moran	Sept. 20,'40†	*67	Aug. 31,'40
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
Ragtime Cowboy Joe	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	*61	Aug. 10,'40
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40†		
Streets of Cairo	S. Gurie-B. O'Neil-R. Byrd	Dec. 20,'40†		
Tropical Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 11,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143	June 22,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Angel from Texas, An (G) 468	Eddie Albert-Rosemary Lane-Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40	69	May 18,'40
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40	103	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74	May 11,'40
Fugitive From Justice (G) 473	Roger Pryor-Lucille Fairbanks	June 15,'40	53	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55	July 13,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95	July 13,'40
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40	100	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40	99	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Calling All Husbands	Ernest Truex-Lucille Fairbanks	Sept. 7,'40†		
Flowing Gold (G)	Pat O'Brien - John Garfield - Frances Farmer-Dennis Morgan	Aug. 24,'40	82	Aug. 31,'40
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40	97	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40	58	Apr. 27,'40
Money and the Woman (G)	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65	Aug. 17,'40
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85	June 29,'40
No Time for Comedy (A)	James Stewart-Rosalind Russell	Sept. 14,'40†	93	Sept. 7,'40
River's End (G)	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	*70	Aug. 24,'40
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40	101	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126	July 27,'40
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
City for Conquest (G)	James Cagney-Ann Sheridan	Sept. 21,'40†	*103	Sept. 14,'40
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Sept. 28,'40†		
Father Knows Best	Grant Mitchell-Nana Bryant			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page	Oct. 5,'40†		
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains			
Letter, The	Bette Davis-Herbert Marshall			
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale			
South of Suez*	Geo. Brent-Geraldine Fitzgerald-Benda Marshall			
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69	Apr. 20,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60	Apr. 27,'40

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International		*60	Mar. 23,'40
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75	Mar. 2,'40
While Thousands Cheer*	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90	May 25,'40
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98	Mar. 2,'40
Black Eyes	Otto Gruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82	Sept. 7,'40
Curse of the Swastika, The	Documentary	Pathe		46	Apr. 27,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76	Mar. 2,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64	May 11,'40
For Freedom (G)	Will Fyffe	General		85	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American		89	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95	June 8,'40
Hell's Cargo 3	Robert Newton	Film Alliance	Aug. 3,'40	73	
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95	Aug. 24,'40
Mayor's Dilemma, The (A) (Reviewed under the title, "Les Otages.")	Charpin	Film Alliance	Apr. 22,'40	90	Apr. 22,'39
Mein Kampf (A)	Documentary	Asso. British		75	May 25,'40
Monkey Into Man (A)		World	May 1,'40	65	Mar. 30,'40
Murder in the Night (A) 2 (Reviewed under the title, "Murder in Soho.")	Jack La Rue	Film Alliance	July 20,'40	57	Mar. 4,'39
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91	June 1,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes	Film Alliance	July 6,'40	62	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40..2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40.16....
From Nurse to Worse (8-31-40) 1756 (3 Stooges)	Aug.	23,'40†17....
Fireman Save My Choo Choo (7-9-40) 1483 Andy Clyde	Aug.	9,'40†18....
His Bridal Fright 1437 Charley Chase	July	12,'40..2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40.16....
Money Squawks 1432 Andy Clyde	Apr.	5,'40..2 rls.
Pardon My Berth Marks (3-16-40) 1431 Buster Keaton	Mar.	22,'40.16....
Pleased to Mitt You 2421	Sept.	6,'40†18....
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40.18½..
Spook Speaks, The 2422 Buster Keaton	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40.17....
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar.	15,'40.11....
Hobby Lobby 2971	Aug.	30,'40†.1 rl..
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Odd Vocations 1975	May	24,'40..1 rl..
Squadron 992 1976	Aug.	16,'40..1 rl..
COLOR RHAPSODIES		
Blackboard Revue 1508	Mar.	15,'40..7....
Egg Hunt, The (6-22-40) 1510	May	31,'40..7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40..7½..
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA TOURS		
Historic Virginia 2551	Aug.	16,'40†11....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Pleasure Bound in Canada 1557	May	3,'40..1 rl..
Savoy in the Alps 2552	Sept.	13,'40†.1 rl..
COMMUNITY SING (Series 4)		
No. 6 1656 (Medley of Hits-D. Baker)	May	28,'40..1 rl..
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40..1 rl..
No. 8 1658 (Jolly Tunes-D. Baker)	Sept.	2,'40..1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb 2751	Sept.	13,'40†10....
Pooch Parade 1755	July	19,'40..1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40..6....
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40..1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams 2701	Aug.	30,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar.	29,'40.10....
No. 7 1857 (Wardrobe Designers)	May	3,'40.10....
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851	Sept.	6,'40†.1 rl..
No. 2 2852	Oct.	18,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Master of Cue with Willie Hoppe 2801	Sept.	20,'40†.1 rl..
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
Sport of Kings (6-15-40) 1807	May	24,'40.10....
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40.10....
WASHINGTON PARADE		
2nd Series		
No. 4 (6-15-40) 1904 (Social Security)	Apr.	26,'40.10....
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	4,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird W-92	Sept.	7,'40..8....
Rainy Day, A W-86	Apr.	20,'40..7....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Swing Social (6-1-40) W-87	May	18,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40.22....
No. 30—Buyer Beware P-5	Aug.	17,'40.21....
No. 31—Soak the Old P-6	Aug.	24,'40.20....
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar.	16,'40..8....
Capital City, Washington, D. C., The T-211	Aug.	31,'40†.9....
Modern New Orleans (6-15-40) T-61	May	11,'40..8....
Sitka and Junea (4-27-40) T-60	Apr.	13,'40..9....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Servant of Mankind (6-8-40) M-79	May	11,'40..9....
OUR GANG		
All About Hash (6-1-40) C-136	Mar.	30,'40.11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Good Bad Boys (9-7-40) C-291	Aug.	31,'40†11....
New Pupil, The (4-27-40) C-137	Apr.	27,'40.11....
PASSING PARADE (Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar.	30,'40.10....
No. 13—The Hidden Master (4-27-40) K-123	Apr.	20,'40.11....
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose K-126	Sept.	7,'40.11....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Domineering Male, The (4-6-40) S-107	Mar.	30,'40.10....
Please Answer S-112 (Sepia)	Aug.	24,'40..9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40..7....
Kick in Time, A (5-18-40) CS-4	May	17,'40..7....
Snubbed by a Snob (8-24-40) C9-5	Aug.	23,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	July	28,'40..7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40..1 rl..
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40.10....
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40.10....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40.11....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40.10....
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		.....7....
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40..7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Me Feelin's Is Hurt (5-11-40) E9-5	Apr.	12,'40..7....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
Putin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40.10....
No. 6—(7-20-40) J9-6	June	28,'40.11....
GRANTLAND RICE SPORTLIGHTS		
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40.10....
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40.10....
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Granite Hotel (5-18-40) B9-3	Apr.	26,'40..7....
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40..7....
Way Back When a Night Club Ws a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Wedding Belts B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS (New Series) (Color)		
No. 4—(5-18-40) L9-4	Mar.	29,'40.10....
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40.17....
'Taint Legal, 03,405	May	25,'40.16....
INFORMATION PLEASE		
No. 8—(4-13-40) 04,208	Mar.	22,'40.10....
No. 9—(4-27-40) 04,209	Apr.	19,'40.11....
No. 10—(6-15-40) 04,210	May	17,'40.11....
No. 11—(6-22-40) 04,211	June	14,'40.10....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
MARCH OF TIME 1939-40		
No. 8—Canada at War (3-9-40) 03,108	Mar.	15,'40.18....
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40.19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40.19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
Twincuplets 03,204	Apr.	12,'40.20....
RAY WHITLEY COMEDIES		
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
Molly Cures a Cowboy 03,503	Mar.	22,'40.19....
REELISMS		
Air Army (4-27-40) 04,609	Apr.	26,'40..9....
Hats 04,613	Aug.	16,'40..9....
Navajo Land (2-30-40) 04,607	Mar.	1,'40.10....
Siege (3-2-40) 04,608	Mar.	29,'40.10....
Stray Lamb (6-22-40) 04,610	May	24,'40..8....
Streamlined (8-10-40) 04,611	June	21,'40..9....
Week-End 04,612	July	19,'40..9....

THE RELEASE CHART

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Arrow Points 04,312	July	5,'40..8
Court Favorites (5-4-40) 04,309	Apr.	12,'40..9
Fly Casting (4-13-40) 04,308	Mar.	15,40..9
Hurdle Hoppers (6-15-40) 04,311	June	7,'40..9
Silent Wings (6-22-40) 04,310	May	10,'40..9
Trouble Shooters 04,313	Aug.	2,'40..9

SPECIAL

Jenkins vs. Armstrong Fight (7-27-40) 065	July	18,'40.18

WALT DISNEY CARTOONS

Bone Trouble 04,107	June	28,'40..9
Billposters, The (5-25-40) 04,105	May	17,'40..8
Donald's Dog Laundry (5-25-40) 04,103	Apr.	5,'40..8
Donald's Vacation (8-10-40) 04,109	Aug.	9,'40..8
Fire Chief 04,114	Nov.	22,'40..1 rl.
Gone With the Whirlwind 04,113	Nov.	1,'40..1 rl.
Mr. Duck Steps Out (5-25-40) 04,106	June	7,'40..8
Mr. Mouse Takes a Trip 04,112	Oct.	11,'40..1 rl.
Officer Duck (6-1-40) 04,101	Sept.	22,'40..8
Pluto's Dream House 04,110	Aug.	30,'40..8
Put Put Trouble 04,108	July	19,'40..7
Riveter, The 04,102	Mar.	15,'40..7
Tugboat Mickey (5-25-40) 04,104	Apr.	26,'40..7
Window Cleaners 04,111	Sept.	20,'40..1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Midgets Auto Racers 1201	Sept.	27,'40†.1 rl.
Sanctuary of Seals (6-1-40)	Oct.	7,'40..9

FASHIONS (Color)

Fashion Forecast, No. 7 0603	Mar.	29,'40..1 rl.
Fashion Forecast, No. 8 0604	July	19,'40..1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Climbing the Spirit's Home (4-6-40) 0107	May	10,'40.10
Eskimo Trails (8-10-40) 1101	Aug.	2,'40†.9
Isle of Mystery 1103	Oct.	25,'40†.1 rl.

LEW LEHR

Cherrio My Dears! 0404	July	5,'40..1 rl.
Grunters and Groaners (8-17-40) 1401	Aug.	30,'40†.8
Labor Savers (3-30-40) 0403	Apr.	12,'40..9

MAGIC CARPET SERIES (Lowell Thomas)

Flying Stewardess 0106	Mar.	15,'40.10
Isles of the East (6-15-40) 1018	May	24,'40..9
Land of Flowers (8-17-40) 1102	Sept.	13,'40†.9

TERRY-TOONS

All's Well That Ends Well (3-30-40) 0510	Mar.	8,'40..7
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug.	11,'40†.7
Catnip Capers (6-1-40) 0559 (color	May	31,'40..7
Club Life in the Stone Age 1501	Aug.	23,'40†.1 rl.
Happy Haunting Grounds 1503	Oct.	18,'40†.1 rl.
How Wet Was My Ocean 1553 (color)	Oct.	4,'40†.1 rl.
It Must Be Love 0511	Apr.	5,'40..1 rl.
Just a Little Bull 0558	Apr.	19,'40..1 rl.
Landing the Pilgrims 1554 (color)	Nov.	1,'40..1 rl.
Love in a Cottage 0517	July	28,'40..1 rl.
Lucky Duck, The 1552 (color)	Sept.	6,'40†.1 rl.
Much Ado About Nothing (3-30-40) 0557 (color)	Mar.	22,'40..7
Professor Offkeyski (6-1-40) 0514	June	14,'40..7
Rover's Rescue 0515	June	28,'40..1 rl.
Rupert the Runt 0516	July	12,'40..1 rl.
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40..7
Touchdown Demons 1502	Sept.	20,'40†.1 rl.
Wat's All th' Shootin' Fer 0512	May	3,'40..7

ED THORGERSEN (Sports)

Action on Ice 0306	June	21,'40..1 rl.
Over the Seven Seas (6-8-40) 0305	Apr.	26,'40..9
Vacation Time (8-10-40) 1301 (color)	Aug.	16,'40†.8

UNIVERSAL

COLOR CARTUNE CLASSICS (Re-issue)

Title	Rel. Date	Min.
Candyland 5264	July	29,'40†.8
Fox and the Rabbit 5265	Aug.	12,'40†.8
Jolly Little Elves 5261	June	3,'40†.8¼
Springtime Serenade 5263	July	10,'40†.7½
Three Lazy Mice 5262	June	24,'40†.1 rl.
Toyland Premier 5266	Aug.	19,'40†.9

GOING PLACES WITH GRAHAM McNAMEE

No. 75—(4-27-40) 4360	Apr.	29,'40.10
No. 76—(5-11-40) 4361	May	13,'40..9
No. 77—(6-22-40) 4362	May	27,'40.10
No. 78—(6-29-40) 4363	June	17,'40..9
No. 79—(8-3-40) 4364	July	15,'40..9
No. 80—(8-10-40) 4365	Aug.	12,'40..9½
No. 81—5351	Sept.	23,'40†.9

LANTZ COLORED CARTUNES

Andy Panda's Crazy House 5241	Sept.	23,'40†.1 rl.
100 Pigmies and Andy Panda (5-11-40) 4268	Apr.	22,'40..7

SPECIAL

Swing with Bing (4-6-40) 5110	Sept.	4,'40†19

STRANGER THAN FICTION SERIES

No. 75—Novelty (4-20-40) 4380	Apr.	15,'40..9½
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½
No. 77—Novelty (6-22-40) 4382	May	20,'40..9
No. 78—Novelty (6-29-40) 4383	June	10,'40..9
No. 79—Novelty (7-27-40) 4384	July	8,'40..9½
No. 80—Novelty (8-10-40) 4385	Aug.	5,'40..9½
No. 81—Novelty 5371	Sept.	16,'40†.9

TWO-REEL MUSICALS

Class in Swing 5221	Sept.	25,'40†.2 rls.
Folies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40.17
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July	17,'40.17
I Dream of Jeannie with the Light Brown Hair	Aug.	28,'40.17
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June	19,'40.18
Swingin' in the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May	15,'40.19
Varsity Vanities (8-10-40) 4232	Aug.	7,'40.17½

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Singing Dude 5005 Dennis Morgan (color)	Apr.	6,'40.18
Double or Nothing (3-2-40) 5107 Lee Dixon	Apr.	20,'40.20
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May	4,'40..2 rls
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (color)	June	1,'40.19
Spills for Thrills (7-20-40) 5109 Geo. Reeves (color)	June	15,'40.19
Pony Express Days (7-6-40) 5007	July	13,'40.19
Young America Flies (8-30-40) 5110	July	13,'40.22

COLOR PARADE

Gun Dog's Life (5-18-40) 5407	May	11,'40..1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40.10
The Valley (7-13-40) 5409	July	20,'40.10
Famous Movie Dogs (7-27-40)	Aug.	17,'40†19

ELSA MAXWELL'S BLUE RIBBON COMEDIES

Riding Into Society (8-31-40) 6101	Sept.	7,'40†.2 rls.

HOLLYWOOD NOVELTIES

Football Highlights (8-31-40) 6301	Sept.	28,'40†10
Shark Hunting (8-3-40) 6302	Nov.	9,'40†10

LOONEY TUNES

No. 84—Slap Happy Pappy 5611	Apr.	13,'40..1 rl.
No. 85—Porky's Poor Fish 5612	Apr.	27,'40..1 rl.
No. 86—You Ought to Be In Pictures (5-18-40) 5613	Apr.	27,'40..7
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40..7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40..7
No. 89—Patient Porky (8-3-40) 6501	Sept.	14,'40†10

MELODY MASTERS

Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40.10
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40.10
Woody Herman and His Orchestra 5510	July	27,'40..1 rl.
Matty Malneck & Band (8-3-40) 6501	Sept.	14,'40†10

MERRIE MELODIES (Color)

No. 106—The Bear's Tale 5316	Apr.	13,'40..1 rl.
No. 107—Hardship of Miles Standish 5317	Apr.	13,'40..1 rl.
No. 108—Sniffles Takes a Trip 5318	May	11,'40..1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40..7
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June	8,'40..7
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40..7
No. 113—The Egg Collector 5323	July	20,'40..7
No. 114—A Wild Hare 5324	July	27,'40..7
No. 115—Ghost Wanted 5325	Aug.	10,'40..7
No. 116—Ceiling Hero 5326	Aug.	24,'40..7
No. 117—Malibu Beach Party (9-7-40)	Sept.	14,'40†.7

SPECIAL

Cavalcade of Academy Awards (4-27-40)	May	4,'40.31

SPORTS PARADE

Dogs You Seldom See (8-31-40) 6402	Nov.	2,'40†10
Flying Fishing 6401	Sept.	21,'40†.1 rl.

TECHNICOLOR PRODUCTIONS

Service with the Colors (9-7-40) R. Armstrong-Wm. Lundigan	Aug.	31,'40.20

VITAPHONE VARIETIES

Radio and Relatives 5705	May	18,'40.10
All Girl Revue 5706	June	27,'40..1 rl.
History Repeats Itself (10-14'39)		10

OTHER PRODUCTS

ACE

Zooland Shoulders Arms (6-29-40)		38

ANGLO-AMERICAN

Bringing It Home (6-29-40)		20

ASTOR

Pardon My Pups Shirley Temple reissue	Sept.	1,'40..2 rls.

EALING-METRO

"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10

GPO-ABFD

Men of the Lightship (8-31-40)		25

GPO-COLUMBIA

Squadron 992 (4-27-40)		24

GUARANTEED

Aida (5-11-40)		9

MERTON PARK STUDIO

Behind the Guns (8-3-40)		21

MINISTRY OF INFORMATION

Britain at Bay (8-24-40)		7

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes)	July	19,'40..2 rls. (1st episode 32 min.)
Green Archer, The 1120 (15 episodes)	Oct.	25,'40
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40.19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry	June	15,'40..2 rls. (1st episode 20 min.)
King of the Royal Mounted (817-40) 081 Allan Lane-Lita Conway	Sept.	20,'40†.2 rls. (each) (1st episode 30 min.)

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Grabbe (15 episodes)	Apr.	9,'40.21 (each)
Green Hornet Strikes Again, The Warren Hull-Anna Nagel	Dec.	24,'40
Junior G-Men (8-3-40) "Dead End Kids"	Oct.	1,'40..2 rls. (each)
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13-episodes)	July	2,'40.21 (each)

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VOL. 140, NO. 12 In Two Sections — Section One SEPTEMBER 21, 1940

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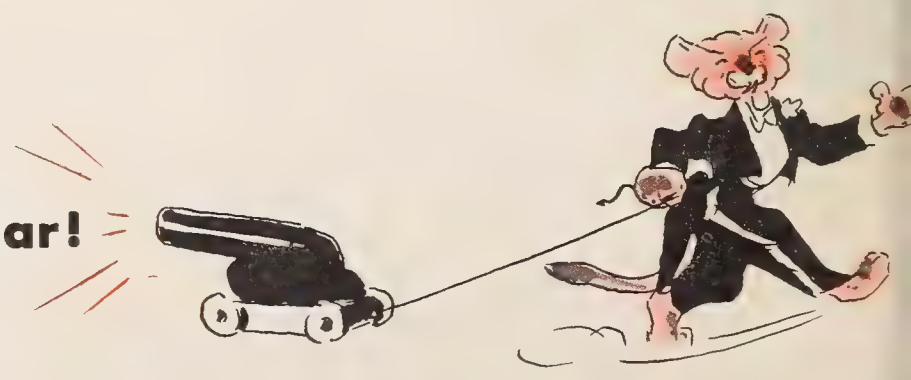
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20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140. No. 12 — September 21, 1940

ADMISSIONS

ONCE again, in new guise, all of the issues between production-distribution and exhibition have rekindled in controversy over pressures on admission price control.

This admissions controversy has flamed up—with all of its price-fixing implications—curiously enough just as the trade practice document, known as the "consent decree," was alleged to be about the end of the Government's anti-trust suit that was to settle everything.

The question of admission prices, their "juggling" and inferential control by production-distribution dictation, puts up emphatically questions of exhibition policy, which in some well grounded opinions can be solved and decided only by exhibitors—with decisions as various as are their local conditions.

That means once again that there is another "remote control" movement.

Also, within the larger question of controls, is the problem of exhibition with its public. One position is that the motion picture is a habit, dependent on the consistent, repeated, patronage of its followers. It is contended that these customers, a majority of them being wage earners, want to know what they are going to spend when they set out for the movies. The other position is that every film show is another and new entertainment enterprise, a new proposition to the public and that there will be acceptance of a variable price based on the entertainment value of the picture—the acceptance being on the assumption that picture goers are all, or mainly, shoppers.

THESE issues and the current debate are, obviously enough, a primary consequence of the breaking of scales upward for "Gone with the Wind" and secondarily a re-excitement of the issues by the advocacy, if not enforcement, of advanced scales for "Boomtown," merchandised under the same auspices.

There is, it must be observed, considerable difference between the products concerned. "Gone with the Wind" was extraordinary in every aspect, including an exceptionally long period of special promotion of book and picture, resulting in a very special position in the public mind. "Boomtown," on the other hand, excellent picture as it is, is rather in the category of the star-flooded, double-portions-of-talent items like "Grand Hotel" and "Dinner at Eight."

Neither of these current pictures can be expected to represent a norm on which a national policy of exhibition admissions is to be erected. That can be considered made apparent enough, just incidentally, by the fact that "Boomtown" is the top of a double bill in Loew's State in Providence, Rhode Island, and is playing single bills in many independent houses. Meanwhile Wednesday it was said M-G-M had decided on a single bill policy for "Boomtown" in metropolitan New York.

There is considerable evidence, and always has been, that the best authority on how to run a theatre in any given situation, and that includes admission prices, is the local exhibitor—the retailer who deals with the customers the year around, and ever under an implied quota that he must on his own account continuously do the best job he can for his box office, in which the rest of the industry shares.

NOW that we are going into the big army business, with posts all about the country, filled with young men who will be taking their civilian entertainment habits with them, there may well be an eye to keeping them for customers through the training period, too.

Being a bit mindful of how certain external interests, quite as full of enterprise as social purpose, tried in amateur fashion to tend to the matter in the days of the World War I, it will be appropriate to let this job of showmanship be handled by showmen this time.

It is likely that amply able authorities on the show business and how to do it will be found available, and cooperative, in every training area.

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ABOUT "MR."

A LETTER to *PM*, New York's eccentric daily, which will print most anything, complains about the title "Mister". The complainant seems to feel that there is class distinction in it, and that it is in consequence pretty bad.

There really is a sort of distinction involved. In the United States it has about the equivalent meaning that Citizen acquired in the French revolution, and signifies a little less, classwise, than "The Hon." does in British practice, class conscious democracy.

It is the practice of the best journalism, in the United States, to give the recipient of attention his full name—John Smith—the first time his name appears, and thereafter to refer to him as Mr. Smith, unless he be a very Capone, en route to iron gates.

You are "Mr." in the *Herald*.

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PHOTOPLAY MERGES

AT year's end Photoplay Magazine, long ago in its youth, and under the administration of the late Mr. James R. Quirk, dominant among the fan publications of the screen, is to go into merger with Movie Mirror, at ten cents the copy. Photoplay has for some years been a Macfadden publication, like the Mirror. The merged magazine will, says the announcement, "retain the Movie Mirror popular tempo." Contemporaries of Photoplay's prideful years of its beginning and its long career of capable attention to the better product in behalf of the upper ranges of the screen audience will be regretting its passing.

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SEVEN years ago Wednesday Sime Silverman was laid away in the peace of Cypress Hills, and this week again by their annual custom the faithful of his Variety office and familiars of the Broadway he lived and loved went out to honor his memory and keep it green. He was, and is, one not to be forgotten.

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IN behalf of a busy desk, may we convey here the observation of our Mr. James Cunningham, news editor, that far too many of the cocktail parties and previews of New York occur on Wednesday, the Herald's press day.

—Terry Ramsaye

This Week in the News

Those Statistics

MGM, through Art Schmidt writing from "the press agent's corner" of the advertising and publicity department, in New York, chides movie editors and columnists who have taken Dr. George Gallup's statement that 32,000,000 potential customers go to the theatre infrequently as a sign that the industry is decaying.

The position taken by MGM was that the original industry figures for attendance were probably too high: "Where did they get that much-quoted basic figure of 85,000,000 movie fans? Who ever said the movies have 85,000,000 average weekly attendance? The answer is an assignment for Philo Vance, not a research job," Metro claims. "It is impossible to arrive at a figure of movie fans, from available information. Neither has it been possible to gauge weekly attendance with any accuracy. Theatre attendance may vary more than 300 per cent from week to week with different attractions." MGM concluded that the industry was not as "sick" as poll figures might suggest, for "this business, with nothing but shadows to sell, shouldered its way through the depression in much better style than steel, or railroads, or many others of the more solid industries."

AMPA Honors Quigley

THE first meeting of the Associated Motion Picture Advertisers, in New York, for the 1940-41 season will honor Martin Quigley on his 25th anniversary as publisher of Motion Picture Herald, Leon J. Bamberger, AMPA president, has announced. The luncheon session will be held Wednesday, October 2nd at the Hotel Edison in New York.

Double Defense

Y. FRANK FREEMAN, vice-president in charge of Paramount studio operations, stressed the importance of the trend away from double bills at the meeting last week of Paramount executives and Western district managers in Kansas City, and in the course of the discussion national defense, probably for the first time, was given as a reason for eliminating double bills. It was suggested that a patriotic contribution would be made, if double features were dropped, since cutting the average double bill show from three and a half hours to two and a half hours for a single "would release a tremendous amount of collective time for work on activities vital to defense."

The story of the industry's preparations to serve the Government in the cause of preparedness appears on page 13.

Consent No Settlement, Says Jackson; Exhibitors Take Decree Fight to Court

Pressures, threats and opinions converged from several directions this week on the proposed consent decree settlement of the Government's New York trust suit, on the eve of the completion of a final document in time for court approval on the October 7th deadline. The decree is understood to have been placed in the hands of Attorney General Robert H. Jackson in Washington Tuesday.

Earlier, Mr. Jackson had made it clear that the acceptance of a consent decree by the court would not finally end the case. All it would do, he explained, would be to suspend it during a three-year trial period, that the results would be closely watched and if the interests of exhibitors were found to be insufficiently protected further action would be taken.

The Attorney General's participation in the settlement will be confined to his passing on the decree as finally promulgated, the matter continuing up to then in the hands of Thurman H. Arnold, assistant attorney general.

As of midweek, a subcommittee of defense and Government counsel in New York was giving the document the legal phraseology it requires for court presentation. The negotiation state had been passed, and, despite the countrywide protests of exhibitors against the blocks-of-five and advance trade showing sections, there are no important changes expected between now and delivery of the decree to Federal Judge Henry W. Goddard, in New York, in two weeks.

Before deciding on acceptance of the decree or a rejection which would return the case to trial, Judge Goddard may hear parties not directly involved, such as complaining exhibitors.

In this connection, organized exhibitor opposition to the blocks-of-five clause, confined heretofore to resolutions, statements and appeals to Thurman Arnold, crystallized along more tangible channels on Tuesday when independents of Ohio petitioned Judge Goddard not to approve the decree while it contains the five-block sale provision, because "it will cause inestimable chaos and will multiply manyfold the disadvantages under which independent owners are now compelled to operate their theatres, will increase rentals and prevent the elimination of undesirable pictures". Complaining exhibitors generally want retention of the present bulk sale, with a 20 per cent cancellation privilege.

Organizations this week filing protests against the section included Northwest Allied, United Theatre Owners of Illinois and the Associated Theatre Owners of Indiana, adding to the score already on record. The New York ITOA reports a 100 per cent vote against the section from exhibitors, in its national poll.

Broadway heard Tuesday that Government agents were making informal investigation of the possibility of exhibitor opposition being fomented by the consent decree holdouts, Columbia, United Artists, and Universal.

Arbitration in Canada

AFTER virtually a year of negotiation, the Canadian film industry is creating an organization to discuss and settle clearance schedules and disputes. The organization will be called the National Clearance Board, and will have six members: three representing circuits, and three the independent theatre owners.

When the Board starts functioning, regional boards for the six trade zones of the Dominion will be appointed. The Board will probably be based in Toronto. Representatives of the independent theatre owners will probably be chosen from Western Canada, from the territory East of Montreal, and from the Province of Ontario.

A previous plan for a clearance board, now dropped, had called for two representatives of the distributors.

The present setup was adopted following conferences between N. L. Nathanson, president of Famous Players Canadian Corporation; Harry Alexander, president of the Independent Theatres Association of Ontario; and N. A. Taylor, ITA vice-president.

RKO in Spain

RKO RADIO Pictures has entered into arrangements for the production of a series of pictures in Spain, according to information from Reginald Armour, RKO European manager who has just returned to his Lisbon, Portugal, office from a visit to Madrid. The first subject, for the production of which Spanish authorities are lending cooperation, is titled "El Crucero Baleares."

Mr. Armour reports a substantial betterment in conditions in Spain since his previous visit 10 months ago.

"The progress being made in general conditions in Spain is very encouraging, especially when it is realized that nearly all of the country's heavy industries, factories, power plants, communication systems were seriously damaged or destroyed during the civil war.

"There has been very little material available with which to repair the thousands of buildings which were destroyed. However, rebuilding is making substantial progress. Several of the important theatres in Madrid are in process of being re-decorated and re-seated and some of them are having new fronts constructed. All of this is heroic when you take into consideration the scarcity of materials of all kinds."

From his Lisbon headquarters, Mr. Armour says, he has been able recently to maintain contact, directly or indirectly, with all branch offices in Europe and the Near East with the exception of Poland.

Plays for Films

MARKING the first time that representatives of the three interests have conferred jointly, officers of the Dramatists' Guild, the League of New York Theatres, and representatives of Warners, MGM, and Paramount were to meet in New York Thursday to revive the plan to permit film companies to buy picture rights to a play before the play is produced.

The majors seek three changes: a limitation on the price of picture rights for a play; securing of such rights under option instead of sale; a better formula for closing a play, if it loses money.

Censor Reversal

STATE censors in Pennsylvania Wednesday ordered suppression of the March of Time's "The Ramparts We Watch," although they had previously approved it. The film opened Wednesday morning at the Senate theatre, Harrisburg, and Park theatre, Reading, both owned by Jay Emanuel of Philadelphia.

At noon, Mrs. Edna Carroll, chairman of the state censor board, offices of which are in the Philadelphia building housing Mr. Emanuel's offices, ordered him to cease showing the picture by one o'clock that afternoon, or have it confiscated.

Mrs. Carroll and her board had approved the film on August 9th but in her statement Wednesday she said that since she had reviewed the picture, a new reel had been inserted, scenes, much publicized by March of Time, from the German propaganda film, "Baptism of Fire."

The board action was called "the most outrageous action in the history of censorship," by Mr. Emanuel after he had ordered the film to continue to be shown, the projection booths locked and watched at both theatres, and after he had engaged lawyers in Harrisburg.

JUGGLING of admissions for special pictures attacked by circuits, joining independents in protesting policy Page 12

WAR and defense cooperation plans launched by distributors and exhibitors Page 13

PREMIERE plans bring new announcements of plans for advanced price showings Page 14

CHICAGO censor ban on "Pastor Hall" revoked by Mayor Kelly Page 16

"POT O' GOLD" stewing again as new radio season is launched Page 17

AFL LABEL on all pictures goal of new Hollywood labor drive Page 23

JUKE BOX gross estimated at $65,000,000 yearly from 300,000 machines Page 25

COMPLAINTS on hours, wages, conditions registered by actors in Rosten survey Page 36

THEATRE gross in Canada $34,010,115 in 1939 from 138,497,043 admissions Page 39

BRITISH committee attacks Government efforts at film propaganda as inefficient Page 41

DEPARTMENTS

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What the Picture Did for Me Page 43

Product Peace Deal

A SETTLEMENT of the three-year dispute between Famous Players Canadian Corporation and United Artists in Canada was reported near Wednesday. Famous Players theatres throughout Canada would again play United Artists films, on a split basis, according to the situation in each city.

In 1937 N. L. Nathanson, head of Famous Players which had the UA franchise in Canada, refused to renew it at UA's reported 40 percent terms.

The first sign that the situation was clearing came the other day when the first run Loew theatre in Montreal, one of the 600 houses in the Famous Players chain, booked UA's "Foreign Correspondent." It was reported that in Montreal Famous Players would probably play 15 out of the 25 releases scheduled by UA and the Orpheum, former franchise holder, would take the others.

The deal has not been signed yet but indications are that it will be in time for Famous Players to get first call on Charles Chaplin's "The Great Dictator."

One of the principal reasons for the agreement was said to be due to the fact that the Famous chain bought into the United Amusement and Confederation circuits, large neighborhood groups, and had also made pooling deals in other cities of the Dominion.

Jimmy's Jukes

JAMES ROOSEVELT, the President's son, had his first premiere as a "juke-box" producer on Friday, September 13th, when his first nine three-minute subjects made for the Mills Novelty Company nickel-in-the-slot machines were demonstrated at the Roosevelt Hotel in Hollywood to 1,000 potential franchise holders, including 100 motion picture theatre owners. (The story of the juke box industry today is on page 25.)

Spokesmen for Globe Productions, Mr. Roosevelt's company, and Mills Novelty Company said that exhibitors over a wide area were studying their Panoram Slot-Machine Movie Service with a view to buying franchises in their territories.

The Mills representation to potential franchise holders is that the first year's operation, on a basis of ten machines, would enable the operator to pay the entire franchise and machine cost, all film rentals, service man and manager salaries and still make about $4,000.

The owner of the location where the machine is placed will get 50 per cent or more of the receipts, it was said. Nickel-in-the-slot film machines made by the Mills company sell for $695. Mass production is scheduled to begin December 1st.

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THIS WEEK IN PICTURES

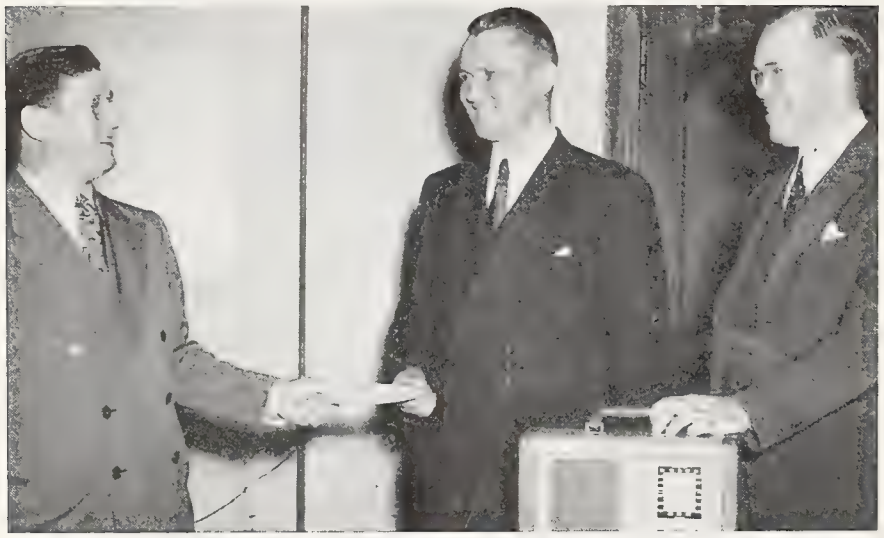


DISTRICT CONFERENCE, above. Neil F. Agnew, Paramount vice-president in charge of sales and Oscar Morgan, southern division manager, at the company's two day sales managers' meeting in Kansas City where plans for Cecil B. DeMille's "North West Mounted Police" were discussed.



By Harris & Ewing

POSTMASTER GENERAL Frank C. Walker receives his commission from President Roosevelt after taking the oath of office before Supreme Court Justice Stanley F. Reed, right, in the President's White House study.



OFF TO WAR. Among the first to go in training from the New York home offices are Captain Joseph L. Macsalka, center above, of Paramount and Lieutenant C. E. Bottomley and Captain R. S. Allen, left and right below, of RKO, all of the National Guard. Lieutenant Bottomley and Captain Allen are being bid farewell by comedian Hugh O'Connell. Captain Macsalka has just received a check from Arthur Israel, Jr., president of the Paramount Pep Club and a portable radio from John E. McDermott, head of the accounting department.

By Metropolitan







ORSON WELLES proves, RKO says, that it's not all a myth. Here he is in working clothes at the camera on the set of "Citizen Kane" in and for which he is star, director and producer, promised by RKO for this season.

BUSINESS is good in the Far East, at least in the Dutch East Indies and British Malaya, according to Fred Young, left, manager for Erpi in Singapore for the last three years, now in New York for conferences.

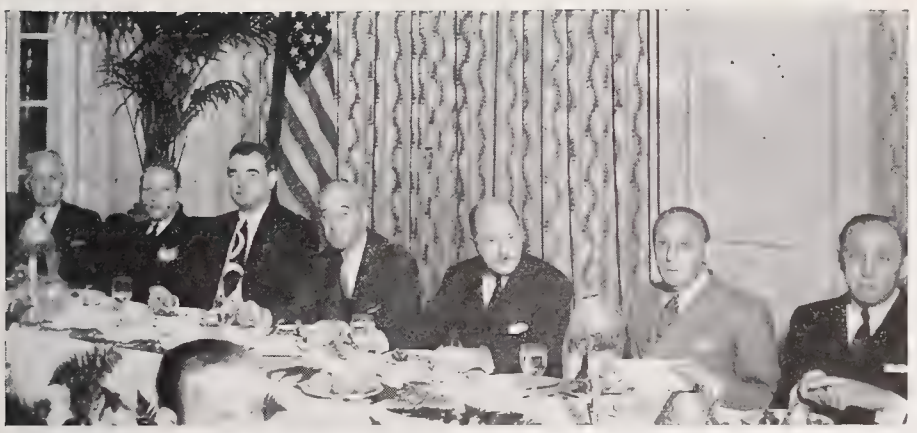
GOLF, DINNER AND SPEECHES, below and right. Gradwell Sears, Warner general sales manager is teeing off, or maybe just posing at the annual Warner home office and eastern golf tournament at Old Oaks Country Club, Purchase, N. Y.; Mort Blumenstock, director of advertising and publicity, is resting between courses at the banquet, and Major Albert Warner is speechmaking. Seated on this side of the Major are Clayton Bond and Nat Fellman, Warner Club president.

Photos by Cosmo-Sileo









AT A LUNCHEON in the Astor Hotel, New York, to introduce Henderson M. Richey to his colleague in his new post of director of exhibitor relations for MGM are: E. M. Saunders, Silas F. Seadler, Tom Connors, William F. Rodgers, Mr. Richey, J. Robert Rubin and Joseph R. Vogel. Mr. Rodgers presided at the luncheon and did the introducing.



By Staff Photographer

L. J. WILLIAMS, manager of the Newsreel Theatre of the Aaron Goldberg circuit in San Francisco, visits the Managers' Round Table.



By Staff Photographer

OSCAR BROTMAN, general manager of the Brotman circuit, Chicago, visits the RKO exhibitors' lounge.

By Staff Photographer





GEORGE P. AARONS, above, succeeds Postmaster General Frank C. Walker as general counsel of the MPTOA.

MELVIN HIRSH, left, former president of Syndicate Exchange and of Producers Distributing Corporation, has formed Crystal Pictures, Inc., to operate as a national distributing organization.



PERSONAL APPEARANCE. Lucille Ball and Maureen O'Hara, touring the mid-West with RKO's "Dance, Girl, Dance" meet Herman J. Bly, left, showman in Cincinnati for 37 years, and Andy Hettesheimer, exhibitor in the Cincinnati territory for 30 years.

CIRCUITS JOIN INDEPENDENTS IN FIRING ON 'JUGGLED' ADMISSIONS

Joseph Bernhard, of Warner Theatres, Calls Practice Injurious; National Allied Singles Out "Boom Town" for Attack

The comparatively new policy of certain distributors pushing exhibitor customers to increase admissions for certain pictures, is boiling a brand new stew, stirred again this week by National Allied and by circuit chiefs, led by Warners' Joseph Bernhard.

Independent owners call it "price juggling," describe it as injurious, in that it conveys the impression that pictures played at regular scales are inferior.

And in this some of the circuit affiliates of some distributors advocating the "juggling" are beginning to openly agree.

Joseph Bernhard, general manager of Warner Brothers Theatres, on Monday raised the question: "If you raise the price on big pictures, they (the public) ask why you don't lower the price on small pictures." Warners had tried the policy on its "All This and Heaven Too."

Urges General Increase

Speaking for Warners' 500-odd theatres, Mr. Bernhard advocated the gradual increase of box office scales generally wherever conditions permit. Operating chiefs of some of the other Big Five circuits are understood to feel favorable to this, Broadway hearing this week that some have under consideration a plan to try to effect cooperation with independents to encourage a "national offensive" for a general rise in ticket prices.

Certain circuit heads disclosed Wednesday that they were studying the matter of "juggling" admissions. John J. O'Connor, RKO theatres vice-president, reported mixed results at his circuit's theatres.

Behind all of the skyward inclinations for box office scales, of course, are distributors' lost rentals abroad and the fact that there can be no promise at this time of regaining what once represented from 15 to 25 cents of the average distribution dollar cashed in New York.

Rumblings of moves upward were heard when the Federal Defense Tax was first considered, months ago, and 95 per cent of theatres, in effect, did increase prices on July 1st.

Accepted by the public, for the most part, as a defense measure, the increase was paid with little protest by ticket buyers.

With this price increase, however, neither Hollywood nor its distribution affiliates realized any advanced income.

And out of this came the idea of some distributors to urge exhibitors to raise admissions further, at least on certain pictures recommended by the distributors. Such policies were set for half a dozen productions, but the first real test came with Metro-Goldwyn-Mayer's "Boom Town," which, that company says, is now proceeding satisfactorily, citing holdovers in every one of its first regular release engagements at advanced prices in key cities.

Last week independent owners started to attack the movement. Allied Theatre Owners of New Jersey and Allied of Connecticut fired the opening blasts, on the grounds that, "It has been the experience of subsequent run theatres that the juggling of admission prices in the past has been found to be injurious over a period of time."

Specifically, they claimed that theatre patrons would get the impression that pictures playing at regular prices were inferior, that subsequent run admissions had become standardized so that the patron on leaving his home with his family well understands the amount of money he is to spend for the evening's entertainment.

However, the most formidable attack came this week from National Allied, from its 'committee of five' which is conducting the "Allied Information Department" survey of exhibitors on distributor's prices, policies and procedure for 1940-41. All exhibitors participating have been promised to share in an exchange of information from all others. Identities of those forwarding formal questionnaires are to remain anonymous.

Allied's *"AID,"* self-named, of which Sidney E. Samuelson, Pennsylvania, is chairman; Abram F. Myers, Washington, is general counsel, and Arthur K. Howard, Massachusetts; Don R. Rossiter, Indianapolis, and P. J. Wood, Ohio, are members, this week singled out "Boom Town," for attack, directing a letter of complaint to Wade W. Willman, manager, Loews Indianapolis exchange, at 421 North Illinois Street, in that city.

Cites Rodgers Letter

Citing grievances of non-availability of "Boom Town" to customers who had not agreed to increased admissions, and of price "juggling," the letter to Mr. Willman, a copy of which was sent to William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, follows:

"We wish to call to your attention that the methods which your local exchange is following in the handling of bookings on "Boom Town" is contrary to that set out in a letter addressed to the National Allied Aid Committee, by Mr. William F. Rodgers, your General Sales Manager.

"Mr. Rodgers stated in his letter that it was the intention of the company to respect the wishes of exhibitors in regard to raising prices and those that did not see their way clear to raise their admissions for 'Boom Town' would be requested to defer dating the picture until Metro has the opportunity to demonstrate the advisability of its suggestion to increase prices. Furthermore, to ask these exhibitors who do not increase prices to cooperate and not interfere with those exhibitors who are willing to raise prices.

"In addition, Mr. Rodgers also stated in his letter: 'There is no thought, however, on our part that the exhibitor's run, availability, or clearance be disturbed where they do not cooperate.'

"Numerous complaints have come into this office regarding the fact that many exhibitors who have had dates set on this picture have had them set back as many as two and three times and although the picture played in Indianapolis over a month ago and has played some of the larger Indiana cities, it is not being made available to small town exhibitors on their regular availability.

"In many instances where the exhibitors would play the picture within thirty days after the larger Indiana cities, they are being held back as much as sixty days. Could it be that the cause of this is the exhibitor's failure to increase admissions?

"At this particular time, especially after the recent increase in admissions necessitated by the National Defense Tax, we believe that the individual exhibitor is the best judge of whether his local situation will stand for an increase in admissions on certain pictures. . . .

"It is our sincere hope that you will be able to adjust the exhibitor dissatisfaction which has arisen here in Indiana on "Boom Town" and that the 'friendly' company can again be truthfully called the 'friendly' company."

Rodgers Answers Allied

Mr. Rodgers, for MGM, said Wednesday that the Allied complaint had "no basis of fact," pointing out that the letter referred to was written in general terms and cited no specific examples of the alleged practice. Mr. Rodgers further said: "We have had no complaints and the picture ('Boom Town') has not been withheld from exhibitors who have not raised admission prices."

Warners on Juggling

Expressing a viewpoint understood to be held by other operators of major circuits, the Warners' Bernhard statement, issued, on Monday, from the home office in New York, follows:

"Surveying the results of recent increases in prices on specific pictures, Joseph Bernhard, General Manager of Warner Bros. Theatres, declared the public resents a variable price policy by motion picture theatres.

" 'If you raise the price on a big picture, they ask why you don't lower the price on the small pictures,' said Mr. Bernhard.

" 'The way to obtain more money for the theatre as well as the studios, is to do what we have been doing in the Warner Theatres since last September, which is to gradually raise the regular admission prices wherever conditions warrant such increases. Any theatre organization or individual exhibitor that will give the proper consideration to the problem of increased admissions will find that the policy of a raise in regular prices is much more acceptable to the public than an occasional boost.

" 'It is a mistake to under-estimate the intelligence and the shopping skill of the public when it comes to buying entertainment. When you increase the regular admission prices, the public accepts it as part of the general movement of commodity prices; sometimes they're up, sometimes they're down. If the industrial condition is healthy, the town prosperous, the theatre well liked, you will hear very little grumbling about the increase, but when you raise the price on an individual picture, the public thinks you are taking advantage of their special desire to see a certain picture and they resent such action. . . .

" 'Besides, this business was built upon the movie habit. Upon people dropping in to see a movie and not making up their minds to see a particular production."

52% IN NORTHWEST UNSIGNED FOR 1940

Fifty-two per cent of Northwest independents responding to an Allied States questionnaire have not made any contractual commitments with the majors for 1940-41 product, and of the remaining 48 per cent, not an independent responding has negotiated more than two contracts, with the majority of these making only one or two deals.

The "Allied Information Department" of national Allied has circulated questionnaires throughout exhibition in the U. S. to determine sales policies and prices and will later exchange this information between all participants, the exhibitor reporting remaining anonymous.

INDUSTRY READY TO AID U. S. WITH FILMS FOR DEFENSE AND THE ARMY

Distributors, Exhibitors Set Up Coordinating Boards to Aid Work; Radio, Press and Newsreel Cooperation Planned

The motion picture industry was ready this week, following the signing of the selective military training and service bill by President Roosevelt and the proclamation of the first peace-time draft registration on October 16th, to complete arrangements for participation in national defense by carrying news to the public, entertainment to troops and perform any other service, such as making films for instructive purposes, requested by the Government.

Plans Discussed

Defense problems were brought up at the quarterly board meeting of the Motion Picture Producers and Distributors of America held Wednesday in New York. George J. Schaefer, head of the industry's defense council, and other company presidents are scheduled to consider specific plans for cooperation with the Government on preparedness.

Exhibitors in many parts of the country, meanwhile, were being approached by an independent organization voluntarily formed by Paramount theatre partners for the purpose of having exhibitors prepared to offer their screens to the Government in any way requested.

The broad outlines of the industry's plans for assisting the Government in national defense, as explained Tuesday by Mr. Schaefer, include the presentation of information on developments to the public, chiefly through the newsreels and special shorts when needed, and entertainment to the troops in camps.

(A total of 129 features and 60 shorts dealing directly or indirectly with the war were shown in American theatres during the first year of World War II and a number with a stronger note of partiotism and preparedness are in production—as listed on pages 47-48 in the September 7th issue of MOTION PICTURE HERALD.)

When required by the Government the industry would be prepared to make and distribute to all theatres special reels. Certain companies might also be called upon to lend their resources for the production of non-theatrical type films which would be exhibited by the Army or Navy for instruction purposes. The task of entertaining the army, drafted from civilian life for a year in military service is also a job in which the motion picture will play a large part.

The Paramount circuit-sponsored organization of exhibitors, according to a home office theatre executive, has been inviting theatremen in the various territories, whether affiliated or independents, to make plans for giving the Government any service desired.

A "Patriotic Service Department" of exhibitors in charge of A. H. Blank, head of the Paramount Tri-States Theatres, was established in July. Since the time the Paramount defense activities, originally conceived by Robert B. Wilby, E. V. Richards and others, has been expanded to the general organization which plans to represent all exhibitors.

It was reported that the Paramount-exhibitor defense group would probably affiliate itself with the general industry defense council.

Various branches of the industry have been preparing for any extra work required as part of the contribution to national defense. Arrangements have been made with laboratories to secure quick deliveries of a large number of prints for national distribution as quickly as possible, if needed. Special advertising, publicity and accessories have also been provided for, if an occasion requires their use.

No Government Liaison

Thus far no one has been officially appointed by the Government in Washington to handle all defense relations with the motion picture industry. Also up to now the film industry has not set up an authority which can bind all the branches and companies in the industry to any specific proposal of the Government. Officials of the MPPDA have represented the industry in certain conversations.

In Washington public relations on defense matters are being cleared through several channels: through the White House, through Robert W. Horton, public relations counsel to the Advisory Commission to the Council of National Defense and through other departments of the Government which have their own publicity offices. Secretary of the Navy Frank Knox has placed under his supervision the public relations of that service. An effort has been made to coordinate the defense publicity coming from Washington but with many branches of the Government, each with its own sphere, it was reported that there would probably always be several sources of information on defense preparations.

On matters which are handled by the National Defense Council, the Knudsen-Stettinius group, newsreel contact is made through Robert Collyer, former script writer for Universal and Paramount News. Mr. Horton, who has been in Government for over ten years and previously worked for Hearst publications, has also appointed a man to handle short subjects. It has been proposed that the Government make several shorts which would be distributed by one of the companies if found to be "theatrical" material.

The first concrete steps towards cooperation with the Government were taken by the motion picture industry four months ago when 15 executives conferred with two Army majors sent to Hollywood. At that time it was suggested that the newsreels offered the best film media for keeping the American people informed of the action being taken to make the country strong.

Newsreels Cooperating

At a meeting of newsreel officials held early in June in New York it was pointed out that the newsreels had been using all material available on national defense and it was more often the Government that would not cooperate with the newsreels. National defense was news, so it was being covered in the newsreels, it was said. However it was decided that the newsreels would attempt to give even more attention to defense developments.

Through the summer Warner Brothers have been making a series of shorts aimed at helping Army recruiting by showing the work of each branch of the military forces. Subjects in this series included, "Service with the Colors," released August 31st, and the following, in production, "The Tanks Are Coming," "March On, Marines!" and others.

Major Nathan Levinson, director of recording, Warner-First National Studios, began organizing in August a special Army reserve unit of studio technicians for services in the event of war.

"Warvets," an organization of former service men has been formed at Warner Brothers studio. A pistol, rifle and searchlight battery group is planned and an ultimate membership of 600 is anticipated. Membership is open to anyone regularly employed by Warner Brothers and not restricted to war veterans.

Early in September various industry executives had conferences with Government officials in Washington on cooperation and exhibitor representatives discussed the matter in New York. In Hollywood officers and directors of the Association of Motion Picture Producers had a defense meeting attended by Will H. Hays at which "there was discussion as to provisions to be made in various studios in event of general military conscriptions."

The Civil Service Commission has asked photographers and technicians to accept immediate positions in the War Department but the wage scales offered were attacked by the International Photographers of Motion Picture Industry union. Under the Government's civil service offer head motion picture cameramen would receive $2,600 per year; the union's scale is $12,500.

Release of "Land of Liberty," film shown at the World's Fairs, which has been cut to about an hour and a half, has been postponed until late in November because of the number of conflicting events before that time, it was said. Profits are to go to the American Red Cross.

Radio, Press To Be Used

While the motion picture industry was preparing for service in the cause of national defense the radio and the press were also getting ready to perform anything requested by the Government. This week recruiting ads were scheduled to be placed in the first of 865 newspapers being covered in the campaign.

President Roosevelt has asked Wythe Williams, radio commentator, to form a "Radio Round Table" to keep the nation in touch with the defense program. The radio program, according to Mr. Williams, will be of one-half hour length and presented probably on Sundays. It will be an "official radio program consisting of interpretations by well-known commentators on the national defense reports of different Government departments." The program will be rotated between the three major networks.

LONDON MGM, HAYS OFFICES DAMAGED

Metro-Goldwyn-Mayer's London headquarters at 19 Tower Street were severely damaged in an air raid September 11th, according to information received by studio officials in Hollywood. Most of the staff of that office had been transferred to Rickmansworth some time before because of anticipated raids, it was said, and there were no casualties reported.

On Monday night the London Park Lane office of Fayette Allport, Motion Picture Producers and Distributors of America representative, was damaged by the explosion of a heavy bomb in the vicinity.

Aubrey Flanagan, of Quigley Publications, 4 Golden Square, London, cabled that the staff was still "holding out"—as of Wednesday.

'WESTERNER' OPENS, 'NORTH WEST' ON HIGHER SCALE, ROADSHOW FOR 'THIEF'

Disney Sets Up Special Staff for "Fantasia"; Fourth House for "Rockne" Opening; First Showing of New "Ramparts"

Samuel Goldwyn's latest United Artists release, "The Westerner," opened Thursday, at Fort Worth, Texas, to more than usual ballyhoo, and featured by another one of those "junkets" for the press, actors, executives and exhibitors.

Meanwhile, Paramount sales executives in Kansas City last week decided upon elaborate openings and advanced prices for "North West Mounted Police."

Walt Disney has established a special publicity staff to concentrate on the latest Disney super-feature, musical special, "Fantasia," to be roadshown.

The March of Time's "The Ramparts We Watch" will have its first public showing in present, revised form, at the Radio City Music Hall, New York City, on Thursday, following a preview and cocktail party Wednesday.

Warner Brothers and South Bend, Indiana, theatre men have arranged that four theatres will show Warners "Knute Rockne-All-American" to the world for the first time in that city, on October 4th.

United Artists has decided to roadshow its "The Thief of Bagdad," in a large manner, and James Roosevelt's British-made, anti-Nazi United Artists' release, was to receive a great hand on its opening, Friday, at Harry Brandt's Globe Theatre, New York City.

"Westerner" at Fort Worth

This week is "The Westerner Week" in Fort Worth, Texas, so proclaimed by its mayor, I. N. McCrary, and highlighting the opening of the Samuel Goldwyn picture Thursday night at the Hollywood and Worth theatres.

Three plane-loads of Hollywood stars and other personalities descended upon that city on Thursday morning, headed by Gary Cooper, Walter Brennan, Doris Davenport and Mr. Goldwyn.

Among newspaper and trade paper men from New York and Hollywood were William Weaver, of MOTION PICTURE HERALD; Sam Shain, *Motion Picture Daily;* George Morris, *Film Daily;* Cecilia Ager, *PM;* Hubbard Keavy and Robbin Coons, Associated Press; Fred Othman, United Press; Paul Harrison, N.E.A.; and Douglas Field, photographer, *Life.* From New York UA offices, among others, were Harry Gold, vice-president; James Mulvey, Samuel Goldwyn representative; and Lynn Farnol, UA chief of advertising and publicity.

The two mile business district of the city was decorated with flags, shields, pennants and banners. Citizens rode in old stagecoaches, surreys, and buckboards. Hotels featured a "Wild West" atmosphere. The stars and Hollywood and New York executives were greeted by civic officials, accompanied by five bands, and hundreds of cowboys and cowgirls, and also by vintage stagecoaches.

As an accompaniment of the main feature of the day, the "Westerner" cavalcade, school children were given an afternoon holiday and joined the thousands of out-of-town Texans who watched. Before the parade, the stars participated in a radio broadcast, then were motored to the city, and then attended an informal reception at the Worth Hotel, tendered by the Fort Worth *Press.*

The Worth and Hollywood theatres were flood-lighted for the premieres. There were fireworks, and a radio broadcast. The stars appeared on the stage of the Worth, and Mr. Cooper, star of the picture, crowned the girl who had been previously judged a typical Texas beauty.

Higher Prices for "North West"

In line with the new trend to higher admissions, to gain from this country enough admissions revenue to counterbalance that lost in the collapse of foreign markets, Paramount sales executives decided last week, at a meeting in Kansas City, to ask increased admissions wherever possible, for "North West Mounted Police."

The picture will have its world premiere at Regina, Saskatchewan, Canada, October 21st. This premiere, it is promised, will be one of the largest ever given in Canada.

It will play a number of pre-release engagements after this premiere; and it will be shown only as a single feature, Barney Balaban, Paramount president, said. He remarked that "10 or 12 cities" would be tried.

Robert Gillham, Paramount advertising and publicity director, returned to New York, Wednesday, from Ottawa and Ontario after arranging for a five-theatre Canadian premier of "North West" in Regina, October 21.

The American premiere of the picture will be at the Chicago Theatre, Chicago, October 25th.

"Ramparts" in Music Hall

The March of Time's "The Ramparts We Watch," with revised ending, including some footage from the German Government's "Baptism of Fire," opened at the Radio City Music Hall, Rockefeller Center, New York City, on Thursday, after the "new version" had been shown to the newspaper and trade press at a private showing and cocktail party in the Music Hall projection rooms and executive suite on Wednesday afternoon.

Publicity for "Fantasia"

Walt Disney has formed a special publicity staff to exploit his latest, the musical feature, "Fantasia," which is to be roadshown, and which will necessitate special sound equipment in theatres.

Richard Condon has complete charge of all publicity concerning the picture, from New York and Hollywood. Antoinette Spitzer, for the past two years handling Disney publicity for RKO, will assist Mr. Condon in the East; Janet Martin will continue in Hollywood, as studio press representative. Joseph Heppner, of Metropolitan Photo Service, New York, has been borrowed from that concern, to work exclusively on "Fantasia," as publicity writer. He has already done photographic assignments on the picture, with Leopold Stokowski, in Philadelphia, and has also worked on the Coast.

The picture will have its world premiere in New York City on or about November 14th, and it was expected that the theatre for the premiere would be selected shortly.

The Disney Hollywood studio last week was putting final touches on the film, which is now said to be 135 minutes long.

Four Theatres for "Rockne"

Warner Brothers and the Balaban and Katz circuit this week were considering a fourth South Bend, Indiana, theatre for the premiere on October 4th of the company's "Knute Rockne—All-American." Seats for the opening, at the Colfax, Palace, and State, priced at $1.65, are sold out.

The opening will climax celebration of "National Knute Rockne Week," and will be on the eve of one of Notre Dame University's well-attended football games: that against the College of the Pacific, coached by famed old-time Chicago coach, Alonzo Stagg.

There will be a banquet on October 3d, in the dining hall of the University, featured by a Kate Smith broadcast; and members of Notre Dame Alumni Clubs throughout the country plan to listen in, and then to start for South Bend, for the premiere and the game.

UA Will Roadshow "Thief"

United Artists will screen its Alexander Korda production, "The Thief of Bagdad," on a two-a-day basis, with a $2.20 per seat top admission, vice-presidents Harry Gold and L. Jack Schlaifer said in New York over the weekend, after representatives of UA district and division managers from every section had attended the first special screening.

UA says the picture cost $2,000,000, and represents an advanced use of color. Much of the picture was made in England. However, perhaps the most spectacular shots, in color, are those made in America, and especially in the Grand Canyon area.

"TABU" IS TABOO; CALLED GERMAN

The Non-Sectarian Anti-Nazi League to Champion Human Rights, Inc., this week warned American distributors that showing of the film "Tabu" might aid National Socialist Germany.

The League noted that rights to the film were held by representatives in Germany of the late Herr Murnau, who produced it in 1931 in the South Seas. Paramount acquired the original American rights, which expired in 1936. The League warns that an English version of the film has been made for showing here.

The military alliance between Germany and Italy has put films from the latter under the League's ban.

Out Next Week!

MARTIN QUIGLEY

25th

ANNIVERSARY EDITION

of

MOTION PICTURE

HERALD

ISSUE OF SEPTEMBER 28TH



Martin Quigley's twenty-five years of service to the motion picture industry will be celebrated in the next issue of Motion Picture Herald—an issue that will be a record for the industry in many years to come.

MAYOR KELLY LIFTS BAN ON ROOSEVELT PICTURE

Apollo Theatre Opening for "Pastor Hall" Arranged After Police Order Is Reversed

Chicago's film censors were ordered this week to rescind their ban on Jimmy Roosevelt's "Pastor Hall," on instructions, telephoned via long distance from an undisclosed point, by Mayor Edward J. Kelly, of the Chicago Kelly-Nash New Deal political machine.

Arrangements were immediately completed for the production to open this Friday at the B & K Apollo. The eldest son of the President is distributing through United Artists. It has had exhibitions in Philadelphia, San Francisco and a few other spots, and is to open in New York on Friday at the Harry Brandt Globe theatre on Broadway.

Protests Made

Protests were made by the Chicago Civil Liberties Committee and other civic organizations against the Chicago Police Censor Board's banning of the picture. Police Commissioner James P. Allman effected the reversal.

Under the city ordinance governing the Police Censor Board, the Mayor can veto an order of the board and issue a permit for the showing of a picture which the board bans.

In the case of the anti-Nazi "Pastor Hall," a factor that caused outside interests to protest was the censor's action in passing the pro-Nazi "Blitzkrieg in Poland," which was approved six weeks ago and is still being shown in a theatre in Chicago's German neighborhood on the north side.

It was also pointed out that on at least six previous occasions, the same censor board had banned anti-Nazi pictures while in several instances they had approved pro-Nazi pictures.

Police Lieutenant Harry Costello, head of the board division, while not a member of the board itself, denied charges that the board was pro-Nazi.

The Mayor was out of town when the censor's banning order was issued, and most of the protests were made to Police Commissioner Allman, who ordered Col. Phillip Crippen, police department personnel director, to view the film. Col. Crippen reported that while there were some scenes that might be construed as objectionable, the film, as a whole, was not liable to "cause any breaches of peace or tend to incite riots."

As a result of the incident, several Chicago aldermen have indicated that at a future council meeting a demand might be made for an investigation of the censor's ruling on "Pastor Hall" and other anti-Nazi films in the past.

On Wednesday Alderman Earl Dickerson, colored, introduced an amendment to the censor ordinance which would not require a permit for any picture which would be restricted to audiences over 21 years of age. However, a sign would be required to indicate its adult rating.

Censorship Elsewhere

"Fools of Desire," for which the New York State Motion Picture Division refused a license and from whose decision an appeal has been taken, was screened last Wednesday, September 11th, in the projection room of the State Office Building, 80 Centre Street, New York, by a sub-committee of the State Board of Regents. A hearing followed.

The appeal was filed by the Syndicate Exchange, Inc., after Irwin Esmond, director of the Motion Picture Division, banned the picture. The distributor of the film claims that the picture makes no attempt to portray lewdness, but merely points out a moral.

Under the title, "It's All in Your Mind," the picture was refused a license in 1938 and has since been revised. Charles A. Brind, Jr., director of the State Education's Law Department, was to have represented the Motion Picture Division at the hearing before the Regents' Committee, which include Susan Brandeis, daughter of the late U. S. Supreme Court Justice Louis Brandeis; Gordon Knox Bell and George J. Ryan.

Tampa Ordinance Planned

An ordinance creating a censorship board for motion pictures and magazines is planned by the City Council of Tampa, Fla. Under provisions of the proposed regulation, the censors would be empowered to ban the exhibition or sale of motion pictures or magazines they deem objectionable. Clergymen will be asked to assist in selecting members of the proposed board.

Suit for $924 has been brought against the Seattle Theatre Censor Board by Clarence Wicks, State Rights Distributor of "Doped Youth," banned recently by the censors, as compensation for loss incurred by Wicks in not being able to exhibit the film locally.

The Detroit censor's ban on "Strange Cargo," with Clark Gable and Joan Crawford, was lifted last week following deletion of "objectionable portions" of the feature. Further changes in the picture are expected before its final release for local showing, it was reported.

The Ohio censors ordered 28 eliminations from an aggregate of 549 reels reviewed in August and rejected 10 reels for the week ending August 30th. During July, 53 eliminations were ordered from 521 reels inspected. In August, 1939, 17 eliminations were ordered from 593 reels.

New York Notes

Taxes Overdue

Possibly indicating general remissness by the city's theatre owners, New York City Treasurer Almerindo Portfolio this week called their attention to the city tax occupancy tax returns, covering the period between July 15, 1939, and July 14th, this year, due on July 15th. Payment of five times the amount due, plus five per cent for each month's delinquency, is the penalty. It will be waived, if returns are forwarded immediately, it is understood. Mr. Portfolio pointed out that all units renting premises for gain are subject to the tax.

University Becomes Exhibitor

Syracuse University on September 26th is scheduled to reenter the exhibitor business with "The Fight for Life," government film released by Columbia, opening for a three-day engagement at the Civic theatre in Syracuse. Professor Sawyer Falk, chairman of the drama department, hopes to present two motion pictures a month. Others scheduled are "The Baker's Wife" and "The First Film Concert."

Distribution Deals

The Baker's Wife, Inc., has set distribution deals with Herbert Rosener Company of San Francisco for the west coast and with Producers Releasing Corporation of New England, Boston, for New England.

RKO Adds Three New York Houses

Three theatres in the Bronx will be added to the RKO metropolitan circuit next month, according to John J. O'Connor, vice-president in charge of theatre operation. The acquisitions are the Pelham, at White Plains Road near Pelham Parkway; the Marble Hill, 232nd Street and Broadway, and the Castle Hill, 1320 Castle Hill Avenue.

When extensive alterations are completed, the three theatres will present first-run double feature shows, playing simultaneously with other RKO houses in the metropolitan territory.

It is planned to have all theatres reopened with special attractions augmenting the screen shows. Stars of stage, screen and radio will assist RKO officials and local civic and social leaders, in dedicating the houses. The theatres were part of the Cocalis chain.

Pittsburgh Variety Tent Wins Legion Trophy

Variety Club Tent No. 1, in Pittsburgh, this week, was presented with a trophy from American Legion Commander Edward Sterling as one of three outstanding posts in Pennsylvania. A special citation was given for the monthly benefit shows presented at the Veterans Hospital in Aspinwall.

Harry Kalmine, post commander, formally accepted the trophy. Among the speakers were Walter Wanger, producer, and Legion leaders J. Guy Griffith and Daniel C. Hartbauer. Mr. Wanger was made a member of the club, and presented with a key to the clubhouse by Chief Barker C. J. Latta.

John H. Harris, national chief barker, announced that 643 turtles had been entered in the National Turtle Derby, to be held September 25th. The club aims to sell 2,500 turtles, proceeds to go to the milk fund.

The Baltimore Variety Club, last week, was host to Mr. Wanger at a luncheon attended by: Louis Rome, Bernard Seimon, William K. Saxton, Mark Silver, Leonard McLaughlin, Lawrence Shanberger, Eddie Sherwood, Howard Burman and Morton Baker.

The producer returned to New York for a few days, this week, before resuming his speaking tour of key cities.

MPPDA Meets, Discusses Issues; Recesses

Directors of the MPPDA opened their quarterly meeting in New York Wednesday and agreed to continue the session on next Tuesday. Will H. Hayes, president, authorized Kenneth Clark, public relations contact, to report to the press that the meeting concerned the "foreign situation," "general industry problems," "Mr. Hays' recent activities in California," he returned to New York last Friday and the "motion picture industry campaign for the Red Cross."

Berenson Managing Club

Joe Berenson has been named manager of the Amusement Club of Chicago with headquarters in the Stevens Hotel. The club is the successor to the old CAPA.

"POT O' GOLD", FILM EXHIBITORS' AIR HEADACHE, IS STEWING AGAIN

NBC President Claims Tum's Radio Program, Which Is Starting Second Year, Is Not a Game of Chance

The National Broadcasting Company believes that the "Pot o' Gold," radio program which has been the target of many exhibitor protests, is still an "interesting experiment," according to Niles Trammell, NBC president, who points out that the radio show at which $1,000 is given away to a person who is home when telephoned, became, in its first year on the air, one of the 15 most popular programs, according to the Cooperative Analysis of Broadcasting. The show next week starts its second year.

Idea "Protected"

Mr. Trammell said the network was watching "very closely" the "Pot o' Gold" program and that other programs of a similar nature had been rejected under the general policy of protecting a sponsor's program idea. However he asserted that the Tum's program is neither a game of chance nor a contest based on chance, both of which are banned by the network's rules.

"Pot o' Gold" attained a high rating of nearly 30 shortly after it went on the air according to the Crosley radio reports but has dropped now to 10.1. The show begins its second year on next Thursday.

The CAB semi-annual report showed that Saturday night, long the poorest for broadcasting, had increased greatly in point of listener interest during the year. It was asserted that 61.1 per cent of all radio sets are tuned in during the period from five to eight o'clock on Sunday evening. News programs, as was expected on account of the war, were more popular than last year. The chief trend in programs was an increased interest in dramatic productions which are now second in number to variety broadcasts.

FCC Cites Questionable Scripts

Analysis of 635,843 radio continuities from 697 stations examined by the Federal trade Commission during the fiscal year ended June 30th, of which 2.2 per cent were marked for further study, disclosed that a flat 20 per cent of the questionable scripts were from stations in cities with populations of more than 500,000. Next heaviest offenders were stations in cities of 250,000 to 500,000 population, which furnished 18.3 per cent of the continuities questioned, followed in turn by stations in cities of 50,000 to 100,000, with 17.8 per cent; cities under 25,000, with 17.6 per cent, and cities of 100,000 to 250,000, with 14.4 per cent. In a class by themselves were stations in cities of 25,000 to 50,000, only 11.9 per cent of whose scripts necessitated more than casual examination.

The commission's figures covered only continuities originating with the individual stations and did not include net-work programs.

The three major networks reported that business in August topped grosses in the corresponding month of 1939. NBC gross for the Red and Blue networks was $3,738,262, an increase of 12.9 per cent; the Red grossed $3,072,338, up 12.2 per cent; the Blue total was $665,924, an increase of 15.9 per cent. The eight month total was $32,128,576. CBS grossed for the month of August $2,875,657, an increase of 22.8 per cent and the eight month total was $26,404,427, up 22.2 per cent. Mutual showed an increase of 10.9 per cent with a gross of $227,865 in August and an eight month total of $2,494,370, a rise of 21.9 per cent.

RADIO PERFORMERS' STATUS DEFINED

The Labor Department this week, through Philip B. Fleming, administrator of the Fair Labor Standards Act, defined the status of performers appearing in remote control radio pickups from concerts and hotel ballrooms and from the studio itself.

Mr. Fleming ruled that performers who broadcast from radio studios come under the act while those who are part of a sustaining program picked up from a hotel ballroom or concert hall do not. In the first case it was said that the radio station obtains a distinct benefit from the services of performers who brodacast from studios and being done at the establishment of a radio station is under the direction and control of the station. Control and director of performers in hotel ballrooms and concert halls is exercised by the sponsor of the concert or dance and hence it was ruled that the performers in this case are not employees of the radio station.

The FCC has granted licenses to the following new radio stations: Ottumwa, Iowa, J. D. Falvey, to operate on 1210 kilocycles with 100 watts, unlimited time; San Diego, Calif., Worcester Broadcasting Corporation, to operate on the frequency of 1420 kilocycles with power of 250 watts and unlimited time.

The government of Chile is considering plans for the unification of all radio broadcasting systems. Radio communications are under control of the Director general of electrical services. Stations which had previously broadcast what was called pro-Nazi news in German and Italian have been ordered to transmit only in Spanish and to avoid comments on the war.

FM Station for Loew's

WHN, New York radio station owned by Loew's Inc., has been making plans to erect a frequency modulation (FM) station with the transmitter atop the Hudson palisades, probably on the property of the Palisades Amusement Park, purchased by Nicholas M. and Joseph M. Schenck in 1912. It was at Palisades Park that Marcus Loew and the Schencks began their business association.

Herbert L. Pettey, manager of WHN, explained that the station was the third in the United States to file the 42 page application for a FM permit and that work would begin as soon as the license was granted. The type of equipment has been selected and it is hoped that operation of the FM station can begin by the middle of 1941.

The Loew-owned FM radio station would operate as a separate unit and not merely carry the regular programs of WHN, Mr. Pettey said. He pointed out that only an exceptional program, such as a sustaining musical feature, of WHN would be carried by the FM station. The FM station, he said, would offer the advertiser a definite "circulation" because the area where the station can be received can be accurately determined. Mr. Pettey said there are no blind spots in FM.

Mr. Pettey has been appointed secretary-treasurer of a committee formed by John Shepard 3rd, head of the Yankee Network, to investigation the possibilities of a FM network. No definite plans have been formed but Mr. Pettey said it was thought that any FM network would be owned by the stations on a cooperative basis, similar to that of Mutual.

With 36 FM applications on file and efforts being made to have the forms simplified by the Federal Communications Commission the type of broadcasting developed by Maj. Edwin H. Armstrong is expected to become a commercial business this year. Over a dozen companies are now making FM receiving sets and sponsors can be accepted after January 1st. An *FM Magazine* is scheduled to begin publication October 10th. At present 22 FM stations are operating on experimental licenses.

FM broadcasting will be emphasized in the Radio Workshop of the College of the City of New York this year. The courses are under the direction of Seymour N. Siegel, WNYC program director, and Nancy Davids, formerly radio consultant to New York University. In the first semester courses will be given in radio survey and station practices, production and script writing.

On Monday W1XPW, FM station owned by WDRC in Hartford, Conn. began operating as a separate unit. For the past year the station has been using WDRC and CBS programs. It was reported that the move was made in anticipation of selling time to advertisers beginning in January on the FM station.

Television Standards Up

Subcommittee heads of the National Television Systems Committee met Monday at New York's Hotel Roosevelt on Monday and a general session was held Tuesday. Preliminary reports were made on the programs made so far and preparations were made for panel meetings during the first week in October.

Between October 15th and December 1st the reports of the eight sub-committees are to be submitted to the main body for consideration. January 1st has been set as the goal for making a complete report to the Federal Communications Commission, recommending television standards and settlement of other disputed points.

Allen B. DuMont said this week that a purely electronic means of color television is already under development by engineers of his organization but considered solely in terms of an ultimate goal far beyond the more immediate problems of black-and-white television. Under the DuMont color television system a special screen will be used for automatically selecting and rendering the elementary colored images in proper sequence, without color wheels or moving parts, it was said. But Mr. DuMont said he believed that for the present the industry had better concentrate on commercializing good black-and-white television before essaying color.

The Don Lee television studio in Hollywood, W6XAO, closed last Sunday for three months while equipment is being moved to the new studio on Mt. Lee.

The Farnsworth Television and Radio Corporation has reported a net loss of $749,741 for the period from January 1st to April 30th. This compares with a loss of $80,951 in the period from December 13, 1938 to April 30, 1939.

Action on the proposed merger of Baird-Television and Cinema Television, Ltd. is scheduled for October 14th in London. The capital of Baird was said to be about $5,000,000 in preferred and common stock. Cinema Television is capitalized for about $700,000. A receiver was named for Baird in November, 1939.

Availability Issue Raised in St. Louis

Another issue in the dispute between independent exhibitors in St. Louis and Fanchon & Marco, operators of the chain of St. Louis Amusement Company neighborhood houses, flared up last week when it became known that Clarence Kaimann, veteran exhibitor, had complained to Warner Brothers on availability of product.

Partner of Wehrenberg

Mr. Kaimann is a partner of Fred Wehrenberg, who only recently declared he intended to fight F. & M. on triple features and on a proposed clearance schedule. Mr. Kaimann and Mr. Wehrenberg together now operate 25 neighborhood houses in scattered parts of the city.

Mr. Kaimann said he had accused Warner Brothers of violating its contract by allowing the screening of films in the Rio, de luxe neighborhood house operated by F. & M. before they were available for his chain in the same part of town, North St. Louis.

He said he has written Gradwell L. Sears, general sales manager, cancelling bookings for his entire circuit of those pictures permitted to play at the Rio and not in compliance with his contract.

The independent exhibitor also said he had discovered that while the price of admission at the Rio was 35 cents, the doorman refunded 10 cents to each customer at presentation of the admission ticket.

The Rio was built by Nat Koplar and Dr. J. G. Probstein and at one time had a booking pact with the St. Louis Amusement Company, operated now by F. & M.

Newsreel Straw Polls Extended

The pre-Presidential election poll of patrons being conducted by Newsreel Theatres, Inc., in its two New York houses, in its Chicago Telenews theatre, and in its Telenews, San Francisco, on Wednesday afternoon, rated the candidates as follows:

	FOR ROOSEVELT	FOR WILLKIE
Embassy, New York.....	47,903	34,933
Radio City, New York....	11,031	19,357
Telenews, Chicago	5,424	5,081
Telenews, San Francisco..	23,987	12,893
	88,345	72,264

The Chicago poll began last week.

In all theatres, ratings are computed by the number of campaign buttons selected by patrons. The buttons are hung on special boards in theatre lobbies.

The straw-poll-via-theatre idea is spreading. The Harris circuit's Pittsburgh newsreel theatre, cooperating with the local *Bulletin-Index,* is distributing ballots to patrons. In New York, the *Journal-American* planned to begin an "applause poll" on Thursday using Western Electric sound meters to gauge audience reaction when Roosevelt and Willkie appear in newsreels. One crew, armed with a meter (more crews are to work later), and with newsreel time schedules from the home offices of Loew's, Fabian, Skouras, RKO, and other circuits, will visit theatres daily in neighborhood and Broadway territories.

Complaints About Scales At Wilmington Houses

Complaints from Wilmington, second run neighborhood theatres are being heard as a result of reductions in admissions of two competing theatres, the downtown Grand, a first run second grade film house, and the Strand, a second run neighborhood.

The change at the Grand was made by Warners in connection with the reopening of the downtown Arcadia, which had been closed for the past 18 months, and brought the evening scale down from 25 to 20 cents. The Strand also dropped from 25 to 20 after having increased the admission from 20 to 25 cents some time ago.

Competition from Wilmington Baseball Park operating for the first season, attracting more than 130,000 paid admissions this year, is believed to have prompted the Strand to make the change.

Indies Business Good Says Young

Fred Young, for the last three years manager of the Electrical Research Products, Inc., office in Singapore, British Malaya, and who recently returned to New York to outline Far Eastern business conditions to ERPI executives, said this week anent conditions in the Netherlands Indies that immediately after the German invasion of Holland, business in the Dutch colonies seemed paralyzed, but that it was a matter of days before a complete readjustment was made.

Theatre Grosses Up

The chief relaxation from the strain of the international situation there, Mr. Young said, seems to be motion pictures. He said that Far Eastern theatre managers report excellent business for the last few months; impetus being given to attendance in the larger cities in the Netherlands Indies and British Malaya by the presence of large detachments of soldiers and sailors, the officers with their families.

There are several new theatres in Malaya and the Netherlands Indies, Mr. Young said, the largest being the 1,200-seat Cathay Cinema, which occupies the lower floors of a 16-story Singapore apartment building, the tallest structure in the Far East. Mr. Young said that the theatre, which is ERPI-equipped, is setting the style for new theatre construction and equipment replacement in the Far East.

Sales of American equipment, he said, were further stimulated by the closing of a large German electrical company whose headquarters in Java were abandoned when Germany invaded Holland.

Mr. Young plans to leave from San Francisco in October to take over the direction of ERPI's activities in British India, while David Wight, until recently head of the Shanghai office, will take charge at Singapore.

Altec Sets Deal

Under an agreement reached between Rodney Pantages, Inc., and Altec Service Corporation, Altec will install all Maestro wired music systems in all cities where this music service is now and will be offered. Maestro operates through telephone connections between their studios and customers.

PRC Has 20 for New Season

Producers' Releasing will release 20 features, including four exploitation specials, six melodramas and 10 other features, this season. Of these, three have been completed as follows: "I Take This Oath," with Joyce Compton and Gordon Jones; "Hold That Woman," with James Dunn and Frances Gifford, and "Marked Woman," with Warren Hull and Isabel Jewell.

18 Westerns Planned

Eighteen westerns are also on the schedule—six with Tim McCoy, of which three have been completed; six "Adventures of Billy the Kid," two of which have been completed and six "Lone Rider" musical westerns.

Producers' fourth feature will be "The Devil Bat," a horror film with a name cast, now being written by George Bricker, to be produced by Sigmund Neufeld. Other stories, authored by William Ullman, Virginia R. Wood, William Lively, Joseph O'Donnell, Oliver Drake and Gidson True, are in final stages of preparation and will soon go before the cameras.

As soon as Harry Rathner, president, has signed a singing western star and approved shooting scripts, he will return to the company's home office in New York.

Following is a list of features completed: "Billy, the Kid, Outlawed," with Bob Steele; "Frontier Crusader," with Tim McCoy; "Gun Code," with Tim McCoy; "Hold That Woman," with James Dunn and Frances Gifford; "Arizona Gang Busters," with Tim McCoy; "Marked Men," with Warren Hull, Isabel Jewell; "Billy, the Kid, in Texas," with Bob Steele; "I Take This Oath," with Gordon Jones.

Productions in preparation include: "The Devil Bat," "Cross Roads, of Life," "Desire to Live," and "Riders of Black Mountain."

Future productions comprise the following: "Home, Sweet Home," "Cry of Youth," "Never Say No," "Street of Darkness," "Terror House," "Emergency Landing," "Secret Evidence," "The Warning," "Wolf Dog of the North," "Men Without Fear," "Heaven on a Dime," "Duke of the Navy" and "Hot Cargo."

Monogram Reports Loss Of $179,656 for Year

A net loss of $179,656 for the year ended June 29th was reported, Tuesday, by Monogram Pictures, as compared with a net profit of $41,642 for six months ended June 30, 1939. No direct comparison with the previous year is available because the company changed its fiscal year to end on June 30th.

Gets Pennsylvania Rights

Gabe Rubin, owner of the Art Cinema, is distributing "The Burning Question" through western Pennsylvania. The picture is currently in its 14th week at his theatre, establishing the city's long run record for any film. Mr. Rubin acquired the distribution rights from George A. Hirliman.

Leases Educational Studio

Fine Arts Pictures has taken a new lease in the Educational studio in Hollywood. The agreement was reached following negotiations between Franklyn Warner, president of Fine Arts, and James Davidson, president of Educational.

New Equipment Company

Empire Pictures Company, Inc., has been incorporated at Albany, N. Y., to make and distribtue motion picture equipment.

20th CENTURY-FOX, NOTED FOR GREAT MUSICAL SUCCESSES, HAS NOW ECLIPSED THEM ALL!

DOWN ARGE

ON THIS GREAT ATTRACTION, 20th HAS LAVISHED EVERYTHING

. . . to make it the most novel, most gorgeous, most refreshing, and most pleasurable, the brightest and biggest of all time . . . TO BRING YOU GREATER RETURNS THAN ANY MUSICAL YOU HAVE EVER HAD!

GLAMOUR!

A

IN

STARS!

LAUGHTER!

GIRLS!

RHUMBAS!

CONGAS!

TIME WAY

SICAL EXTRAVAGANZA

TECHNICOLOR

ROMANCE!

SONGS!

"TWO DREAMS MET"
"NENITA"
"DOWN ARGENTINE WAY"
"SING TO YOUR SENORITA"
by Mack Gordon and Harry Warren!

•

SONGS!
sung by CARMEN MIRANDA
in her sensational screen debut!
"SOUTH AMERICAN WAY"
"BAMBU"
"MAMAE EU QUERO"
"TOURADAS EM MADRID"



DON AMECHE

. . . a romantic, colorful, dashing Don!



BETTY GRABLE

. . . thrilling, surprising, emerging a great star!



CARMEN MIRANDA

. . . a tremendous new attraction! Broadway, radio, unprecedented publicity, aroused nationwide curiosity! She's tantalizing, torrid-voiced, tropical, *terriffic!*



CHARLOTTE GREENWOOD

. . . never so funny!

DOWN ARGENTINE WAY

IN TECHNICOLOR

SHOW-STOPPERS

The Nicholas Brothers . . . The Dowlings . . . Six Hits and a Miss!

Produced by
HARRY JOE BROWN
Directed by
IRVING CUMMINGS

Screen Play by
Darrell Ware
and
Karl Tunberg

Other Grand Entertainers!

J. CARROL NAISH
HENRY STEPHENSON
KATHARINE ALDRIDGE
LEONID KINSKEY
CHRIS-PIN MARTIN

Story by
Rian James
and
Ralph Spence

Dances
staged by
Nicholas Castle
and
Geneva Sawyer

20th CENTURY FOX

Music
and Lyrics by
Mack Gordon
and
Harry Warren

GREEN BACKS DRIVE FOR 100% AFL LABEL ON ALL HOLLYWOOD FILMS

AFL Plans Campaign for 10,000 New Members in Film Industry; Actors Guild To Resist Salary Cuts

With the personal approval of William Green, president of the American Federation of Labor under the prodding of Aubrey Blair, newly appointed AFL organizer for the Hollywood studios, and in the expectation of the return, this week, of Willie Bioff, West Coast IATSE leader, from a Chicago jail, Hollywood's American Federation of Labor unions have opened a drive to unionize the film industry so thoroughly that the title leaders of every picture will bear the credit line, "Made by 100 per cent AFL workers."

Organization Drive Set

The campaign was indicated two weeks ago, by the appointment of Mr. Blair, former executive of the Screen Actors Guild and of the American Guild of Variety Artists, to organize the estimated 10,000 Hollywood workers not yet members of the AFL. This appointment followed meetings and discussions of Hollywood's AFL unions, over the existence of what are said to be CIO inspired small locals, of independent unions, and of the various guilds. It also occurred at the same time that the Screen Actors Guild, evidencing a desire by some actors to quit AFL auspices, withdrew from the Los Angeles Central Labor Council.

Business agents of the AFL Hollywood locals met Thursday, September 12th, and were told by Mr. Blair that his aim was to see that all AFL employees worked only with AFL workers in every department, in every studio.

"Our campaign will not rest," he continued, "until we see the title sheets of every Hollywood-made picture carry a credit line, 'Made by 100 per cent by AFL workers.' Ideal conditions existing for workers in the film industry today were created by the sweat of the AFL. So-called independent organizations have grown up to accept the charity of workers who fought long and hard to establish these conditions and these laws which benefit workers as a whole. Why should not these groups join the AFL, and pay their proper share of the costs of campaigns to obtain and maintain these high standards?"

In introducing Mr. Blair, Nathan Saper, secretary-treasurer of the Transportation Drivers' Local, 399, said the 100 per cent unionization drive had the personal approval of William Green, president of the AFL.

Frank Carothers, secretary of the Motion Picture International's studio basic labor agreement, presided. Others present were J. W. Gillette, international representative of the American Federation of Musicians; A. H. Peterson, organizer for the Los Angeles Central Labor Council; Ray Finnelli, of the Building Service Employees Union; Ken Howard and Edward Cutler, of the AGVA, and Raymond Lehaney, personal representative of Meyer Lewis, western director of the AFL, who had appointed Mr. Blair.

Though invited, Kenneth Thomson, executive secretary of the Screen Actors Guild, did not attend.

Apropos of the new AFL drive, it was announced in Hollywood last week that 30 members of the American Society of Cinematographers had joined the International Photographers, Local 659, an International Alliance of Theatrical Stage Employees union; and it was also said that the various AFL unions would begin soon to seek affiliation of various writers', set designers', script clerks', and other guilds.

The Screen Actors Guild will "forcefully resist" any move to cut salaries, Kenneth Thomson, executive secretary, declared at the annual meeting Sunday night in Hollywood of the organization which inducted into office President Edward Arnold, who succeeds Ralph Morgan.

Nickel-in-the-slot films and television are concerns of the Guild, Mr. Thomson said, and the guild must maintain "close supervision over these two fields to take the fullest advantage of all employment opportunities for actors."

Other new officers are George Murphy, Paul Harvey and Walter Abel, vice-presidents; Lucile Gleason, recording secretary; Porter Hall, treasurer; Mr. Morgan, Mrs. Gleason, Russell Hicks, Boris Karloff, Claude King, Robert Strange, Roy Gordon, Tim Holt, Heather Angel, Nydia Westman, director.

Mr. Thomson traced the guild's growth, from its formation in 1933. He pointed out that 1940 had been a year "greatly different, with many accomplishments in the specific progress of the guild."

Guild Structure Maintained

Briefly, he dwelt upon the successful court defeat of an extra players' suit to obtain equal voting rights for that class, emphasizing the point that the court decision had maintained the present structure of the guild.

On the guild's relations with labor, Mr. Thomson said anent the withdrawal from the Los Angeles Central Labor Council:

"The Board of Directors voted to reaffiliate with the Council last March, in the hope that, with the cooperation of other honest and progressive unions, reforms could be accomplished within the Council. When that proved impossible, the Board this month again voted to withdraw.

"However," he said, "the withdrawal of the Screen Actors Guild from the Council must not be interpreted to mean that we have severed our relations with the American Federation of Labor. We still remain affiliated with the California State Federation of Labor, and will send a delegation of representatives to their forthcoming annual convention. Our general relationships with other unions are harmonious."

Mr. Thomson mentioned the help given by the Guild to other unions of the Associated Actors and Artistes of America, parent actors' union, notably, to the American Guild of Variety Artists and the American Federation of Radio Artists.

The problem of alien and refugee actors was discussed and Mr. Thomson showed, by figures, that it was exaggerated. He said only four per cent of the actors admitted to membership since August 1st, 1939, had been aliens; and that on August 31st, this year, there were only 41 refugees working in all the studios, many of them not actors.

The guild will ask an increase of minimum salaries for bit players, from $25 daily to $40 or $50, in the forthcoming reopening of the basic agreement negotiations with producers, Mr. Thomson said. He also announced that the guild would ask prohibition of the practice of allowing extras to do bit players' work; that it would seek raising of minimum salaries for free lance performers; the prohibition of options for such; the limitation of the fitting test and interview time; and a re-definition of the "added scene."

Office Workers Reject Pact

The AFL American Federation of Office Employees last week rejected a producer-drawn contract for workers at the Central Casting Corporation. Elma Goodwin, president of the union, and J. W. Buzzell, executive secretary of the Los Angeles Central Labor Council and vice-chairman of the Conference of AFL Studio Unions, told producer representatives that the pact did not conform with verbal agreements made in recent negotiations, which had followed a strike at the Corporation.

Frederick L. Kley, executive vice-president of the American Society of Cinematographers, denied last week that his organization would dissolve, and said it and the producers would continue to observe the five year basic agreement now effective.

Hearing on Petrillo Ban

The American Guild of Musical Artists, headed by Lawrence Tibbett, went once more into a New York Supreme Court room, on Thursday, this time asking a permanent injunction to prevent James Petrillo, president of the American Federation of Musicians, from barring AGMA members from radio, stage, concerts, and recording studios. The union, whose instrumentalists were asked by Mr. Petrillo, "czar" of music, to join his federation by last Labor Day or suffer the wrath of the federation, had already secured a temporary injunction two weeks ago, from New York Supreme Court Justice Ferdinand Pecora, who expressed amazement over the powers granted to Mr. Petrillo by the federation's constitution.

Samuel Seabury, New York attorney, was retained early this week to represent Petrillo.

Blanche Witherspoon, executive secretary of the guild, said in New York this week that guild members were sending large contributions, and that its goal was $25,000 for a "fighting fund." She charged that conditions under federation domination would be unbearable, and that, while Mr. Petrillo now demanded jurisdiction only over instrumentalist members of the guild, he would eventually ask sway over all its members.

Radio Strike Threat Over

First result of the mediation which so far has prevented a strike by the American Federation of Radio Artists against the networks and stations using sustaining programs, was an extension "for a reasonable period" of the existing contract covering sustaining programs. The mediation, by the New York State Labor Mediation Board, began on Monday at the New

(Continued on following page, column 1)

MORE OPPOSITION TO 16MM. COMPETITION

Directors of the Independent Theatre Owners of Ohio last week in a resolution asked the state board of censors to appoint two qualified inspectors to check showing of 16mm. films without censorship leaders. P. J. Wood, organization secretary, said, "Thorough investigation has resulted in a definite record of all spots where bootleg films are being shown and the total number is surprisingly high. The Ohio law provides for the censorship of all films, and we propose to enforce strict compliance," he added.

Strike by Radio Talent Averted

(*Continued from preceding page*)

York offices of the board and continued on Tuesday. It had been accepted by the union's board last week, after a strike threat, ratified by a meeting of the New York local on Thursday night, September 12th, and ratified the following day by locals in Chicago, San Francisco, and Los Angeles.

All the locals, however, have authorized the board to call a strike if mediation fails.

The union is seeking a new contract, with terms closer to those for performers in commercial shows.

Members of the New York and Hollywood units of the Screen Publicists Guild this week were preparing a national constitution, to be set forth at the next membership meetings. New York members Thursday night, September 12th, unanimously approved reports from delegates who met on the Coast recently with those from the Hollywood unit, on the bases for the constitution.

Nick, Weston Case Nears Jury

John P. "Big" Nick, deposed head of the St. Louis projectionists' union, Local 143, and Clyde Weston, its deposed business agent, testified on Tuesday afternoon in their own defense, at their trial in that city, for violation of the Federal and anti-racketeering and Sherman anti-trust laws. The case was expected to reach the jury at mid-week.

Trial started September 9th. A host of Government witnesses testified. Defense testimony began Monday.

Among Government witnesses were Walter A. Thimmig, owner of the McNair Theatre, who recited details of an alleged $6,500 payment by the city's theatre owners to the defendants in 1937, to forestall a wage increase demand; Fred Wehrenberg, head of the local Motion Picture Theatre Owners, and operator of a circuit, who testified that Mr. Thimmig had collected money for the payment to the defendants; Robert Tomsen, present business agent of the union, who testified on its affairs during the Nick-Weston regime; Harry C. Arthur, Jr., vice-president and general manager of the Fanchon and Marco circuit, who told how he "loaned" $2,000 to Mr. Weston; Louis K. Ansell, Sam Komm, A. D. Pappas, Clarence H. Kaimann, Adolph Rosecan, all exhibitors; and others.

O'Leary Assumes Walker's Duties at Comerford

Assuming his post as operating head of Comerford Theatres Inc., as successor to Frank C. Walker, new postmaster general, John J. O'Leary, announced from the Scranton, Pa., offices, this week, there would be no change in the personnel of the circuit. Mr. O'Leary is expected to divide his time between the Scranton and New York offices of the company.

A native of Butte, Mont., he joined the Comerford Circuit in 1927. Previously, he was associated with the Anaconda Copper Company.

George P. Aarons of Philadelphia, associate counsel for the MPTOA will be general counsel, succeeding Mr. Walker, until the annual election, expected to be held in January.

Mr. Walker was sworn in as President Roosevelt's newest cabinet member, last Wednesday, September 11. The President, witnessed the adminstration of the oath of office by Associate Justice Stanley F. Reed, of the U. S. Supreme Court.

Broadcasters Looking Into MGM's Air Series

The National Association of Broadcasters in Washington, last week, announced that members of the Bureau of Radio Advertising were investigating the electrical transcription film exploitation series being offered free by MGM to a number of radio stations. The series, if accepted by the radio stations, is scheduled to start on or about next Monday, to continue for a 13-week period. It would advertise the company's product.

The Association says the majority of the radio stations agree with the Bureau of Radio Advertising that the only manner in which these transcriptions should be broadcast is "on a program sponsored by the theatre in which MGM pictures appear and at regular card rates." Among pictures to be plugged on the series are:

"Strike Up the Band," "Hullabaloo," "Little Nelly Kelly," and "Bittersweet."

Cohn Employment Contracts Approved

New three-year employment contracts of Harry and Jack Cohn, president and vice-president, respectively, of Columbia Pictures, were approved on Wednesday afternoon, at the regular annual meeting, in the New York home office, of the company's common stockholders. However, they were modified to include a provision whereby payments under the sharing arrangements will be made to the two only if cash dividends are paid to the common stockholders.

For these officers to obtain the maximum under their sharing contracts, a cash dividend of $1 per share will have to be made to the common stockholders.

The board of directors elected for the year comprises the Messrs. Cohn, A. Schneider, Charles Schwartz, L. M. Blancke, N. B. Spingold and Dr. A. H. Giannini.

Price, Waterhouse and Company was selected as the corporation auditor.

The approval of the Cohn contracts ended a brief flare of opposition, several days before the meeting, by Fred Tuerck, minority stockholder.

Censor Boards Report

The State Board of Censorship in Richmond, Va., showed a record gross profit for the fiscal year ending June 30 of $18,635.31. The gross collections amounted to $38,176.20 compared with $36,540 for the previous year. The board reviewed 1,312 films amounting to 4,000,867 feet of film. Three films, "Unashamed," "Wages of Sin" and "Hitler-Beast of Berlin" were rejected but the last named was passed after a title change. In all, 26 eliminations were ordered in various pictures during the year.

In Ohio, the censors ordered 28 eliminations from a total of 549 reels reviewed in August, and rejected 10 reels for the week ending August 30. During July, 53 eliminations were ordered from 521 reels reviewed.

Change Series Title

The title of the forthcoming series of Paramount short subjects formerly known as "Merry Models" has been changed to "Madcap Models." The series of six one-reel subjects will be produced by George Pal, who employs plastic figures instead of drawings in his cartoons.

Industry Members At Golf Tourneys

Industry members were much in evidence last week at two golf tourneys, the annual Warner Brothers home office affair at Old Oaks Country Club, Purchase, N. Y., and the 15th annual tournament sponsored by the Philadelphia Variety Club and *The Exhibitor* at Philmont Country Club, Bethayres, Pa.

200 at Warner Meet

The Warner tourney, held Thursday, September 12th, drew 200 Warner Club members and their guests. Carl Leserman, assistant sales manager, was the master of ceremonies at the dinner following the golf and presented about 50 awards.

Abe Kroenenberg won with the lowest gross of the day and Leonard Palumbo and Herman Starr were in the runner-up positions. Jerry Keyser drew the award for the low net in Class A; Joe Goldstein for Class B, and Ed Schnitzer for Class C.

Karl Gannon won the driving contest; Stewart MacDonald, the putting contest and Harold Rodner came nearest to the pin. Joe Newman won the duffer award.

Philadelphia Tournament

The Philadelphia tournament, held Friday, September 13th, brought out the biggest crowd in years there with 102 golfers competing for the 87 awards offered. More than 200 attended the dinner-dance in the evening, at which time the awards were made.

Alfred J. Davis, sales manager for Twentieth Century-Fox in Philadelphia, won the tourney and was awarded the M. E. Comerford Memorial Prize, donated by Frank C. Walker. Harold Cohen, runner-up, exhibitor from Lewistown, Pa., was awarded the Paramount Pictures trophy donated by Neil Agnew. Local exhibitors Sam Shapiro and Lou Segall, low scorer for the day and runner-up, respectively, won the American Society of Composers, Authors and Publishers and Ross Federal trophies, respectively. A surprise gift was presented to Milton Rogasner, who has been tourney chairman for the past five years. "Miss America" was guest of honor at the dinner, presented by Earle W. Sweigert, Philadelphia branch manager for Paramount.

Out-of-towners present included many upstate members, a delegation of five from the Washington Variety Club, and the New York contingent included Harry Thomas, Monogram; Walter Green and E. M. Hartley, National Theatre Supply; Wally Howes, Translux Theatres; Robert Mochrie, RKO; Jack Cohen, National Screen; L. W. "Mike" Contow, Altec; Adolph Haas, Alexander Film; Lee Newbury, N. J. Allied; Eddy Aaron, Metro-Goldwyn-Mayer; and Arthur Dickinson, Motion Picture Producers and Distributors of America.

Paramount, on Thursday, held its 13th annual golf tournament at the Adolph Zukor golf course in New York. John McDermott and Joe Wood headed the arrangement committee and distributed the prizes to winning contestants. Paramount executives, guests, and members of the trade press attended the tournament.

Howard in New Post

Hampton W. Howard, former director of publicity and promotion for the Fleischer Studios, Miami, Fla., and secretary of the Association of Men with Wings, New York, has been appointed general manger of the Women Flyers of America, Inc., New York, by Miss Chelle Janis, president and founder.

GROSS OF 300,000 "JUKE BOXES" ESTIMATED AT $65,000,000 YEARLY

Nickel Movies Will Have to Compete with Established Music Machines; Phonovision Production Plans Undecided

When the nickel-in-the-slot movie-and-music machine business really gets going, it will enter a market in competition to a minimum 300,000 of nickel slot straight-music machines now annually grossing some $65,000,000 to $75,000,000, it was estimated this week by E. C. Steffens, president of the International Association of Automatic Electrical Phonograph Owners, in Chicago. Mr. Steffens said that there might even be as many as 400,000 "juke" boxes in operation.

10,000 Operators

There are between 10,000 and 12,000 operators, men who own the machines placed in the thousands of taverns and restaurants, according to Mr. Steffens. The leading manufacturers of the record machines are The Mills Novelty Company, Rock-Ola Manufacturing Company, J. P. Seeburg Corporation, John Gable Company, all of Chicago; the Rudolph Wurlitzer Company of North Tonawanda, N. Y., and the Automatic Instrument Company, Grand Rapids, Michigan.

Films used in coin-in-slot machines would have to compete with records for attention of the patrons. Phonograph machine operators buy records from Brunswick and Victor for 45 cents each; from Columbia for 30 cents, and Blue Bird, 21 cents. Used records are sometimes sold for two or three cents.

A standard type phonograph machine equipped to play 24 records costs $419. Five years ago a similar machine played only 10 records and cost $265. Operating terms right after the repeal of Prohibition when the machines became popular on a wide scale was the first $4 and 25 per cent after that for the operator, according to Mr. Steffens. Now the owner of the machine and the location share 50-50.

About 25 per cent of the operator's gross must go for service, it was said. About once a week a service man, whose salary averages $40 per week, must visit each machine to change records and make any necessary adjustments. It was reported that a service man can not take care of more than 40 machines.

The actual net profit for the operator from each machine is said to be small. "I believe that if each machine in the country showed a net profit of 50 cents per week, it is a good figure," Mr. Steffens added.

"Some of the operators are able to service their own machines, thus reducing operating costs, but this group is in the minority," he continued. An individual operator owns from about 40 machines to 1,500 or more.

One of the biggest problems of the coin-in-slot phonograph business is the quick turnover in the expensive machines. The life of a machine is only about four years but operators seeking favorable spots for their machines must constantly acquire the latest models. Mr. Steffens said: "Each year the machine manufacturers are producing newer and better looking machines. To stay in business the operator must have the newest type of equipment." Old machines are sold to small operators or back to the manufacturer for rebuilding or export to South America and other places.

"Locations today are at a premium," Mr. Steffens continued. "I mean the type of locations where people gather and drop coins in the machines. A proprietor of such a location is able to hike the percentage up even higher than 50-50, on a threat of replacing the machine with a rival operator's equipment."

Commenting on the effect of the new nickel-in-the-slot motion picture machines on the "juke" box business, Mr. Steffens said, "As to movie machines I don't believe they will hurt the automatic phonograph business. Most people who play these record machines desire to dance. The machine is placed in the most convenient spot, easily accessible but out of the dancers' way. The new motion picture machines require a vantage point where the patron can witness the image on the screen, thus requiring a prominent place in the tavern or restaurant.

"So, in all probability, the owner will install two machines—," Mr. Steffens continued, "the records machine for dancing and the other film machine for the customers' pleasure. However, I believe the novelty of the film machine type of entertainment will soon wear off and those who wish to dance will insist on record machines."

No Production Set

Sam Sax, who, with Frank Orsatti, actor's agent, recently organized the company producing "Phonovision," nickel-in-the-slot movie projector, says he is still uncertain whether his company will produce the required three-minute 16mm pictures, itself, or, arrange with another company to produce them. Mr. Sax said several major producers, including Paramount, Twentieth Century-Fox and an unidentified California concern, had been negotiating for the contract. Twenty-five of the projectors will be sent to franchise holders for tests next week.

Meanwhile, in Detroit, Don Kelsey, Michigan Phonovision distributor, announced the early launching of a distribution campaign in that State. Each projector will play a three-minute short for a nickel, eight features running in a series. Programs are designed for weekly changes.

Jacob Schreiber, who formerly operated a circuit of theatres in Detroit, is reported planning to enter the nickel-in-the-slot picture field in that area.

In Hollywood, it was reported that Globe Productions' proposed contract with Mills Novelty Company for films for the nickel-in-the-slot machines was near completion.

200 Subjects Annually

Under the revised arrangement, Globe will guarantee 200 subjects annually at a flat price per negative, plus a percentage of the rentals. At present, production of film exceeds manufacturer of projectors, but the Mills Company expects to equalize production next month.

Also in Hollywood, Panoram, the Roosevelt-Mills automatic projector and "soundies," as the footage will be dubbed, was to be formally introduced at a premiere and four-day exposition this week, starting Monday, with James Roosevelt and Fred L. Mills as hosts. The opening day, called "Meet Jimmy Roosevelt Day," closed with a reception for film stars and the press.

Production of additional shorts for the machine will get under way shortly, the Chicago office of the Mills company reported this week. Gordon Mills' Hollywood offices are now said to be alloting Panoram franchises to various distributors throughout the country.

More than 8,500 square feet of office space on the 25th and 28th floors of 250 West 57th Street, New York, has been leased to Talk-a-Vision, Inc., of which John E. Otterson is president. Mr. Otterson is former president of Paramount Pictures and ERPI. The company manufactures and distributes a new coin-operated talking-picture machine.

C. W. Bunn, formerly general sales manager for ERPI, also has joined Talk-a-Vision

"One Print, Please" Top Order Up to Now for Nickel Films

Following a geyser of publicity some months back, quiet has settled upon those quarters in Hollywood whence was to issue miles of film for thousands of slot-machines to be located in bars, billiard parlours and other places across the nation. Explanations vouchsafed for this period of quiet—time required for manufacture of machines, perfecting of sales-plans and means of distribution—have the sound of validity. Some films of length and kind considered right for the nickel-market have been made. Announcements of plans to make more are renewed from week to week. A Hollywood geared to release-dates waits and wonders.

By way of getting at the heart of this matter, inquiry was made this week in a different quarter—the laboratory. It appears that prospects for business from the producers of this type of film are considered bright, if and when. One laboratory has submitted bids on orders of 8,000,000, 5,000,000 and 3,000,000 feet, respectively, dangled by three companies. No commitments for prints in quantity have been made, however. "One print," this is a quote, "has been about top order up to now."

Named by none of the slot-machine companies as among their problems, but worrying all of them, is the matter of selectivity. Unlike records so stacked in music machines that the depositor of the nickel may select his tune, punch a button and get it, films in the slot-machines are to be seen in sequence only. It seems to be a difference neither comprehended nor relished by the people who have been sampling with their own nickels the offerings of machines placed for test purposes. Engineers are reported to be seeing what can be done about it, getting nowhere.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Westerner

(Goldwyn - United Artists)

Gary Cooper in the Saddle

Concerned with a bloody and bangup battle between the forces of right and wrong, good and evil, as exemplified in a land feud between cattlemen and homesteaders in the days after the Civil War and in the Texas panhandle territory, "The Westerner" has been garbed in the copyrighted, slick Goldwyn production style of superior actor and technical assets and has yet retained the essential horse and gun play ingredients of a rousing horse opera.

Marquee mounting material is supplied in the rich stake of the popular Gary Cooper, in the saddle of the title rolist. He is to be remembered for his similar work in such sagas of the wide open spaces as "The Plainsman" and "The Cowboy and the Lady." Sharing honors with Cooper is the performance of Walter Brennan, who as the colorful frontier personality, the rascally renegade "Judge Roy Bean," makes memorable screen moments. Doris Davenport, a newcomer with promising looks and talent, makes her screen debut as the daughter of a homesteader. Fred Stone and Forrest Tucker are chief figures in support of the principals. The fabled name and beauty of that toast of two continents, Lily Langtry, alias the "Jersey Lily," is utilized as important story material but the real appearance of the much talked about lady materializes only at the film's finale and then only for a short and silent showing. William Wyler of "Wuthering Heights" triumph demonstrates his directorial versatility in the handling of this sagebrush saga.

"Cole Harden" saves himself from hanging on charges of being a horse thief when his quick wits invent a story of being an intimate of Lily Langtry who happens to be the lifetime dream girl of "Judge Roy Bean," a rum soaked and ruthless self appointed legal administrator of Vinegarroon. The "Judge" suspends sentence on the promise that "Harden" will turn over to him a treasured memento of the lovely Lily, a lock of her valued tresses. "Harden" becomes friendly with a homestead family, the "Mathews," and especially with the daughter of the house, "Jane Ellen."

The homesteaders are waging a losing battle with the "Judge" and his gang of hoodlum cattlemen over whether the district's land shall be devoted to grazing or cultivation purposes. After one of the thrill highlights of the story, the raid on the settlers' holding and the burning of their crops and homes, "Harden" has himself sworn in as a deputy sheriff and takes a warrant out for "Bean's" arrest. He finally gets his man as the "Judge" attends alone a performance of Lily Langtry but before the death of "Bean," "Harden" arranges an introduction between the glamorous stage figure and her long standing admirer. "Harden" then retires to domesticity and "Jane Ellen."

Previewed in New York for a special showing of the trade press.—JOSEPH F. COUGHLIN.

Produced by Samuel Goldwyn. Distributed by United Artists. Director, William Wyler. Screen play, Jo Swerling and Niven Busch. Based upon an original story by Stuart Lake. Cameraman, Gregg Toland. Art director, James Basevi. Musical director, Dmitri Tiomkin. Set decorator, Julia Heron. Costumes, Irene Saltern. Film editor, Daniel Mandell. Soundman, Fred Lau. Assistant director, Walter Mayo. P.C.A. Certificate No. 5959. Running time, when seen in New York, 99 minutes. Release date, September 20, 1940. General audience classification.

CAST

Cole Harden	Gary Cooper
Judge Roy Bean	Walter Brennan
Caliphet Mathews	Fred Stone
Jane-Ellen Mathews	Doris Davenport
Wade Harper	Forrest Tucker
Lily Langtry	Lillian Bond
Chickenfoot	Paul Hurst
Southeast	Chill Wills
Mort Borrow	Charles Halton
King Evans	Tom Tyler
Teresita	Lupita Tovar
Bart Cobble	Dana Andrews
Juan Gomez	Julian Rivero
Homesteader	Roger Gray
2nd Homesteader	Arthur Aylesworth
Shad Wilkins	Trevor Burdette

Strike Up the Band

(MGM)

Rooney and Rhythm

The "Strike Up the Band" of Mickey Rooney and Judy Garland, coming almost exactly a year after their "Babes in Arms," is the latest in Hollywood's increasingly numerous series of "all-out" pictures. No item of production value has been spared to make this fit the new pattern of shows patently designed to appeal to the largest possible market, to warrant, if distribution so wills it, extended playing time, increased admissions, even single-billing.

In addition to its co-stars, the picture is the work of the same producer, Arthur Freed, and of the same director, Busby Berkeley, as was "Babes in Arms." And June Preisser and Ann Shoemaker are seen here, too, as they were in the cast of last year's Rooney-Garland musical.

Judging by preview night reactions coming from the roots of the audience, as against those emanating from the studio claque, the film is Rooney at his best, gives Miss Garland greater opportunities for her maturing talent. For the ebullient Mr. Rooney here appears in what might almost have been a labor of love—being cast as a youthful adherent to the charms of a band, and most especially of the drums.

Romance devolves from Miss Garland's slighted efforts in the direction of a romantic attachment with the boy, while she helps him in efforts to get his band to Chicago for an audition before Paul Whiteman. Mr. Whiteman appears on the screen as band leader and adviser, finally as hero giving Mickey's band first place in a contest, by popular demand.

Not overlooked in the film's close to two hours of running time are such merchandising elements as the poignancy devolving from the wish of Mickey's mother to have him study medicine, and from the sickness of one of his young friends; the patriotic final sequence, in which the Stars and Stripes are unfurled on the screen to the accompaniment of the title song, the work of George and Ira Gershwin; the melody and catchy lyrics of "Our Love Affair," written by Mr. Freed and Roger Edens; the mummery of a "Gay Nineties" melodrama put on by the cast to raise money for their band, and the performance given by the youthful co-stars in an exaggerated version of a La Conga dance.

Applauding individual performances and outstanding sequences from the opening footage, the audience found the John Monks, Jr.-Fred Finklehoffe original screen play perfectly tailored to the talents of the players. In addition to those already named, top notch performances are turned in by William Tracy and Larry Nunn.

Previewed at the Village theatre, Westwood, to reaction as noted. After the performance, MGM's Louis B. Mayer was to be seen engaging in conversation with friends on a Westwood corner. He seemed pleased.—WALTER SELDEN.

Produced by MGM. Distributed by Loew's, Inc. Produced by Arthur Freed. Directed by Busby Berkeley. Original screen play by John Monks, Jr., and Fred Finklehoffe. Lyrics and music by Roger Edens; musical director, George Stoll. Additional songs by George and Ira Gershwin, Arthur Freed and Roger Edens and Leo Arnaud and Conrad Salinger. Photographed by Ray June. Film editor, Ben Lewis. P.C.A. Certificate No. 6367. Release date, September 20, 1940. Running time, when seen in Westwood, 115 minutes. General audience classification.

CAST

Jimmy Connors	Mickey Rooney
Mary Holden	Judy Garland
Himself	Paul Whiteman
Barbara Frances Morgan	June Preisser
Mrs. Connors	Ann Shoemaker
Willie Brewster	Larry Nunn
Philip Turner	William Tracy
Annie	Margaret Early
Mr. Morgan	George Leesey
Mrs. Morgan	Enid Bennett
Miss Hodges	Virginia Sale
Mrs. Holden	Virginia Brissac

I'm Still Alive

(RKO)

Story of Hollywood

Enterprising exhibitors can find in RKO's "I'm Still Alive" a potential gold mine of exploitation as the story of Hollywood's stunt men, a group of seldom exploited heroes who double for stars and principal players in dangerous scenes. With a background of the film industry, the story tells of the vicissitudes encountered by a film star and a stunt man who marry, the latter scorning the efforts of his wife to make his life easier.

With Kent Taylor as the stunt man and Linda Hayes as the star he marries, "I'm Still Alive" goes through almost the entire routine of the daredevils who do not get screen credit. Planes crash, autos are wrecked, high dives are taken.

Irving Reis, formerly associated with radio, executes his first film directorial assignment with credit. Edmund North, who wrote both the story and the script, indicated his knowledge of the subject.

Frederic Ullman, Jr., was the associate producer under Lee Marcus, executive producer.

Previewed at the RKO Hillstreet theatre, Los Angeles, to a Friday night crowd which gave every indication of enjoying the comedy and the action.—V. K.

Produced and distributed by RKO. Executive producer, Lee Marcus. Produced by Frederic Ullman, Jr. Directed by Irving Reis. Story and screenplay by Edmund North. Musical score by Roy Webb. Photographed by J. Roy Hunt. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Edited by Theron Warth. P.C.A. Certificate No. 6468. Running time, when seen in Los Angeles, 72 minutes. Release date, Sept. 20, 1940. General audience classification.

CAST

Steve Bennett	Kent Taylor
Laura Marley	Linda Hayes
Red Garvey	Howard da Silva
Walter Blake	Ralph Morgan
Tommy Briggs	Don Dillaway
Directors	Clay Clement, Fred Niblo

Christmas in July

(Paramount)

More from Preston Sturges

In view of the record for entertainment established by Preston Sturges and Paul Jones as writer-director and producer of "The Great McGinty," there can be no question that the fist step of showmen exploiting this film is to say that it is another from the same source. It may be added that it bears the imprint of their talent in the thoroughness of its craftsmanship, the directness of its narration and the precision with which it makes point after point, slighting or belaboring none but fitting each into a whole which has as the sum of its objectives the entertaining of its audiences.

The subject dealt with this time is the radio advertising-contest, approached from the point of view of the contestant who wins a prize or doesn't and also from that of the sponsor. This is material treated of by other pictures, some in earnest and some for purposes of comedy, but the Sturges-Jones presentation of it combines both earnestness and humor in a story that stresses no point, though making many, restricting itself to purposes of entertainment for entertainment's sake.

Dick Powell, praised in newspaper and magazine for his performance in "I Want a Divorce," is seen as the winner of a contest whose experience is the core of the story, with Ellen Drew as the girl with whom possession of the prize-money makes marriage possible. Post-preview expression of pressmen was of a sort to suggest that newspaper and magazine will be telling readers that both surpass previous performances in this offering.

Previewed at the Village theatre, Westwood, to a mixed audience unmistakably pleased.—W. R. W.

Produced and distributed by Paramount. Producer, Paul Jones. Written and directed by Preston Sturges. Photographed by Victor Milner. Edited by Ellsworth Hoagland. P.C.A. Certificate No. 6524. Release date, October 18, 1940. Running time, when seen in Westwood, 70 minutes. General audience classification.

CAST

Jimmy MacDonald	Dick Powell
Betty Casey	Ellen Drew
Mr. Maxford	Raymond Walburn
Mr. Schindel	Alexander Carr
Mr. Bildocker	William Demarest
Mr. Baxter	Ernest Truex
Radio Announcer	Franklin Pangborn
Mr. Waterbury	Harry Hayden
Dick	Rod Cameron
Tom	Michael Morris
Harry	Harry Rosenthal
Mrs. MacDonald	Georgia Caine
Mrs. Schwartz	Ferike Boros
Mr. Schmidt	Torben Meyer
Mr. Zimmerman	Julius Tannen
Mr. Hillbeiner	Alan Bridge
Mrs. Casey	Lucille Ward
Secretary	Kay Stewart
Davenola Salesman	Vic Potel

Youth Will Be Served

(20th Century-Fox)

Comedy

Lucien Hubbard's production of "Youth Will Be Served," starring Jane Withers, is an assignment executed with the same elan which made the little girl a favorite of exhibitors. The picture has vim, vigor and vitality, featured by a freshness of background, compactness of story and plenty of what makes for good, wholesome family entertainment.

Jane is presented as a daughter of a southern moonshiner, played by John Qualen, and her adventures while staying at a National Youth Administration camp as her father serves out his prison term constitute the major portion of the plot. Involved also are a bank robbery in which the thieves cache the loot in the swamps, a prison break, a scheme by a wealthy lumberman to rid the community of the camp, and a musical show staged by the NWA girls and the Civilian Conservation Corps boys.

Supporting are Jane Darwell, Robert Conway, Elyse Knox, Joe Brown, Jr., Charles Holland and others, with Holland, a Negro singer, receiving uproarious applause from the preview audience for his rendition of a "Hot Catfish and Corn Dodgers" vendor's song.

Wanda Tuchock adapted the story by Ruth Fasken and Hilda Vincent. Otto Brower was the director.

Previewed at the Alexander Theatre, Glendale, before an audience which enjoyed every minute of it.—V. K.

Produced and distributed by Twentieth Century-Fox. Director, Otto Brower. Associate producer, Lucien Hubbard. Screen play, Wanda Tuchock. Story by Ruth Fasken and Hilda Vincent, Lyrics, Frank Loesser. Music, Louis Alter. Dances, Nicholas Castle. Director of photography, Edward Cronjager. Art direction, Richard Day and Wiard B. Ihnen. Set decorations, Thomas Little. Film editor, Nick De Maggio. Costumes, Herschel. Sound, Arthur von Kirbach and Harry M. Leonard. Musical direction, Emil Newman. P. C. A. Certificate No. 6515. Release date, undetermined. Running time, when seen in Hollywood, 68 minutes. General audience classification.

CAST

Eadie-May	Jane Withers
Supervisor Stormer	Jane Darwell
Dr. Bob	Robert Conway
Pamela	Elyse Knox
Benjy	Joe Brown, Jr.
Clem Howie	John Qualen
Ephriam	Charles Holland
Lisbeth	Lillian Porter
Miss Bradshaw	Clare Blandick
Rufus Britt	Tully Marshall
CCC Major	Edwin Stanley
Lily	Mildred Gover
Mr. Hewitt	Richard Lane
Sheriff	Cy Kendall
Buck Miller	James Flavin
Dan McKay	Eddie Marr
Henrietta McNutt	Claire Du Brey

Yesterday's Heroes

(Twentieth Century-Fox)

Football Story

First of the annual cycle of football stories, Twentieth Century-Fox' "Yesterday's Heroes" tells the story of a young medical student who, upon becoming a football hero, deserts his childhood sweetheart, marries the celebrity-hunting college widow, and finds his little world blown up in his face. By using the flashback method, the picture recites the three college years of the youth, and ends on a note of new hope for him when he is reconciled with his girl friend and on his way back to school.

Jean Rogers, Robert Sterling, Ted North, Katharine Aldridge, Russell Gleason, young 20th Century-Fox contractees, play the principal roles.

Excitement and romance are mixed in adequate proportions by screen play writers Irving Cummings, Jr., and William Conselman, Jr., who adapted the *Saturday Evening Post* serial by William Brent, a sound technician at the studio. After the studio bought the story, Brent was signed as a writer.

Compactness and conciseness mark the direction of Herbert I. Leeds who inserted stock shots for some of the football games to advantage. Sol M. Wurtzel was the executive producer.

Previewed at the Fox Uptown theatre, Los Angeles, to an audience which applauded the picture thoroughly.—V. K.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Herbert I. Leeds. Screenplay by Irving Cummings, Jr., and William Conselman, Jr. From the Saturday Evening Post serial by William Brent. Photographed by Charles Clarke. Art director, Richard Day, Lewis Creber. Edited by Al De Gaetano. Musical direction, Emil Newman. P.C.A. Certificate No. 6516. Running time, when seen in Los Angeles, 66 minutes. Release date, Sept. 20, 1940. General audience classification.

Lee Kellogg	Jean Rogers
Duke Wyman	Robert Sterling
Claude Hammond	Ted North
Janice Mason	Katharine Aldridge
Bill Garrett	Russell Gleason
Cleats Slater	Richard Lane
Tex Jones	Edmund MacDonald
Dr. Stovall	George Irving
Aunt Winnie	Emma Dunn
Mr. Kellogg	Harry Hayden
Mrs. Kellogg	Isabel Randolph
Harvey Mason	Pierre Watkin
Curly Walsh	Frank Sully
Announcers	Mike Frankovich Don Forbes
Dave	Bert Roach
Joe	Matt McHugh
Judge	Truman Bradley
Tony	George Meeker

Sky Murder

(MGM)

Nick Carter Series

Third in the group of mystery films based on the Nick Carter stories, with Walter Pidgeon in the title role and Donald Meek as "Bartholomew, the Bee Man." This production is based on tracking down the head of a fifth column movement.

In depicting the adventures and humorous episodes growing out of the pursuit and eventual capture of a power-crazed and wealthy young man who sees himself as an American dictator, support is lent the detective by Karen Verne, Joyce Compton and George Lessey, while the would-be dictator is portrayed by Edward Ashley.

Miss Verne is seen as a girl of German origin whose family is threatened with reprisals unless she aids the "movement" in this country, unmistakably designated as at least partly Nazi-inspired, although no names are named. Miss Compton portrays a flighty private detective, Mr. Lessey, a senator conducting an investigation into the fifth column movement.

The original screen play by William R. Lipman was directed by George Seitz and Produced by Frederick Stephani with emphasis on action and suspense.

Previewed at the Fox Wilshire Theatre in Beverly Hills, where it pleased a professional and lay audience.—W. S.

Produced and released by Metro-Goldwyn-Mayer. Frederick Stephani, producer. Director, George B. Seitz. Original screenplay by William R. Lipman. Director of photography, Charles Lawton. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate art director, Howard Campbell. Set decorations, Edwin B. Willis. Hair styles for Miss Verne, Sidney Guilaross. Film editor, Gene Ruggiero. P. C. A. No. 6609. Running time, when seen in Hollywood, 80 minutes. Release date, September 25, 1940. General audience classification.

CAST

Nick Carter	Walter Pidgeon
Bartholemew	Donald Meek
Pat Evens	Karen Verne
Cortland Grand	Edward Ashley
Christine Cross	Joyce Compton
Andrew Hendon	Tom Conway
Senator Monrose	George Lessy
Kathe	Dorothy Tree
Dr. Crattan	Frank Reicher
Sheriff Beckwith	Chill Wills
Judge Whitmore	George Watts
Kuse	Byron Foulger

Margie

(Universal)

Comedy-Romance

An original story and screen play by Erna Lazarus and W. Scott Darling, "Margie" is another in the series of films using song titles as names. Principals are Tom Brown, Nan Grey, Mischa Auer, Edgar Kennedy, Allan Jenkins, Eddie Quillan, Wally Vernon and Joy Hodges.

The story is that of an unsuccessful song writer turned collection agent for a piano concern, who leaves his wife because of her preoccupation with the writing of radio scripts. They are brought together again after comedy interludes have been provided. Most notable of these comes at the end of the picture, when Andy Devine, not appearing in the film previously, walks in with six-shooters blazing, looks around in bewilderment, and then tells the audience: "I guess I'm in the wrong picture."

Joseph G. Sanford acted as associate producer, with Otis Garrett and Paul Gerard Smith directing. The title song, delivered by Miss Hodges, was written by Con Conrad, J. Russell Robinson and Benny Davis, while the other two songs heard were the work of Charles Previn and, respectively, Sam Lerner and Paul Gerard Smith.

Previewed at the RKO Hillstreet theatre, Los Angeles, where it was well received.—W. S.

Produced and distributed by Universal. Associate producer, Joseph G. Sanford. Directed by Otis Garrett and Paul Gerard Smith. Original story and screen play by Erna Lazarus and W. Scott Darling.

(*Continued on page 30*)

From Ben Hecht, who knows his Broadway as few men have ever known it, comes this strange and wonderful romantic drama of four people in search of a "break"... A girl out of

playwright trying to play God...A little man seeking the end of disaster ...Their story could happen only in New York, but your patrons will feel it might have happened to them!

A girl out of nowhere!

ANGELS OVER BROADWAY

starring

DOUGLAS FAIRBANKS, Jr.

with

RITA HAYWORTH • THOMAS MITCHELL

Written, Directed and Produced by BEN HECHT
Associate Producer DOUGLAS FAIRBANKS, Jr.

A COLUMBIA PICTURE

COLUMBIA PICTURES

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page 27*)

Director of photography, Stanley Cortez. Film editor, Ted Kent. P.C.A. Certificate No. 6503. Release date, Dec. 6, 1940. Running time, when seen in Los Angeles, 59 minutes. General audience classification.

CAST

Bret	Tom Brown
Margie	Nan Grey
Gomez	Mischa Auer
Chauncey	Edgar Kennedy
Kenneth	Allen Jenkins
Joe	Eddie Quillan
Al	Wally Vernon
Ruth	Joy Hodges
Mr. Dixon	Richard Lane
Mr. White	Emmett Vogan
Miss Walters	Pauline Haddon
Waiter	David Oliver
Mr. Leffingwell	Frank Paylen
Mr. Caldwell	John Sheehan
Mrs. Horstenwalder	Effie Parnell
Detective	Horace MacMahon
Detective	Ralph Peters
Mrs. Gypsum-Weed	Aileen Carlyle
Pinwinkle	Edward McWade
Ethridge	Gene Collins

Thundering Frontier

(Columbia)

Western

"Thundering Frontier" follows the general pattern of the series, this time the story hinging on whether or not a telegraph line will be in operation by the deadline set. The picture has Charles Starrett in the top spot and the Sons of the Pioneers in support as they have been in all the Starrett series. Iris Meredith is the girl and Alex Callam, the principal heavy.

"Carter Filmore," father of "Jim" (Starrett) and "Ed" (Raphael Bennett), runs the local bank with son "Ed" while "Jim" runs the "Filmore" ranch. The father has invested heavily in a telegraph line being constructed by "Andrew Belknap." Much to the chagrin of "Jim" the old man sells the ranch because of need for immediate money. Later the old man has a stroke and dies. "Ed," who owes money to "Scottie" (Callam), forges a will which makes him heir to all the old man's money.

At the instigation of "Scottie," "Ed" tells "Belknap" he intends to foreclose on his loan. What follows is the usual series of raids, fighting and gun play indulged in by the protagonists, leading up to the grand climax, wherein the forces for good triumph.

Reviewed at the Central theatre, New York. An afternoon audience seemed to enjoy the action and also the singing of the Sons of the Pioneers, of which there is a good deal.—Paul C. Mooney, Jr.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Original screen play by Paul Franklin. P.C.A. Certificate No. 6486. Running time, 55 minutes. Release date, December 5, 1940. General audience classification.

CAST

Jim Filmore	Charles Starrett
Norma Belknap	Iris Meredith
Ed Filmore	Raphael Bennett
"Square Deal" Scottie	Alex Callam
Andrew Belknap	Carl Stockdale
Hank Loomis	Fred Burns
Bob	Bob Nolan
Mac	John Tyrrell
Stub	Francis Walker
Carter Filmore	John Dilson

Under Texas Skies

(Republic)

New Mesquiteer Series

The first of the new season's Mesquiteer films for Republic has Robert Livingston, Bob Steele and Rufe Davis as the trio with Steele and Davis appearing for the first time in this series.

Adapted for the screen by Anthony Coldewey, who also wrote the original story, and Betty Burbridge, the picture has for its theme a sheriff who is the head of a ring of cattle rustlers and the Three Mesquiteers who join forces to prove the innocence of one of the trio accused of murder.

"Stoney Brooke" returns to his home town to find his father murdered and his boyhood friend, "Tucson Smith," accused and held for the murder. At the same time the cattle of the local ranchers are being stolen by rustlers. "Stoney" enlists the aid of "Lullaby" to prove his friend's innocence, uncover the cattle rustlers and expose the real murderer.

Romantic interest is supplied by Lois Ranson and Rufe Davis adds the comedy element with his mimicry and sound imitations. Harry Grey was associate producer with George Sherman directing.

Reviewed in the Republic projection room in New York.—George Spires.

Produced and distributed by Republic. Harry Grey, associate producer. George Sherman, director. Screen play by Anthony Coldewey and Betty Burbridge. From an original story by Anthony Coldewey. Based on characters created by William Colt MacDonald. Production manager, Al Wilson. Photographed by William Nobles. Film editor, Tony Martinelli. Musical director, Cy Feuer. Running time, 57 minutes. Release date, Sept. 30, 1940. P.C.A. No. 6570. General audience classification.

CAST

"Stony" Brooke	Robert Livingston
"Tucson" Smith	Bob Steele
"Lullaby" Joslin	Rufe Davis
Helen	Lois Ranson
Blackton	Henry Brandon
Sheriff Brooke	Wade Boteler
Marsden	Rex Lease
Finley	Jack Ingram
Theodore	Walter Tetley
Talbot	Yakima Canutt
Smithers	Earle Hodgkins
Jackson	Curley Dresden

Queen of the Yukon

(Monogram)

Jack London Melodrama

This Jack London story of adventure in the goldfields is introduced by a reading of a Robert W. Service poem, photographed against a montage of the scenes used in the picture, and moves on from that start to tell in the terms of action which were London's, a tale of the place and time his works dealt with. The picture ends, after other episodes in kind, with a fist-fight of the sort seen in plenty in the years following "The Spoilers" and now restored by infrequency of presentation to the power it wielded then.

Irene Rich portrays the lady mentioned in the title, with Charles Bickford the man she depends upon as manager through the adventures depicted and marries at close of the film. She is owner of a riverboat coveted by a land company given to claim jumping and strives for a time to keep her daughter, arriving from the States, from learning of her prowess as dealer at faro. The girl, who learns the truth and determines to emulate her mother, decides in the finale to marry a surveyor who has thrashed the villain and prevented robbery of the miners.

Previewed at studio.—W. R. W.

Produced and distributed by Monogram. Producer, Paul Malvern. Director, Phil Rosen. Screenplay by Joseph West. Story by Jack London. Photographed by Harry Neumann. Edited by Russell Schoengarth. P.C.A. Certificate No. 6548. Running time, when seen at studio, 70 minutes. Release date, August 26, 1940. General audience classification.

CAST

Ace	Charles Bickford
Sadie	Irene Rich
Thorne	Melvin Lang
Grub	George Cleveland
Stake	Guy Usher
Helen	June Carlson
Bob	Dave O'Brien
Carson	Tris Coffin
Captain	Jack Daley
Charlie	John Merton
Runt	Johnny Morris
Walker	J. M. Holmes
Old Timer	Cap Anderson
Young Man	Gene O'Donnell

Laddie

(RKO Radio)

Pastoral Comedy-Drama

This filming of a Gene Stratton-Porter novel ranked as a best-seller in its day and remembered by many for its charm has been executed with fidelity to content, toe and manner of the book. No modernizing of date, place, costuming, dialogue, point or purpose has been undertaken, a circumstance to be emphasized by showmen in exploitation appealing to the public which made the book a favorite.

Tim Holt as "Laddie" and Joan Carroll as "Little Sister" dominate interest, Miss Carroll's performance receiving emphasis. Others in the cast match these in style of delivery, behaviour and portrayal.

Cliff Reid as producer and Jack Hively in his direction have pointed their efforts at the women and children who were the novelist's followers.

Previewed at the Ambassador Hotel theatre, Los Angeles, to an invited audience including press, profession and public in about equal measure. Ladies and children present appeared to enjoy it thoroughly.—W. R. W.

Produced and distributed by RKO-Radio. Executive producer, Lee Marcus. Producer, Cliff Reid. Director, George Hively. Screen play by Bert Granet and Jerry Cady. Novel by Gene Stratton Porter. Photographed by Harry Wild. Edited by George Hively. P.C.A. Certificate No. 6427. Release date, October 18, 1940. Running time, when seen in Los Angeles, 69 minutes. General audience classification.

CAST

Laddie	Tim Holt
Pamela	Virginia Gilmore
Sister	Joan Carroll
Mrs. Stanton	Spring Byington
Mr. Stanton	Robert Barrat
Mr. Pryor	Miles Mander
Bridgette	Esther Dale
Leon	Sammy McKain
Shelley	Joan Brodel
Sally	Martha O'Driscoll
Peter Dover	Rand Brooks
Mrs. Pryor	Mary Forbes
Robert Pryor	Peter Cushing

Hell's Cargo

(Film Alliance)

International Incident

The ups and downs in the three-cornered friendship of a Frenchman, an Englishman and a Russian, all naval officers, is the theme of this British picture—the production having been made before the present conflict and during the period of the Franco-Russian treaty. In rather typical British fashion the picture takes its own time in disclosing that theme.

A freighter, manned by ex-criminals and carrying a cargo of liquid that becomes a deadly gas when mixed with salt water, by a ruse has obtained permission to dock in a French harbor. The freighter's drunken doctor escapes to town and is spilling the story in a waterfront cafe when the ship's owner arrives. In the melee the owner kills the doctor with a knife.

The three naval officers, who are just becoming friends in another part of the town, learn of the killing. They each declare their sailors couldn't have been involved, which brings a rift to the friendship. The freighter leaves the harbor and soon after the authorities learn of the true nature of the cargo. The French officer, in command of a destroyer and with the British and Russian as liaison officers, sets out in pursuit.

The owner of the freighter releases the liquid when cornered, killing all on the freighter and menacing the lives on a passenger liner, which is stalled in the path of the gigantic gas cloud. The destroyer, against orders—the French officer's wife and boy are on the liner—passes through the gas cloud to get to the liner.

Reviewed at the Globe theatre, New York,

where an afternoon audience found the early portion of the film rather long drawn out and uninformative but perked up about the time destroyer started out in pursuit of the ship that contained "Hell's Cargo."—P. C. M., Jr.

Distributed by Film Alliance of the United States. Directed by Harold Huth. Produced by Walter C. Mycroft. Story by Leo Joannon. Screen play by Dudley Leslie. Running time, when seen in New York, 73 minutes. Release date, August 3, 1940. Adult audience classification.

CAST

Commandant Lestailleur.....Walter Rilla
Commander Falcon.....Kim Peacock
Commander Tomasov.....Robert Newton
Annette Lestailleur.....Penelope Dudley Ward
Pierre Lestailleur.....Geoffrey Atkins
Captain Dukes.....Ronald Adam
Mr. Martin.....Charles Victor
Dr. Laurence.....Martin Walker
Liner Captain.....Henry Oscar
Father Blanc.....Henry Morrell
A.R.P. Warden.....Louise Hampton

Calling All Husbands

(Warner Brothers)

Comedy

"Calling All Husbands" is an adaptation of a Martin Flavin comedy, and in its presentation there is an abundance of dialogue and not so much motion. The plot deals with a nagging wife who constantly reminds her husband that she should have married the town banker, only to have the latter turn up, now a tramp and thief.

George Tobias, Ernest Truex and Florence Bates have the chief roles, with Lucile Fairbanks and George Reeves supplying the young romantic interest.

Robert E. Kent wrote the screenplay which Noel Smith directed. William Jacobs was associate producer.

Previewed at studio.—V. K.

Produced and distributed by Warners. Associate producer, William Jacobs. Directed by Noel Smith. Screenplay by Robert E. Kent. From a play by Martin Flavin. Assistant director, Elmer Decker. Photographed by Ted McCord. Art director, Charles Novi. Edited by Frank Magee. P.C.A. Certificate No. 6561. Running time, when seen in Hollywood, 61 minutes. Release date, Sept. 7, 1940. General audience classification.

CAST

Oscar Armstrong.....George Tobias
Betty Trippe.....Lucile Fairbanks
Homer Trippe.....Ernest Truex
Dan Williams.....George Reeves
Emmie Trippe.....Florence Bates
Hadley Weaver.....Charles Halton
Mabel Parker.....Virginia Sale
Sheriff.....John Alexander
Judge Todd.....Clem Bevans
Nappy.....Sam McDaniel
Chunky.....Elliott Sullivan

SHORT PRODUCT

The March of Time, Vol. VII, No. 1

(RKO Radio)

On Foreign Newsfronts

The sponsors of this journalistic screen visitor in their latest monthly bulletin pay ardent tributes to the gentlemen of the Fourth Estate, both on the home fronts and on foreign assignments. With what is reported to be the greatest news story in modern history, the reporting of the Second World War, there is stressed the importance of preserving in this country the final refuge of a free and democratic press. To substantiate this statement, speedy visits are made to the offices of the New York *Times* and the United Press, Associated Press and the International News Service where the visitor glimpses reporters at work and editors in session as they sift facts from propaganda in the censored dispatches emanating from the dictated and war beleaguered sectors of Europe. From there, the camera moves across the ocean to introduce some of the famous war correspondents now tracking down the biggest assignment of the century. Otto Tolischus of the *Times,* whose book reportage of the martial European scene has made best seller position, and H. V. Kaltenborn, airway prophet, are seen being dismissed from Germany as personae non gratae. To illustrate the extent and importance of the European beat, there is presented an excellent pictorial summary of the World War, II, situation.—Running time, 19 minutes.

SHORT PRODUCT PLAYING BROADWAY

Week of September 14

CAPITOL
Social Sea Lions.....MGM
The Bookworm Turns.....MGM
Feature: Boom Town.....MGM

CRITERION
Canvas Capers.....Columbia
Stray Lamb.....RKO Radio
Feature: We Who Are Young.MGM

MUSIC HALL
March of Time, No. 10 (Gateways to Panama)..RKO Radio
Feature: Lucky Partners.....RKO Radio

PARAMOUNT
Unusual Occupations, No. 1.Paramount
The Sporting Everglades...Paramount
Fightin' Pals.....Paramount
Feature: Rhythm on the River.....Paramount

RIALTO
Blue Barron and His Orchestra.....Paramount
Screen Snapshots, No. 9...Columbia
Alpine Climbers.....United Artists
Feature: Men Against the Sky.RKO Radio

RIVOLI
Petra, the Lost City.....United Artists
Mr. Duck Steps Out.....RKO Radio
Feature: Foreign Correspondent.....United Artists

ROXY
Land of Flowers.....20th Cent.-Fox
Feature: Hired Wife.....Universal

STRAND
Football Highlights.....Vitaphone
Tom Thumb in Trouble.....Vitaphone
Feature: No Time for Comedy.Warner Bros.

I Dream of Jeannie

(Universal)

Vaudeville with a Nod to Foster

Although the locale for this talent demonstration is called something like a Stephen Foster festival, it is only near the conclusion that the subject's title song is rendered. Then some other verses from the Foster collection are repeated in rapid succession. Before this, running time has been allotted to a depiction of a blues singer moaning a sultry love dirge, a youngster executing a tap dancing routine, a trio of acrobatic lady dancers and a group of male novelty singers. The vaudeville variety show is interesting as such rounds of talent go.—Running time, 17 minutes.

Stranger Than Fiction, No. 81

(Universal)

Further Collection of Oddities

Items in the newest chapter from this "believe it or not" category include a lady with a passion for collecting autographed handkerchiefs of notable personalities; an inspection of a miniature palace which is equipped with a remarkable array of tiny furniture and suites; a gun club which uses old fashioned firearms in its practice; a doctor who raises house flies for the purpose of testing the potency of insecticides and a youngster who has a billy-goat for a riding pet.—Running time, 9¼ minutes.

Hobby Lobby

(Columbia)

Popular Radio Show in Screen Form

The popular radio show, "Hobby Lobby," has now been transplanted to screen territory. The material of the subject is similar to other subjects devoted to investigating the unusual but the presentation possesses the added advantage of allowing the subjects studied to speak for themselves instead of being described by a commentator. The initial number includes Mrs. Franklin D. Roosevelt who makes a brief appearance at the conclusion of the reel to report on the hobby activity of her husband and family and to give some sensible advice on the advantages of such recreational pursuits. Before this "scoop" presentation, there have been interviewed an elderly lady newspaper vendor who reveals the results of her sculpture hobby and a gentleman who has taught a blind dog to play a set of drums and a seeing canine to perform on the piano as well as be the leader for his blind dog companion. Further hobbyists visited are a young man who works with instruments for magnifying sound and a young lady who has schooled some young children to be expert juvenile opera singers.—Running time, 11½ minutes.

Going Places, No. 81

(Universal)

Cruising with the Coast Guard

A novel method for a cinematic cruise is used in the newest excursion for this travelogue classification. With a group of students from the Coast Guard Academy in New London, Conn., the camera travels to Panama, Colombia, Ecuador, Peru and Chile. Not only are the pleasure seeking moments of the trip reported upon but there are also revealed enroute the serious interludes of cadet seamanship training. Camera work is remarkably good in crystal clear focusing and the accompanying commentary, explanatory of the journey is informative and interesting.—Running time, 9⅔ minutes.

Jersey Allied Plans Convention, Banquet

New Jersey Allied is preparing plans for its annual convention at the President Hotel in Atlantic City next Wednesday through Friday and for the testimonial banquet to Abram Meyers, general counsel and leader for many years of the legislative battles for the National Allied States Association. The Eastern Pennsylvania unit of Allied met in Philadelphia Tuesday to discuss its representation at the meeting and banquet.

Jersey Allied will muster several hundred, and many more are expected for the Myers banquet.

This week the schedule, comprising speeches by distributor leaders, by Allied leares, and by equipment men, was being arranged as were the social events, with special attention given to wives of members.

The annual convention and trade show of the Associated Theatres of Indiana will be held November 11th and 12th, place still unselected.

The Connecticut Motion Picture Theatre Owners will meet next Monday in New Haven to discuss the consent decree, among other things.

The Independent Theatres Protective Association of Wisconsin and upper Michigan will hold its annual convention October 2nd and 3rd at the Schroeder Hotel, Milwaukee. Charles Trampe is in charge of arrangements.

Several officers of the Northwest, and of the Eastern Pennsylvania Allied units are expected to attend.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

The Hit Parade of 1941

(Republic)

Republic's entry in the new season screen musical field, this is one of the company's top films of all time, according to studio officials, and will have an advertising and publicity budget of $600,000, largest in the history of the firm.

The studio's enthusiasm may be seen from their casting, which includes Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Patsy Kelly, Phil Silver, Barnett Parker, Borrah Minnevitch and his Rascals, Six Hits and a Miss and Jan Garber's Band.

The original screen play by Bradford Ropes, F. Hugh Herbert and Maurice Leo concerns the sale of time on a television station. The station has been acquired by Herbert and his nephew, Baker, who run a Connecticut "swap-shop." In acquiring the station, however, Herbert trades his store, and then proceeds to give the store as collateral for a bank loan to purchase new television equipment. No longer owning the store, the loan must be repaid, which calls for the sale of a program. Frances Langford and Ann Miller contribute to the acquisition of a sponsor.

Sol Siegel was associate producer and John Auer directed, the latter's last having been "Women in War."

Release date: To be determined.

Give Us Wings

(Universal)

The Dead End Kids here appear as aviation enthusiasts—their anxiety to learn to fly taking them from jobs as airport mechanics to training towards the piloting of old and unsafe planes for an aerial crop dusting company.

Billy Halop is seen as the leader of the "Kids"; his pals being Huntz Hall, Bernard Punsley, Gabriel Dell and Bobby Jordan. Death of the latter finally brings retribution to the avaricious owner of the company, enacted by Victor Jory. Wallace Ford, Anne Gwynne, Milburn Stone and Shemp Howard round out the cast.

The screen play was written by Arthur Horman from an original by Eliot Gibbons. Charles Lamont directed, as he did "Oh Johnny How You Can Love," and Ken Goldsmith was associate producer, his last having been "Argentine Nights."

Release date: To be determined.

Little Men

(RKO Radio)

"Little Men" is the third film to be produced by Gene Towne and Graham Baker under their corporate name of "The Play's the Thing Productions" for RKO release. The first two, "Swiss Family Robinson" and "Tom Brown's School Days" were also based on well known story properties, familiar to the millions.

Louisa May Alcott's novel appeared in 1869, a year after her "Little Women." The screen version was written by Mark Kelly, and Towne and Baker, and adds two new characters, a fast talking swindler who sacrifices everything for his adopted son, and a burglar; respectively portrayed by George Bancroft and Jack Oakie.

Seen as "Aunt Jo" is Kay Francis, while her husband is enacted by Charles Esmond, who helps her run the school on which the story is based.

Also seen are Jimmy Lydon, Ann Gillis, Richard Nichols, Isabel Jewell, and last but not least, exploitation-wise, "Elsie," the Borden cow, and her calf. The picture was directed by Norman Z. McLeod.

Release date: November 8, 1940.

BEST SELLERS AND RENTERS

The Best Sellers listing for the period July 15th to August 12th shows a decided change from the previous month's report, only "How Green Was My Valley" and "Quietly My Captain Waits", purchased by Twentieth Century-Fox and Warner Brothers, respectively, remaining on the list. On the other hand, few changes occurred in the Best Renters listing. The listings are from the September issue of The Retail Bookseller, *house organ of the Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from July 15th to August 12th)

1. Mrs. Miniver, by Jan Struther.
2. To the Indies, by C. S. Forester.
3. Gypsy, Gypsy, by Rumer Godden.
4. Madame Dorothea, by Sigrid Undset.
5. The D. A. Goes to Trial, by Erle S. Gardner.
6. Old Lover's Ghost, by Leslie Ford.
7. How Green Was My Valley, by Richard Llewellyn.
8. Maid No More, by Helen Simpson.
9. Lovers' Meeting, by Lady Eleanor Smith.
10. Quietly My Captain Waits, by Evelyn Eaton.

Ten Best Renters

(Based on nationwide reports)

1. How Green Was My Valley, by Richard Llewellyn.
2. Kings Row, by Henry Bellamann.
3. Night in Bombay, by Louis Bromfield.
4. Stars on the Sea, by F. Van Wyck Mason.
5. Quietly My Captain Waits, by Evelyn Eaton.
6. Kitty Foyle, by Christopher Morley.
7. Mr. Skeffington, by Elizabeth.
8. This Side of Glory, by Gwen Bristow.
9. The Bird in the Tree, by Elizabeth Goudge.
10. Native Son, by Richard Wright.

Second Chorus

(Paramount - National Pictures)

First film produced under the banner of National Pictures to be released by Paramount, "Second Chorus" has a cast headed by Fred Astaire, Paulette Goddard, Burgess Meredith, Charles Butterworth and Artie Shaw and his band.

Boris Morros, former Paramount music head and now head of National, produced with Robert Stillman; the latter having also been assistant director. Credit for direction goes to Henry C. Potter, who has done such other musicals as "The Story of Vernon and Irene Castle."

The story is described as a comedy of the "back-stage" lives of members of a modern swing band. Fred Astaire is cast as a perennial Yale senior, unable to tear himself away from his trumpet long enough to bone up on his studies and graduate. He finally leaves school, and becomes a musical sensation.

Astaire and Burgess Meredith, cast as another orchestra trouper, engage in a "Flagg and Quirt" campaign for feminine attention, culminating when both discover Paulette Goddard, cast as secretary of Artie Shaw's band. An original by Frank Cavett, the screen play was written by Cavett, Elaine Ryan and Ian Hunter.

Release date: Jan. 10, 1941.

Fireman Save My Child

(Universal)

An original screen play by Jane Storm and Sy Bartlett, this Baby Sandy vehicle has a cast including Stuart Erwin, Una Merkel, Edgar Kennedy, William Frawley, Ed Brophy, Wally Vernon, Jack Carson and William Davidson.

The story concerns efforts on the part of fireman Erwin and policeman Carson to win the hand of Miss Merkel, mother of two year old Sandy. The choice is left to Sandy's selection. Further complicating the scene is the fact that Miss Merkel's father has control of an appropriation which can be made to either the fire or the police departments, and which both want for new equipment.

After numerous escapades involving Sandy, a fire finally decides the issue. Burt Kelly was associate producer of the picture, which was co-directed by Otis Garrett and Paul Smith.

Release date: November 5, 1940.

Drums of the Desert

(Monogram)

Romance in Morocco centering about a French Foreign Legion post provides the nucleus of this offering, which features Ralph Byrd, Lorna Gray, Manton Moreland, George Peter Lynn and Willie Costello.

A topical note is induced by the use of parachute troops to quell an Arab revolt. Byrd, en route to his post as special adviser of parachute troops, meets and falls in love with Miss Gray, who is engaged to Lynn. The latter's death in an Arab attack leaves the way clear for the others.

Paul Malvern produced and George Waggner directed the Dorothy Reid-Joseph West screen play, from an original by John Neville.

Release date: September 30, 1940.

THE HOLLYWOOD SCENE

Slump

Hollywood's production dropped off this week, with five pictures completed and eight started, compared to the 12 finished and nine begun last week. Before the cameras were 42, three more than in the week before, while 21 were being prepared, six less than in the preceding stanza, and 68 were being edited, against last week's 75.

The week's tabulation:

COMPLETED

MGM
Bittersweet
20TH-FOX
The Californian
UNIVERSAL
Bury Me Not on the Lone Prairie
WARNERS
Father Knows Best

STARTED

COLUMBIA
Round Up
MGM
Fighting Sons
PARAMOUNT
Shepherd of the Hills
REPUBLIC
Trail Blazers
Melody Ranch
20TH-FOX
Romance of the Rio Grande
Golden Hoofs
UNIVERSAL
The Bank Dick

SHOOTING

COLUMBIA
Alias the Lone Wolf
Passage West
MGM
Go West
Flight Command
Little Nellie Kelly
Hullabaloo
Comrade X
Untitled "Dr. Kildare"
MONOGRAM
The Ole Swimmin' Hole
PARAMOUNT
Virginia
Love Thy Neighbor
D. O. A.
The Round Up
I wanted Wings
RKO
Citizen Kane
You'll Find Out
No, No, Nanette
Lil' Abner
Mr. and Mrs. Smith
Kitty Foyle
Remedy for Riches
LOEW-LEWIN (UA)
Flotsam
20TH-FOX
Chad Hanna
Hudson's Bay
Tin Pan Alley
UNIVERSAL
Caribbean Holiday
Streets of Cairo
WARNERS
Meet John Doe
Santa Fe Trail
High Sierra
The Lady with Red Hair
South of Suez

Three short subjects were completed, although work was not started on any.

Product to Come

While fewer films were finished or started this week than last, the production mill was stepped up to an even faster pace for the weeks ahead.

Typical of fall production plans were those at Paramount, where eight films were set to start between now and November.

First to start is "Shepherd of the Hills," in Technicolor, starring Harry Carey in the title role. Betty Field, John Wayne, James Barton and Beulah Bondi have top roles.

William Wellman starts direction of "Reaching for the Sun," starring Joel McCrea and Ellen Drew, September 23rd. The film is adapted from the Wessel Smitter book, "F. O. B. Detroit." On the same date, "You're the One," produced by Gene Markey, gets under way. Orrin Tucker and Bonnie Baker are starred.

Paul Jones will produce, and Preston Sturges write and direct, as they did on "Christmas in July," their "Lady Eve" on October 1st. Henry Fonda and Paulette Goddard co-star.

On October 14th, work begins on "New York Town," tentative title of the new Mary Martin comedy which Anthony Veiller is producing. Michell Leisen, who just completed "Arise, My Love," directs.

Gregory Ratoff's production, "Ballerina," stars Loretta Young and will start October 28th. Three days later Boris Morros and Robert Stillman, for National Pictures, begin work on "The American Vagabond," starring Douglas Fairbanks and based on the life of O. Henry.

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At least five Technicolor features are to be forthcoming from Twentieth Century-Fox in the new season, it became apparent this week. Already set for the color medium are "Rings on Her Fingers," to star Don Ameche and Carmen Miranda; "Western Union," with Robert Young, Dean Jagger, Brenda Joyce and Randolph Scott; "Chad Hanna," which has Henry Fonda, Linda Darnell, and Mary Beth Hughes; "Down Argentine Way," with Don Ameche, Betty Grable, and Carmen Miranda.

Additionally counted is "The Return of Frank James," already released.

MONKEY SEE, MONKEY DO

George Washington Peter learned, last week in Hollywood, that a closed shop means just that.

G. W. Peter is a ring-tailed monkey, who recently completed a part in "The Sea Hawk". As a result of his thespian activity, he was invited to make an appearance on "Little Old Hollywood", radio program, and enliven the proceedings with a bit of chattering.

Ever alert, Georgia Fifield, head of the Los Angeles chapter of the American Federation of Radio Artists, heard of the offer, and declared that: "Actors make noises. The monkey's chattering constitutes a noise. So, ipso factor, George is a radio actor and he carries an AFRA card or else."

There was no "or else" about it. George has his card.

Metro-Goldwyn-Mayer is slated to tell the story of the American cowboy. This week Will James, bronco-buster, illustrator and author of such favorites for young readers as "Smoky" and "Lone Cowboy," was signed by the studio to prepare a script on "The Saga of the American Cowboy."

▽

Story purchases of the week included Twentieth Century-Fox's buy of "Replenish the Earth," Stephen Longstreet novel, for a reported $30,000; Warners' acquisition of "One Foot in Heaven—the Life of a Practical Parson," biography of a Methodist minister, by Hartzell Spence, and that studio's purchase of a yarn on the U. S. Cavalry, by Ronald Reagan, Warner actor.

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MORRIS HELPRIN, production assistant to Alexander Korda, has been granted a leave of absence in order to proceed with plans for production of a play, "The Hard Way," on Broadway this season in association with Allan Boretz, author of "Room Service." Mr. Helprin, however, will continue in association with Mr. Korda's eastern headquarters, and will supervise special campaign plans on "The Thief of Bagdad." Mr. Helprin also is seeking a play for Katherine Locke (Mrs. Morris Helprin) for the coming season.

JAMES STEWART has been given a new long-term MGM contract, and will next appear with HEDY LAMARR in "Come Live With Me."

JAMES CAGNEY is to be starred by Warners in "The Tanks Are Coming," dealing with training of the U. S. Tank Corps.

ROSALIND RUSSELL and MELVIN DOUGLAS are co-starring for Columbia in "This Thing Called Love." ALEXANDER HALL directs and WILLIAM PERLBERG produces.

GEORGE MURPHY and LUCILLE BALL have been awarded the leads in Harold Lloyd's "Three Girls and a Gob."

DOROTHY PARKER and ALAN CAMPBELL are working on the screen play of "Come Live With Me" for MGM.

ALFRED WERKER has been signed by WALT DISNEY to direct the ROBERT BENCHLEY sequences in "The Reluctant Dragon," feature in cartoon and human action

LUCIEN HUBBARD, Twentieth Century-Fox associate producer, who just finished work on "Youth Will Be Served," his fourth picture since March, begun a leave of absence this week to last until January.

JOHN BARRYMORE has been signed by Universal to star in "The Invisible Woman," comedy to be produced by Burt Kelly, employing the invisibility technique used in "The Invisible Man Returns."

KURT NEUMAN has been signed by Columbia, to direct "John Brown's Body," first of a new series of four pictures based on stories by Ellery Queen.

MAX GOLDEN, former associate producer at Twentieth Century-Fox, has returned to the studio as assistant to William Koenig, production manager.

Delaware Surveys Games, Blue Laws; Other Legislation

Bank Nights and Bingo are lawful in Kentucky under legislative statute, although the law is unconstitutional, James R. Morford, attorney-general of Delaware, has been informed in his survey of gambling limitations and blue laws being conducted throughout the country. The survey is being made to compare statutes of other states with the Delaware Sunday blue laws in the hope of gaining information for the revision of the Delaware statutes.

47 States Questioned

The Kentucky report is the 33rd received by the attorney-general from the 47 mailed out several weeks ago.

The assistant attorney general of Kentucky, W. Owen Keller, wrote that Section 226 of the Kentucky constitution is specific in that "lotteries and gift enterprises are forbidden and no privileges shall be granted for such purposes and none shall be exercised and no schemes for similar purposes shall be allowed.

"The recent Legislature . . . passed a law providing that the 'bank night' system of awards be permitted by statute. This act is of course unconstitutional if Section 226 is to be observed."

Mr. Keller also said many of Kentucky's laws were obsolete with regard to occupations which may be carried on on the Sabbath and intimated that authorities were inclined to "wink" at violations.

Pennsylvania Sunday Question

The question of Sunday films will be decided in November in 22 communities in northeastern Pennsylvania which do not have Sunday pictures at the present time. However, no sooner were the petitions asking the question be put on the ballot submitted to the respective county board of elections than ministerial groups announced their intention of defeating the issue in three communities.

Communities which will vote on the question and their respective counties follow: Luzerne County-Hazleton, West Hazleton, Kingston, Shickshinny, Conyngham Township; Lackawanna County-Taylor, Clarks Summit; Carbon County-Mauch Chunk, Weatherly, Palmerton, Lehighton, Summit Hill; Columbia County-Berwick, Catawissa; Montour County-Danville; Northumberland County-Mt. Carmel, Shamokin; Schuykill County-Tamaqua; Monroe County-Stroudsburg; Lancaster County-Lancaster; Lycoming County-Williamsport.

Opposition Views Expressed

The stiffest opposition was uncovered in Berwick where the city council unanimously condemned the Sunday film question. In addition the local newspaper has come out against the issue with the official board of the Bower Memorial Evangelical Church taking an action instructing its pastor, its officials and members to employ every possible means to defeat such a program of "Sabbath desecration." The Crusader's Class of the First Evangelical and Reformed Church also took an unanimous vote expressing their approval of the proposed Sunday motion pictures.

In Danville the Danville Ministerial Association condemned the movement to have Sunday movies and adopted a resolution to cooperate with the Montour County Council of Christian Education in a campaign of education and enlistment of voters to defeat this proposed "encroachment of commercialized amusement upon the Christian Sabbath of this community."

RCA West Coast Service Men Meet

The final quarterly meeting of the year of RCA Photophone sales and service representatives on the West Coast was to be held, Tuesday, September 17th, at the Hollywood plant of the RCA Manufacturing Company. Homer B. Snook, Photophone sales manager, was to head a delegation from Camden headquarters. Important announcements regarding new products were to be made.

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Expected to arrive in New York, September 30, are Herman Wobber, general distribution manager, for Twentieth Century-Fox and M. A. Levy, Minneapolis district manager, and leader of the Kent sales drive, after a tour of branches in connection with the campaign. William Sussman, Eastern division manager was to join the pair in Philadelphia, on Friday of this week, and accompany them on a tour of Eastern cities. A meeting in New York, October 1, will conclude the tour.

The Philadelphia exchange of the company will hold its annual regional sales meeting on Saturday, September 21st. It will hear talks by Messrs. Wobber, Sussman and Levy.

William C. Gehring, central division manager, was to have returned, Monday, from drive meetings in Chicago and Minneapolis and circuit deal negotiations in Indianapolis.

Conference Date Set By Picture Pioneers

Thursday evening, October 24th, has been set for the fall conference dinner of the New York Picture Pioneers. At a meeting of the executive committee, held Tuesday, the nature of the event and the hotel wherein it will be held were discussed. It will probably be a "Circus Night."

Ten applicants were elected to membership, as follows: Jay Emanuel, Philadelphia; Harry K. Hecht, exhibitor, Passaic, N. J.; Ralph D. Goldberg, exhibitor, Omaha; Harry David, exhibitor, Salt Lake; Ira S. Cohn, distributor, Pittsburgh; George H. Balsdon, film buyer, New York; Rutgers Neilson, RKO publicity, New York; Henry Holms, distributor, New York; Otto P. Madsen, distributor, New York; and Harry K. Black, exhibitor, Staten Island, N. Y.

"Hobby" To Play Plaza

Columbia's short subject "Hobby Lobby," based on Dave Elman's radio program of the same name, and featuring Mrs. Eleanor Roosevelt, has been booked, starting September 23rd, to play the Plaza theatre, New York, during the reserved seat roadshow run of "I Married Adventure," starring Osa Johnson.

Peirce Free-Lances

William Peirce, advertising and publicity director of Monogram of Hollywood studio for the past three years, has resigned, effective this weekend, to establish a publicity bureau in Hollywood which will serve independent producers and other professionals. Mr. Peirce had handled publicity and advertising for Educational and Grand National in New York prior to going west in the Monogram appointment.

Rodgers Proposes Variety Club Unit In New York City

The executive committee of the Motion Picture Associates of New York is to consider at its next meeting, the proposal of W. F. Rodgers to merge with the National Variety Clubs and establish a Variety Tent in New York. Jack Ellis, president, disclosed, this week. Mr. Rodgers made his suggestion, last week, at the first meeting, this season, of the Associates. New York is one of the few large cities without a Variety Club.

Better Understanding Seen

Praising the philanthropic work of the Associates, Mr. Rodgers declared that the scope of the organization's activities could be increased considerably by affiliating with the Variety Clubs. He further asserted that such a merger would bring various branches of the industry in New York closer together and create a better understanding.

Mr. Rodgers urged officers of the Associates to discuss the matter with John H. Harris, of Pittsburgh, national president of Variety Clubs. Although offering the idea only as a suggestion, the film executive said he would give the proposed group his whole-hearted support.

Moe Sanders, of Twentieth Century-Fox has been named chairman of the annual dinner-dance in November.

Harris Silverberg was guest of honor at a testimonial dinner, last week, tendered by 100 guests at the Book Cadillac Hotel, by the Detroit Variety Club. Mr. Silverberg was recently named manager of National Screen's Chicago office.

Charles C. Perry, former chief barker, was toastmaster. Speakers included John R. McPherson, who succeeded Mr. Silverberg as manager in Detroit; Morton Van Praag, National Screen's midwest manager; Circuit Judge Homer Ferguson and W. I. Peck Gomersall, Universal district manager.

A social organization of film salesman, the Cincinnati Cinema Club, has resumed meetings after a summer layoff, in the Variety Club quarters. Rudolph Knoepfle, Republic is president; John M. Allen, MGM, vice president; Peter Niland, Columbia, secretary-treasurer.

The Pittsburgh Variety Post, American Legion, has elected the following officers: Harry M. Kalmine, commander; Joe Hiller, first vice commander; Brian McDonald, second vice commander; C. C. Kellenberg, adjutant; J. G. Balmer, finance officer; Father F. Garahan, chaplain and service officer; Dr. A. I. Wise, One Member Elect Membership; Joseph Misrach, seargeant at arms; C. C. Kellenberg, delegate to county committee; Brian McDonald, Alternate Delegate.

The 12th annual banquet-show of the Pittsburgh Variety Club will be held October 20th, following the Pitt-Fordham football game. Also announced, was the 20th annual convention banquet of the Motion Picture Theatre Owners of Western Pennsylvania which will be held on October 22nd as a testimonial to President M. A. Rosenberg, who is also a regional vice president of Allied.

Schines Join Buffalo MPTO

The Motion Picture Theatre Owners of Buffalo announce this week that the Schine circuit has joined the organization 100 per cent. A. Charles Hayman, president of the MPTO, in making the announcement, said that J. Meyer and Louis Schine will play important roles in the future of the organization.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

ON Monday, September 23d, at high noon, the Time Capsule, famed "letter" to persons living 5,000 years hence, will finally be sealed in at the New York World's Fair Grounds, on Flushing Meadows, Long Island, to begin its long journey with Time into the future, addressing many a message from and about persons and things of 1940, to those in 6940, including one about the motion picture, by Terry Ramsaye, editor of MOTION PICTURE HERALD.

Because of the photographic and cinematic nature of much of the record, the Capsule Committee of Westinghouse called upon the editor of MOTION PICTURE HERALD to supply directions, principles and diagrams calculated to enable the recipient of the message-to-tomorrow to make and operate a motion picture projector, and to seek to make clear to him the nature of the cinematographic art. In this endeavor, and cognizant of high technological responsibility, Mr. Ramsaye compiled an expository dissertation mingling optics, mechanics, chemistry and sex. Important assistance came from the HERALD staff, including Mr. George Schutz, editor of *Better Theatres*, and the writings of Dr. C. E. K. Mees, head of the Research Laboratories of the Eastman Company.

While the Westinghouse experts, engineers all, the Capsule committee being advised especially by G. Edward Pendray, assistant to the president in charge of public relations—5,000 years of them—expressed approval, they apparently desired to supplement the social and biological information and included a microphotographic recording of W. H. (Buzz) Fawcett's magazine entitled "True Confessions." Another enclosure to Professor X, contributed through the offices of Frederic Ullman, Jr., then of Pathe News, was a selection of outstanding events of the last quarter of a century, edited by Allyn Butterfield.

Mr. Ramsaye's letter to Professor X, F.O.B. Tomorrow, A.D. 6940, closed with a conveyance of assurances of high esteem and "hoping this finds you as well as it leaves us at present."

During the sealing-in ceremonies, 500 pounds of a special mixture of pitch, chlorinated diphenyl and mineral oil, will be poured around the Time Capsule. This compound, intended to resist electrolysis, is impervious to moisture, is hoped to provide a first line of defense against the destructive effects of time.

David S. Youngholm, Westinghouse vice president, states that more than 40 articles now used every day are packed in the Capsule, a fountain pen and mechanical pencil, a watch, electric lamp, tobacco pouch with zipper, tobacco, pipe, cigarettes, cosmetics, a woman's hat, eyeglasses, toothbrush and powder, a miniature camera and film, a razor can opener, specimens of 1940 U. S. money.

In addition there are samples of metals and alloys, wool, cotton, silk, linen, rayon, glass fabrics, rubber fabrics, asbestos cloth, materials such as cement, asbestos, synthetic and natural rubber, synthetic plastics; also samples of coal (which may be rare in 5,000 years), seeds of staple food crops and other items.

Also, a microfilm "essay" on our times, taken from books, almanacs, pictures, catalogs, etc., and arranged in order to cover all the major activities of human life of 1940.

Multi-lingual texts, a dictionary and an idiomatic lexicon are intended to enable future historians to translate the texts of the microfilm. All film in the Capsule is acetate, prepared for permanence. The microfilm essay contains more than 23,000 ordinary book pages, reproducing 10,000,000 words and hundreds of picture. A microscope is enclosed to enable "futurians" to read the text. Complete directions in text and picture are given for the construction of a larger reading machine and a motion picture projection machine. For use in this machine is a newsreel enclosed, especially prepared for the people of A.D. 6940, containing historic, typical, or significant scenes of our day with sound.

BOOM TOWNS!

"Black Gold", as it flows in Metro-Goldwyn-Mayer's "Boom Town", is flowing in Texas for a group of movie men who this week were watching, from nearby and afar, the development of the drilling of their second well in Aransas Pass, in the Gulf section of Texas.

Robert ("Bob") O'Donnell, of the large Texas theatre circuit of Hoblitzelle & O'Donnell, is the ramrod of the oil venture, in the leasing of 75 acres in the newly discovered field.

The first well came in, a good producer, but, due to proration by the Texas Railroad Commission, which has jurisdiction over Texas oil production, the second well has been "throttled down".

With "Bob" O'Donnell on the venture are Ned Depinet, general sales manager of RKO; Gradwell Sears, ditto for Warner Brothers; George Schaefer, president of RKO; Neal Agnew, general sales manager for Paramount; Tom Conners, eastern and southern sales manager for Metro-Goldwyn-Mayer; Max Cohen, head of Allied States in New York, and Bryan Foy, producer.

The Griffith, the Kadane and other circuit interests in the great southwest likewise are rolling in new oil. Howard Tucker, publisher of the Penny Press, *Oklahoma City, writes in a first-hand report of new Griffith-Kadane "wildcat" gushings along the famous Red River boundary of Oklahoma over which a dispute in* 1918, *between Texas and Oklahoma, almost resulted in bloodshed. Today it is in the center of a new, major high gravity oil play.*

WESTERN UNION has been quietly fostering a plan for selling books of special stamps for use of customers having special problems of paying cash for telegrams or other Western Union services. This week W. U. was notified by the Federal Communications Commission, at Washington, that the plan had its approval.

The stamps, for example, would be supplied to salesmen on the road, thereby rendering charge accounts unnecessary, and would be supplied to individuals or agents otherwise away from their offices.

The books, containing stamps in denominations of 25 cents, five cents and one cent, could be bought for children for use in telegraphing home at specified intervals, while away from school, thereby precluding the diversion to unintended uses of money which might be provided for such telegraphic purposes. Johnny's allowance for telegrams which might otherwise go to extra gasolene for Johnny's joy-riding "jaloppy" just couldn't be spent on joy-riding.

▽

Old Colonel Lemuel Quixy-Doodle Stoopnagle returns to the air next Sunday evening, September 29th, over a CBS network, to prove, says CBS, that "People have more fun than anybody!"

▽

Dorothy Lamour's famous sarong which was worn for the first time in Paramount's "Hurricane" brought $176 when the star made a public appearance in her home town, New Orleans, the other day.

An initial bid of $60 on the sarong held for some time but when "Dottie" offered a kiss along with the sale, bids came thick and fast. the successful bidder getting a smack on the cheek—for $116, sarong, $60 extra—all for flood relief.

▽

Two-gun Gene Autry, Republic Pictures' movie cowboy, always kept one of the guns in his California home for burglars. The other night they got it.

▽

Skouras Theatres has engaged Wild Oscar to play the organ at the Skouras Circuit Academy of Music movie house in New York.

▽

In Miami's Negro section, Movie Usher Jack Woodberry was hauled into court for shooting at some pickannies. His explanation: Only a pistol would scare off youthful gatecrashers.

▽

Instead of following the customary procedure of erecting a building around a theatre, George H. Burrows, architect, is taking it the hard way by chopping an eight-story office building down to two stories to fit a new theatre, in Cleveland. It will be a newsreel house, for Newsreel Company, of Chicago.

▽

Joseph L. Macsalka, of the Paramount accountant department, was the first person to be called, this week, for service in the National Guard in that company's home office. His department heads and co-workers assembled the other afternoon to bid him "bon voyage"—presented him with a nice, big Emerson radio!

▽

The "calling card" of L. J. Williams, manager of San Francisco's Newsreel theatre, now visiting New York, gives no address, other than, "Next to the Warfield Theatre," which is his competitor.

SCREEN ACTORS REGISTER COMPLAINTS IN SURVEY

Rosten Study, Financed by Carnegie-Rockefeller, Shows 50 Per Cent Are Dissatisfied

On the eve of the completion of a two-year study of the motion picture industry, conducted under the guidance of Dr. Leo C. Rosten, and financed by the Rockefeller and Carnegie foundations, preliminary reports indicate that 50 per cent of Hollywood film actors and actresses canvassed voted that greater economic security and more regular work were needed in their profession.

Greater Security Sought

Recapitulation of the comments, suggestions and complaints dealing with the industry as now disclosed by the Screen Actors' Guild, reveal some of Dr. Rosten's findings as follows:

Fifty per cent sought economic security, more regular work, less discrimination in the distribution of work, more regard for experience, adequate provision for employment contacts, notice of layoff periods, and more time to prepare for tests and rehearsals.

Nineteen per cent complained of insufficient time given to prepare for roles, too few rehearsals, lack of respect, and/or credit for work.

Twenty per cent expressed satisfaction with their working conditions, one of them saying: "To an actor of the old school, working conditions today are heaven."

Nineteen per cent urged shorter, more regular hours and freedom to rest when not needed on the set.

Eleven per cent complained of casting personnel or methods used in studios.

Improvements Recommended

Ten per cent commented upon salary basis, better pay classification, over-time compensation.

Seven per cent recommended improvement in studio sanitation, ventilation, dressing rooms, etc.

The Screen Actor's Guild reports that, of the 309 performers who replied to questionnaires, preliminary checks against Guild figures on such indices as sex and income, would indicate Dr. Rosten's findings as accurate within a margin of from one to four per cent.

Dr. Rosten, who wrote the "H*Y*M*A*N K*A*P*L*A*N" stories several years ago, under the pen name of Leonard Q. Ross, and also the best-seller, "Washington Correspondents," has been conducting the survey, officially known as "Sociological Study of Hollywood and the Motion Picture Industry," under grants from the Carnegie and Rockefeller foundations.

Will Publish Survey

The Carnegie Corporation has bestowed two grants of some $21,000 for the survey, while the Rockefeller Foundation gave an additional grant recently to enable Dr. Rosten to complete the job. The findings will be published in a three-volume edition next spring by Harcourt, Brace & Co., it was said.

Dr. Rosten, formerly on the writing staff of Paramount Pictures, earned his Ph.D. at the University of Chicago.

Completion of the actual writing of the survey by Dr. Rosten, (the survey, itself, is reported as completed), is expected to be delayed indefinitely since the researcher has been called to Washington on Government business.

The erstwhile essayist and humorist recently was named as special consultant to the consumers' division of the National Defense Advisory Commission. He may be officially stationed in Hollywood where he has spent the last 18 months preparing the study of the motion picture industry.

Employment Down

Although the number of persons employed, (exclusive of actors) in the motion picture industry, declined more than 20 per cent in June, as compared with a corresponding period in 1939, and the total payroll was slashed 15 per cent, the average weekly earnings of those employed increased nearly 7 per cent.

Figures released by the Division of Labor Statistics of California showed that:

Employment in the motion picture industry declined more than nine per cent from May to June of this year, while wages dropped 11 per cent.

Average hours of work each week were 33.1 per cent, a drop of 1.8 per cent from June, 1939, and 3.5 per cent from May, 1940.

Earnings per hour were $1.31, up 8.8 per cent over last year and 1.5 per cent over May of this year.

Berlin Must Pay Tax Deficiency of $11,092

The United States Board of Tax Appeals in Washington, last week, affirmed a tax deficiency of $11,092.80 assessed by the Commissioner of Internal Revenue against the 1935 income return of Irving Berlin, composer. The Board ruled that the $150,000 received by the song writer from RKO for composing the music for "Top Hat," and "Follow the Fleet," was for personal services and a license to use the music rather than a sale of capital assets.

The $150,000 had been reported in Mr. Berlin's return as having been received from the sale of the music rights which were represented as costing $25,414.75, leaving a profit of $124,585.25. This was reported as 100 per cent taxable as capital gain. The Board ruled, however, that there had been no sale of capital assets as defined in the revenue laws.

The contention of the American Society of Cinematographers that it was a non-profit scientific organization and that it was entitled to a refund of $713 already paid in taxes and contesting the imposition of deficiencies of $418 assessed by the commissioner against its 1936 return, was decided in favor of the society.

The Board ruled that the society did not surrender its tax-exempt status merely because it derived a small income from the publication of the "American Cinematographer," and maintained a fund for totally disabled members.

Theatre in Colonial Style

Walter Powell, who operates several theatres in Kannapolis, N. C., plans another, the Swanee. In line with the undertaking of Charles A. Cannon, president of the Cannon Mills, who owns most of the town, to rebuild it as it was in Colonial times, Mr. Powell will design the theatre in Colonial style. The town's reconstruction is similar to that of Williamsburg, Va.

Monogram and Alliance in Deal

W. Ray Johnston, president of Monogram, this week announced that a deal had been set with Budd Rogers providing for the cementing and further expansion of relations between Monogram and Alliance Films Corporation, American organization of Associated British Pictures Corporation.

The move brings closer to complete realization the intentions of all parties concerned to build up their mutual interests in both the United States and the United Kingdom, according to the Monogram announcement.

The first release under the new arrangement will be "The Outsider," with "Chamber of Horrors" to follow. ABP is the parent organization of Pathe Pictures, Ltd., which owns the franchise for Monogram in the United Kingdom.

Sees Business Better

Edward A. Golden, vice-president in charge of exchange operations for Monogram, said Monday, following his return to New York from a tour which took him to 18 key cities, that business conditions were generally better. "Conditions are improving. Box office returns are on the up-grade," he remarked.

After three weeks Mr. Golden said he would continue his visit to the company's office. His New York headquarters will be at Monogram exchange and he will spend most of the time on the road. Exchange cities visited by Mr. Golden thus far in his national tour were Albany, Buffalo, Toronto, Cleveland, Detroit, Chicago, Omaha, Des Moines, Milwaukee, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City and St. Louis.

James R. Grainger, president of Republic, returned to the home office from an extended tour of the country this week and said he had noted an increase in exhibitor and public morale in every section of the United States.

Bamberger Appoints AMPA Committeemen

Two new committee chairmen have been appointed by Leon Bamberger, AMPA president, in New York, for the remainder of the present administration.

John Flynn, of *Variety,* has been appointed chairman of the constitution and by-laws committee, which also includes Charles E. McCarthy, of Twentieth Century-Fox and Paul Benjamin, of National Screen. This committee is now in session revising the constitution and by-laws. Changes are certain to be recommended.

Eli Sugarman, of *Billboard,* will henceforth head the reception committee replacing Lou Lifton who has moved to California with Monogram. Others on this committee are Blanche Livingston, of RKO Theatres and Vincent Trotta, of Advertising Accessories.

Goldwyn Fund Continues

The Samuel Goldwyn Red Cross-Allied Relief Fund, of Hollywood, will continue operation, and will handle any charity drives in which the film industry may participate, Y. Frank Freeman, head of studio operations for Paramount, said, last week.

FROM READERS

16MM. SHOWS CALLED FIFTH COLUMN

To the Editor of the Herald:

The fifth columnist in our business is 16mm.

This is a different kind of fifth columnist than the ones generally referred to today, yet its constant encroachment on our business in the past few years has been terrific. Until recently and for more than fifteen years I have been in the distribution end in the Indiana territory, therefore have a fair idea of how rapidly the 16mm business has grown. Three or possibly four years ago, there were not more than forty such showings in our State. Today we have nearly 200, and it's continuing to grow by leaps and bounds each year.

In another two years, if it continues to expand there will be as many 16mm showings as regular theatres in our state.

In and around Terre Haute, within twenty minutes ride from Wabash Avenue (our Main Street) there are now six 16mm shows—East Glenn, Farmersburg, Fairbanks, Riley, N. Terre Haute and Prairieton, where free shows are given all summer.

Branch managers of various exchanges in Indianapolis have frequently asked this writer, as well as other exhibitors here, what was wrong with the grosses in this city. Will people go to our theatres, when they can see them free all summer? How a town of 62,000 can support the regular theatres, is problem enough, without the addition of six 16mm parasite shows.

Faced with this type of competition there is little wonder that theatres here, as well as throughout Indiana are suffering decreased grosses. It is high time that the producers realized that the majority of thetres will simply have to fold-up for the summer and go fishing, and that that time is closer than many of them realize.

Our organization was greatly pleased to see your article in your issue of August 24 re 16mm shows and trust that you will take up the battle and continue to fight these parasites.

Yours very truly,
ABE H. KAUFMAN,
President, Terre Haute Theatre Association.

Plan Fight on Cuban Anti-Block Booking Law

Arthur Pratchett, Paramount general manager for Central America, will submit to home office foreign managers, next week, a complete report on prospects for combatting the Cuban anti-block booking law. Mr. Pratchett is acting as distributors' representative in opposing the law.

The Cuban Government recently rejected the American distributors' protests against the law, but left the way open for further negotiations. Indications are that no decisive action will be taken on the measure until after the newly-elected Cuban administration takes office, October 15.

New Poster Exchange

Martin Braverman has formed the Independent Poster Service, Minneapolis. He is a nephew of Max Torodor, owner of the Ritz, Minneapolis suburban house.

Advisory Library Board Appointed by Academy

An advisory board to guide the policy of the library of the Academy of Motion Picture Arts and Sciences was appointed this week.

The board consists of Althea Warren, librarian of Los Angeles city public libraries; Helen Vogelson, Los Angeles County Library; Mrs. Bess Yates, Glendale librarian; Gladys Percy, Paramount studio research department; Frances Richardson, 20th Centur-Fox research department; Robert Bruce, Metro-Goldwyn-Mayer studio research department; Mrs. Elizabeth McGaffey, RKO research department, and Dr. Herman Lissauer, Warners research department. Mrs. Donald Gledhill is Academy librarian.

The Academy library, which ranks among the four most complete specialized collections on the industry in America, now contains approximately 1969 books, including selected scripts; 628 bound volumes of trade magazines; 7,000 unbound issues of magazines and trade papers; 2,000 issues of foreign magazines, and some 15,000 pamphlets and clipping folders.

To Hold Conscripts' Jobs

All employes of Interstate and Texas Consolidated Theatres have been notified by Karl Hoblitzelle, head of the two circuits, that, in the event of their being called for military service, the companies will make every effort to safeguard their jobs. Also, in cases where it is warranted, the circuits will see that no employes undergo financial hardship during the period of military service.

Blumberg Reports On "U" Progress

Studio improvements launched more than a year ago are paying dividends in greater production facilities at Universal, Nate J. Blumberg, president, reported this week upon his return to New York after a summer on the Coast.

Mr. Blumberg said the company would deliver seven top pictures before the end of the year. Now ready are "Spring Parade," starring Deanna Durbin; "Seven Sinners" with Marlene Dietrich and John Wayne, and "A Little Bit of Heaven," headlining Gloria Jean. Said Mr. Blumberg:

"These pictures will be playing within 30 days. When you consider that 'Hired Wife' and 'Argentine Nights,' now showing, have just cleared the studios and at least four other big pictures are now shooting, you get a fair idea of the company's production possibilities from now on.

"Four more pictures," he added, "in addition to those already named, have reached a production stage which enables us to guarantee delivery before the end of the year."

These include: "Caribbean Holiday," with Allan Jones, Abbott and Costello; "Back Street," "Invisible Woman," with John Barrymore and John Howard and "The Bank Dick," starring W. C. Fields.

The Universal head further said Franchot Tone had been signed for "Trail of the Vigilantes," and that Durbin, Dietrich and Jean would star in additional pictures.



Japs Duping American Films

The copyright committee of major distributors, of which Edwin P. Kilroe, of the legal department of Twentieth Century-Fox is chairman, is to meet within ten days to consider action to stop the circulation of duped and pirated out-of-date clips of American cartoons, features and shorts, which are reported to have been sold to Central and South American countries by Japanese film companies.

To Seek Prosecution

Although Mr. Kilroe declared that the situation was neither widespread nor serious, he declared that he and his colleagues would do all in their legal power to put an immediate stop to the practice. One of the most economical legal means at the disposal of the distributors is to place the matter in the hands of the prosecutors of the country in which the copyright violations take place, it was indicated.

The distributors' copyright committee is acting on a specific complaint received from Panama. It was there that the pirated clips were discovered in circulation.

According to information in New York, the pirated clips run in lengths from 30 to 100 feet. They are in both 16 and 35 mm.

The misspelling of the names of the subjects amused those in New York, who have seen them. The shorts were spelled as follows on the label of one of the containers: "Popye's" for Popeye; "Popy's" also for Popeye; and "Ghaplins" for Chaplin.

Among all the names, only "Mickey Mouse," was spelled correctly. Labels are marked "Made in Nippon," establishing their origin beyond doubt, it was said.

Executives in New York, who were asked about the matter, declared civil suits brought against Japanese film bootleggers in their native land, usually had been lost by American concerns.

It has been indicated, however, that in order to avoid expensive litigation, distributors would appeal directly to the prosecutors of the countries in which the bootlegged reels are shown, and demand prosecution of the miscreants under the penal code.

Meanwhile, advices from Tokyo report that if American distributors will buy Japanese bonds with 50 per cent of their funds now frozen in that country, the auhorities there will issue import permits for new films to which the distributors are entitled, under an earlier agreement with Japan.

For the past six months, Japan's refusal to issue new import permits in accordance to the old agreement has prevented the shipment of any new films into that country.

Start Pooling Arrangement

The pooling deal involving the majority of theatres in Atlantic City, entered into last month between the Stanley-Warner Brothers, and the George Weilland-P. Mortimer Lewis interests, involving 10 houses, went into effect this week with the simultaneous showing of "Pastor Hall" at the Stanley, Stanley-Warner house, and the Ventnor, Weilland-Lewis theatre. It also marked the first time a United Artists picture has played at the Stanley.

Acquire Italian Films

Esperia Film Distributing Company has acquired the U. S. distributing rights to three Italian films, "The Carnival of Venice," "The Adventures of Salvatore Rosa" and "The Queen of La Scala."

Multiple Sound For "Fantasia"

The sound system for the roadshow engagements of Walt Disney's "Fantasia" will consist of multiple sound tracks, controlled by an indicator track, on a sound film of standard width but separate from the picture itself.

Twelve special sound reproducers are now being built by the Radio Corporation of America for the roadshow runs which are scheduled to begin some time this Fall. The film, featuring the music of Leopold Stokowski and using Disney cartoons to illustrate nine well-known musical compositions, will be shown only in selected theatres where the special sound apparatus will be installed.

The Disney-RCA three-dimensional sound system still held secretly, appears to be similar to that demonstrated in April by the Bell Telephone Laboratories and being marketed by ERPI.

IN NEWSREELS

MOVIETONE NEWS—No. 2, Vol. 23.—Roosevelt addresses teamsters' union....Air raids in China.... College fashions...."Great Profile" premiere....Tennis finals at Forest Hills....College football teams in training....Lew Lehr....King George, Queen Elizabeth, King Haakon and Prince Bernhard in England.

MOVIETONE NEWS—No. 3, Vol. 23.—Extent of devastation of widespread bombings in London pictured....47 dead, many hurt, as blast wrecks New Jersey powder plant....Willkie opens campaign tour in Chicago....General Pershing honored on 80th birthday....Frank C. Walker succeeds Farley as Postmaster General....Polo championship contested at Meadowbrook, Long Island.

NEWS OF THE DAY—No. 200, Vol. 12.—President addresses labor convention at Washington's Constitution Hall....King Haakon presents colors to countrymen in Britain....Far East rivals Europe's sky terror....Champion hog callers put on show in California....Papas set pace in diaper derby.... Notre Dame football team in training....McNeill captures tennis title.

NEWS OF THE DAY—No. 201, Vol. 12.—Films of the bombing of London....Nazi raider dives to doom....British Navy takes over U. S. destroyers in Canadian port....Willkie begins westward swing.... Powder factory explosion....Chapman wins golf title.

PARAMOUNT NEWS—No. 5.—National rifle meet at Camp Perry....Republicans win in Maine....English children in New York schools....320 evacuee children on torpedoed boat reach safety....Buckingham Palace bombed....Knudsen and General Arnold wind up inspection of airplane factories....Alice Marble and Don McNeill win tennis titles....Colby College football team become builders....West Point football team....President opens campaign.

PARAMOUNT NEWS—No. 6.—42 dead, 200 hurt in powder explosion in New Jersey plant....Dick Chapman wins amateur golf title....Pershing honored in Washington....British tars take over U. S. destroyers in Canadian port....Willkie begins western tour in Chicago, then goes on to Joliet, Peoria and Galesburg, all in Illinois....Pictures of London being bombed.

RKO PATHE NEWS—No. 5, Vol. 12.—Roosevelt speaks at union convention in Washington.... Knudsen and Arnold at Baltimore airplane factory ....Japanese close trade routes in China....Army trains rifle instructors....Survivors of boat torpedoed at sea....Air crash in Australia....Tennis finals at Forest Hills.

RKO PATHE NEWS—No. 6, Vol. 12.—New Jersey powder plant explosion causes death and injury to many....Willkie on national stump tour....British sailors take over U. S. destroyers in Canadian port ....Last British troops quit Shanghai....Chapman wins amateur gold title....Pictures of London being bombed.

UNIVERSAL NEWSREEL—No. 910, Vol. 12.—Roosevelt addresses labor convention in Washington.... Knudsen and General Arnold inspect airplane factories in Baltimore and Buffalo....New wood planes at Fort Worth....Congress speeds conscription.... Football....Motorcycle stunt-riding....Salmon fishing derby....Tennis finals at Forest Hills.

UNIVERSAL NEWSREEL—No. 911.—Vol. 12.—British planes rout Nazi raiders....Willkie begins tour of west....New Jersey powder plant blows up.... General Pershing honored in Washington....Civil War veterans parade in Springfield, Ill.....Frank Walker assumes Postmaster General post....Lumberjacks in beauty contest....Chapman wins amateur golf title....National polo finals held on Long Island.

Two New Theatres For Mexico City

by JAMES LOCKHART
in Mexico City

Though new theatre construction has slowed down in Mexico, pending the outcome of the present unsettled political situation, plans have been approved and the money obtained for two more super houses in Mexico City—the Cines Estrella and Iztaccihuatl, each 6,000-seaters. Manuel Angel Fernandez, who operates a three-theatre chain in the Mexican capital, is back of this proposition. These cinemas will give Mexico City three theatres of that class. The pioneer 6,000-seater was opened recently by Oscar and Samuel Granat, operators of a 17-theatre chain.

Film Famine

Morelos state, just outside Mexico City, which includes Cuernavaca, a popular American tourist resort, is faced with a film famine. The state's six cinemas have to use whatever old film they can get, because distributors refuse to service them owing to the state 10 per cent tax on all pictures brought into Morelos. This levy was put into effect because the government believed that the exhibitors were making so much money that they could afford to contribute more to the state's coffers.

The distributors refuse to pay the tax. So do the exhibitors. Appeals have been made to the government to abolish the impost.

The Mexican public health department is making a closer check on the ventilation in cinemas with special apparatus it obtained in the United States. Exhibitors who fail to correct defects that are detected face fines. This checking is being done in Mexico City. It will be extended to all cinemas and other indoor amusement places in Mexico.

National Decency Legion Classifies Seven Films

Of seven pictures classified by the National Legion of Decency in its listing for the current week four were approved for general patronage and three were listed as unobjectionable for adults. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Colorado," "River's End," "West of Abilene," "Wyoming." Class A-2: Unobjectionable for Adults: "No Time for Comedy," "Pastor Hall," "Who Is Guilty?"

To Fete M. A. Rosenberg

A feature of the 20th annual convention of the Allied Motion Picture Theatre Owners of Western Pennsylvania will be a testimonial banquet for M. A. Rosenberg, its president. The convention will be held in Pittsburgh on October 21st and 22nd. Expected to attend are National Allied leaders including Abram F. Myers, Colonel H. A. Cole, and Sidney Samuelson.

Form Coronet Productions

Coronet Productions, Inc., has been organized in Glenview, Ill., by Robert F. Webster, Fredric R. Stafford and Myron Davis to produce and distribute pictures. The company is capitalized at $100,000.

$34,010,115 IN ANNUAL ADMISSIONS, $10,000,000 IN RENTALS IN CANADA

Past Year in the Dominion Was Best Since 1931; Average Admission Is 24½ Cents; 63% of Theatres Use Double Bills

by COLIN R. HAWORTH
in Montreal

The war has had no adverse effect on theatre attendance in Canada, the Dominion Bureau of Statistics this week disclosing that in 1939, business in the Canadian motion picture field proved the best since 1931, and that it continues to hold this year.

Patrons to picture houses paid a total of $34,010,115 for general admissions, exclusive of amusement taxes, 1.1 per cent above the previous year's $33,635,052. The number of admissions was 138,497,043 or 0.4 per cent above the preceding year.

Average price of admission was 24.5 cents, compared with 24.4 cents in 1938 and 24.2 cents in 1937.

1,186 Theatres

There were 1,186 theatres in Canada, and these presented a total of 676,773 programs, 63 per cent double-feature bills and 37 per cent single. The proportion of double-feature to the total programs was greater in the larger cities than in the smaller places.

Gross rental of all film exchanges in Canada for 1939 totaled $10,315,000, which is a record.

The increase in rentals over 1938 was $97,000, while that over 1930, when the theatre grosses were the largest on record, was $780,000.

The exchange branches listed totaled 67, five more than in 1938, while salaries and wages paid in the 52 weeks ending December 31 last totaled $1,125,800, the number of employes in the distributing offices being 689, of whom 414 were men. In 1930, 663 persons were regularly employed in 59 exchanges, the payroll for that year being $1,074,700.

The low year for Canadian film renting companies, both in revenue and wage costs, was 1933, when combined receipts were down to $6,797,000 and the payrolls had been cut to $855,800 for 574 employes.

Increases all along the line are noted with the exception of the average receipts and admissions per theatre, which are down slightly because of a net increase of 53, to 1,186, in the number of houses in operation. Compared with the previous 12 months, the combined seating capacity was increased from 640,366 to 658,174 and the seats per 1,000 population advanced from 57 to 58.

Independents Increase

The number of independent theatres advanced from 566 to 573, with the larger circuits listed at 280, the remainder being in small groups.

The individually-owned theatres accounted for 25 per cent of gross receipts while the 280 circuit houses obtained 52 per cent of the whole revenue.

There was no change in the total of theatres in cities over 30,000 population, this being 375, but there was an increase of 14 theatres in towns of from 1,000 to 30,000 persons.

An increase of nine, to 108, was shown in the list of theatres playing professional vaudeville in 1939 while theatres showing professional stage shows, either part or full time, advanced from 55 to 65.

Exclusive of proprietors, the total employes of the 1,186 theatres were 7,477, which was 229 more than in 1938, the payroll being $5,954,796 as compared with $5,666,049 for the previous 12 months. The average wage per employe was $795, the average for the previous year being $782.

The average receipts per theatre in 1939 were $28,676. against $29,687, while the average admissions for each of the theatres for the 12 months were 116,777, compared with 121,779 in 1938, when there were 1,133 theatres in operation.

During the year, the average number of seats occupied continuously was 27 per cent for the whole country, the highest efficiency being found in British Columbia, where 31 per cent of all seats were occupied on the average. Ontario and Alberta showed 29 per cent in occupancy; New Brunswick and Manitoba rated 26 per cent and Quebec was next with an average of 24 per cent. In all Canada the lowest efficiency was found in the 13 large theatres, which had the highest admission price average of 36 cents, the ratio of seats in such theatres occupied at all times being 22 per cent. The smallest theatres, with 25-cent average admission prices, were 30 per cent filled at all shows.

In the popularity of double features Quebec Province took the lead with 84 per cent of its programs running two or more pictures. In Ontario and British Columbia 65 per cent of the programs were doubles and in Prince Edward Island only seven per cent.

Double Feature Trend Shown

The trend in double features shows plainly in comparison between the figures for 1939 and those for 1936, first year in which such figures were available. In that time the national average has made but little change, being 62 per cent in 1936 and 63 in 1939. But results from different parts of the country reveal mixed trends, provincial figures revealing that the popularity of doubles has increased in recent years throughout the east and decreased in the west. Taking the Maritime Provinces as a whole, the proportion of doubles to total programs increased from 37 per cent in 1936 to 46 per cent in 1939. The proportion in Quebec increased from 81 to 84 and in Ontario from 60 to 65.

On the other hand the proportion in British Columbia declined from 74 to 65 last year while the Prairie Provinces showed a drop from 55 to 46 per cent.

Amateur stage performances presented along with motion picture entertainment dropped in popularity in 1939 as compared with 1938, while professional performances recorded an increase. There were 101 theatres which held amateur shows with pictures for a total of 1,107 days in 1939, while in the preceding year 126 theatres used amateurs for 1,552 days. Vaudeville played 108 theatres for 4,514 days in 1939 as against 99 theatres and 3,171 the year before. Stock companies or road shows also showed a slight boost playing 472 days in 65 theatres as against 462 days in 55 theatres in 1938.

In addition to regular theatres there were 107 itinerant operators in Canada last year who netted $210,105 in receipts from 893,921 admissions, thus improving on 631,596 admissions and $134,146 receipts made by 64 itinerant operators. This business is approximately 60 per cent confined to the Prairie Provinces.

Working on the estimated population of 11,305,000 the per capita expenditure on movies (exclusive of taxes) was $3.03. British Columbia still takes highest honors in this category with a per capita rate of $4.83 while the others follow in order: Ontario, $4.08; Manitoba, $3.03; Alberta, $2.61; Nova Scotia, $2.59; Quebec, $2.19; New Brunswick, $1.84, Saskatchewan, $1.57 and Prince Edward Island, $1.23.

Tasmania, Peoria

"Enclosed please find bank draft for ten dollars, being a subscription for one year to the Motion Picture Herald and Better Theatres. I find your trade paper one of the essentials in the successful operation of theatres. Congratulations on a very fine, informative journal."

J. H. Thornley,
Manager, Plaza Theatre,
Launceston, Tasmania.

"Please find enclosed cheque for another two years' subscription to the greatest and most helpful trade publication in the world; which has advanced the motion picture as the best and most educational art in the eyes of the public and exhibitors. My most heartfelt congratulations to you and your Motion Picture Herald on your 25th anniversary. Today the motion picture industry is looking to the Herald for guidance and new blood in its veins. For continued prosperity.

John Achmed Ryia,
408 Elm Street,
Peoria, Ill.

RKO Argentine Meeting Hears Schaefer by Radio

Establishing a precedent, George J. Schaefer, of RKO spoke by radio telephone from New York, to that company's Argentina sales convention, held at Buenos Aires, Friday, September 13th.

Mr. Schaefer's address included a goodwill message from the Hollywood and New York organizations. He also spoke of his company's efforts to build a better relationship with countries south of the Rio Grande, by producing pictures of definite interest to Latin-Americans and by using outstanding Spanish-speaking actors.

A loud speaker was set up in the convention room of the Hotel Alvear Palace Hotel so that RKO delegates could hear their chief's speech. Phil Reisman, vice-president in charge of foreign distribution and Ben Cammack, Argentine manager, presided at the convention.

Buys "Mein Kampf"

Harvey Pergament, who recently severed his connections with National Pictures Corporation, has acquired the United States rights to the films, "Mein Kampf—My Crimes." The picture was made in London.

World Gets Four

World Pictures Corporation of New York will release four pictures in the United States, pictures which Geza Polaty is to produce in Cuba.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Soskin Returns

Back to active production has come Paul Soskin, who has been in virtual retirement for the last few years, but to whose commercial credit stand at least three films, "Ten Minute Alibi," "While Parents Sleep" and "Two's Company," all films of considerable production polish and commercial merit.

Soskin will make "Quiet Wedding" for Paramount release. The subject will be adapted from a successful London play by Esther McCracken. Anthony Asquith will direct, and the cast as already assembled includes Margaret Lockwood, Derek Farr, A. E. Matthews and David Tomlinson.

Bernard Knowles, one of the industry's crack cameramen, has been engaged to take charge of photography, with Cyril Knowles as operator. Paul Sherriff will be art director and Leslie Murray will have charge of sound.

Roman Invasion

Work has been launched thoroughly now at the Rock Studios, Elstree, on the David Macdonald British National film "This England."

First scenes depict the invasion of Britain by the Roman Legions. For this Macdonald's selected location was a farm situated in Hertfordshire, over the meads and fields of which 300 extras garbed in togas, breastplates and the accoutrements of the Roman army, played their parts in the sunlight of a British August.

Mutz Greenbaum is in charge of photography and is using a miniature army of cameras, including the Newman-Sinclair which is fitted with a six inch lens for special inter-cutting shots.

The cast includes, as already recorded, Emlyn Williams, John Clements and Constance Cummings, who are supported by such players as Moreland Grahame, Robert Newton, Esmond Knight and A. E. Mathews.

▽

Pushing ahead on "The Saint's Vacation," their new British venture, RKO Radio announces that plans have now been completed for the production to be made at the Denham Studios.

Paul Stein has been signed to direct.

Hugh Sinclair will this time have the title role, and Sally Gray will have the feminine lead.

The script, supervised by Jeffrey Dell, is nearing completion and William Sistrom, producer, expects to send the film into production during the latter part of September.

It is hoped that directly the new film gets under way, Sistrom will be able to launch preparations on a second feature to be produced in this country.

RAIDS DELAY STUDIO WORK

Together with other industry, and life in general here, British film production is suffering embarrassment from the repeated German bombing raids. No studio has been hit by bombs, but the frequent alarms have compelled work to be halted almost every day.

Most of the studios around London have strongly fortified and elegant air raid shelters, and to these the production staffs go when the sirens sound. Most lavish of these probably is the Denham Studios shelter which is deep under the studio stages, with comforts, home and medical, and all the appurtenances of A.R.P. The "Major Barbara" unit, only one working at Denham currently, calculate a net loss of £1,000 an hour through raid alarms.

Noise of enemy and defence planes, the occasional booming of bombs and the equally occasional crackle of Ak Ak fire is of course a destructive factor in regard to studio work.

Laboratories and processing plants, too, suffer from the raids. Denham Laboratories, however, carry on as usual, are in fact the only ones to do so, at the time of writing. "Spotters" on the roof, two appointed by the men's union, and two by the management, keep an eye open so that if danger approaches in the form of close bombing or fires a subsidiary alarum can be started and the staff sent to the underground shelters.

Joins GPO

Ian Dalrymple, British director and screen writer, has joined the G.P.O. Film Unit as producer-in-chief. Jack Holmes, who was until recently in charge of the Unit, and Harry Watt and Humphrey Jennings remain with the Unit as producers.

The G.P.O. Unit is the official production organization for the Ministry of Information Films Division.

▽

Film Artistes' Association have now joined the Film Industry's Employees' Council, which has hitherto comprised the National Association of Theatrical and Kinematograph Employees, the Association of Cine-Technicians and British Actors' Equity.

Insurance

British producers have been safeguarded to some extent in their production activities by the Board of Trade War Risk Insurance Scheme which has now formally been launched and which is to come into operation at once. Under the Scheme the vast majority of British films produced here can be insured against interruption by enemy action. For the most costly pictures a substantial proportion of cover will be available.

Premiums will be at the rate of two shillings per cent per week, plus two shillings per cent per "named" person per week. Premiums will be based upon an estimated cost of production.

The Scheme was produced at the behest of certain British producers with the idea of increasing the volume of production by effectively offering cover against war risks. The Policy to be issued will indemnify them against production cost increases owing to injury to artists, damage to studio equipment or negatives. Premiums will be payable after deduction of certain items such as scenarios, set designs, financial charges and some of the production overheads.

Hay Comedy

First film in which Will Hay, Britain's "Schoolmaster Comedian" will return to the screen, after an absence of some months, will be a new comedy produced by Ealing Studios and bearing the title "Murder at St. Michael's." Will Hay will once again return to his mortar board.

The original story has been written by Angus MacPhail and John Dighton and casts the comedian as a "stinks" (chemistry) master who becomes involved in a double murder and has to solve it in order to relieve suspicion from himself and avoid the sack.

"Murder at St. Michael's" will have a wartime setting, in a school evacuated to a castle on the Isle of Skye.

Walter Forde will direct.

▽

Work has now concluded at the Welwyn Studios on the Associated British comedy "The Farmer's Wife," which Norman Lee and Leslie Arliss have been making from the Eden Phillpott's comedy. Scenes were shot on a Widdicombe Fair set, in which the gaiety of the Devonshire festival was recreated.

Another sequence shot during the week was a practical demonstration of the operations of a bull in the village china shop.

▽

Ealing Studios are taking a Summer vacation and will resume shortly with the Will Hay comedy, "Murder at St. Michaels."

Most other studios are likewise dark.

BRITISH GOVERNMENT GROUP FIRES ON METHODS OF FILM PROPAGANDA

Ministry of Information's Film Division Charged with Inefficiency, Interference and Lack of Collaboration with Industry

by AUBREY FLANAGAN
in London

After twelve months of war against a system and regime which have developed the machinery of propaganda into a mechanical colossus, British legislative circles and the British film industry itself have taken stock of its propaganda by film and come to the conclusion virtually that there has been next to none, and most of that ineffective or disastrous.

Attacks Film Division

The publication of the Thirteenth Report from the Select Committee of National Expenditure, dealing with the Ministry of Information's Film Division, has provoked a barrage of criticism which has only so far lain dormant because nobody felt inclined to use the rapidly accumulating store of ammunition. The report castigates the Ministry's Film Division in no uncertain manner, is not above giving chapter and verse for its findings. It lays to the door of the Division allegations of inefficiency, interference, lack of collaboration with the film industry, and an insufficient realization of the importance of the foreign field.

With the Report of the Committee as inspiration outside analysts of the propaganda situation have taken stock of the situation, suggested that the twelve months past have been wasted, that the best brains in the documentary and propaganda field have been allowed to be drawn into the Services, that those who have remained have been, to quote Paul Rotha, "left to pounce on the dead scraps of films which the Ministry of Information's Films Division cares to drop around."

Film propaganda as promoted by the Ministry of Information would seem to have achieved 28 documentary films, 17 were abandoned. There are 21 in course of production.

Newsreels have been dubbed in European, Asiatic and Latin-American languages, 10 cinema vans supplied for abroad, and a few five-minute films for British consumption sponsored. This has cost the Ministry—and the country—£86,422.

Another body, Government sponsored, The British Council, upon which there is not a single professional publicist or producer, has not been inactive. It is their business to sponsor the distribution of British films abroad, films however which are not directly propaganda but which are termed cultural. A case has been quoted as example of the cultural viewpoint in a film which showed as Britain's reply to the Nazi challenge the folk-songs of Scottish shepherds and Welsh miners, in contrast to the Horst Wessel song and the chants of German youth. Upon such propaganda the British Council has to spend £71,800, exclusive of establishment costs.

Criticize Ministry Scheme

On the exclusively home field a Ministry scheme which has provoked criticism from the trade on the grounds of its ethics, and criticism from the Select Committee on the score of its financial extravagance, plans this coming Winter to penetrate the non-theatrical field with instructional films for road showing.

This scheme has four branches. A rural scheme under which the Ministry would hire projectors and cars for use in the country areas; an urban scheme under which it would operate its own projectors in towns; a loan scheme under which it would rent to others, public libraries and so forth, its own projectors, etc.; and the fourth scheme for the hiring of cinemas outside their normal operating times.

Total cost of this scheme is estimated at £172,000. Upon this the Committee's judgment is that "it is difficult to justify such expenditure in time of war . . . the cost of reaching an audience of 1,000,000 a week by this method is out of all proportion to the cost of films shown in cinemas . . . estimated to reach an audience fifteen or twenty times as large," and until it is proven that the results are worth while they recommend that no further money be spent.

Committee Probes Propaganda

Every aspect of propaganda, active and inactive, was probed by the Select Committee, who seem to have done a thorough job and whose report in its final form is not only sound in criticism but extremely well written. Inspired by the thesis that the functions of the Films Division are to supply the needs of other ministries and to cooperate with commercial film producers in such a way as to obtain the greatest possible facility for the British case in the cinemas of the world, the Select Committee proceeds seriatim to tear the Films Division, figuratively, limb from limb. It is their view that the work of the Division in the home field has been ineffective through the lack of clearly defined objectives on the part of the Ministry. There appears to them to be no policy more precise than that of reassuring the public and with the exception of the three "Anti Gossip" films none appears to have any specific purpose in view. An acid thrust at the operation of the Division comments that Policy Meetings "were largely taken up with questions of administrative detail and matters which did not concern the Films Division."

A complex of the Committee would seem to be a disbelief in the functions and powers of propaganda of the feature film. The feature film . . . is the most difficult to employ as an instrument of propaganda."

Regarding the now noted Canadian films venture of the Ministry the Committee reveals that the Ministry arranged to advance £25,000 towards the production cost of £65,000, conditional upon distribution guarantees here and overseas from a distributor prepared to advance the remaining production cost. The Committee regards this kind of venture with the gravest misgivings, do not consider that any more feature films should be undertaken even if this should prove to be as successful as it is hoped it will be.

That the Select Committee has en enlightened utilitarian view of propaganda is seen in their comment that the Division should have realized that material for films was not to be found in interpretations of the vague theme of reassurance but in messages to the people precisely related to particular needs. "The aim should be not merely the enhancement of patriotic spirit but its direction into channels of activity."

One of the reasons of the Division's inability to persuade commercial producers into appropriate propaganda channels is the damning one of the lack of persons at the head of the Division who were familiar with the film trade. They take the view that instead of "wasting time" trying to devise subjects which were usually rejected they should have asked the producers to suggest subjects themselves.

The Services, too, come in for scarifying comments from the Committee for their complete indifference to repeated requests for filming facilities and indeed for their commercialism in asking a share of profits of any film for which they have loaned personnel or material, or given photographic facilities.

The report has much to say upon the question of propaganda in the foreign field, propaganda by documentaries and by newsreels for the most part.

Distributed Seven Documentaries

The Ministry has distributed in foreign countries apparently 50 copies of seven of its own documentaries. They have been disseminated in 10 European countries, five in the Near East, four in the Far East and to Brazil and the Argentine. Also the rights in one film have been sold to an American company for distribution throughout the U. S., Central America and South America. This film would seem to be "Squadron 992," which was initially designed entirely for home consumption.

The Ministry also bought rights to two commercially produced films and distributed them through a commercial company in Europe and the Near East. The Committee is dissatisfied with the foreign distribution arrangements hitherto made by the Ministry which would seem to have depended upon the activities of the foreign press attaches. These last are criticized for failing to supply essential information and for an insufficient realization of the importance of the film as foreign propaganda. To this it is a natural conclusion that better distribution can be obtained through a commercial agent, a conclusion which would seem to be materializing at the present time in the development of the Overseas Distribution Branch of the Films Division. Hence the recommendation that distribution be taken out of the hands of the press attaches and entrusted to a commercial agent or commercial representatives appointed for this purpose.

The revalent values of the British News which has been disseminated throughout various parts of the world by the British Council and the newsreel sponsored by the Ministry itself are examined exhaustively. The latter reel is criticised as being the product of a single company whilst the former, which is composed of the best of all the British newsreels, is favored. This should be sent to all countries overseas. "The Sub-Committee consider it of the greatest importance that every effort should be made to extend the official newsreel service in foreign countries."

The present cost of the Colonial distribution of this British News is approximately £700 a week, of which £550 is attributable to freight charges.

"MAJOR BARBARA" FOR MUSIC HALL

Gabriel Pascal, producer and director of "Major Barbara", now in production at Denham, has received a cable from United Artists in New York advising him that a deal had been fixed for the first-run of the picture at Radio City Music Hall, in the middle of November. The terms and conditions are to be the same as Alexander Korda's "Thief of Baghdad" and Charlie Chaplin's new "Dictator" picture at that house.

Pascal hopes to have "Major Barbara" ready for showing in England about the third week in October.

BROADCASTERS ADD TO NEW MUSIC CATALOG

Signs Contract with Latin American Music Publishing Companies Involving Repertoire

Broadcast Music, Inc., on Monday informed its 384 subscribers that it signed a contract with a group of Latin American music publishing companies, for a term of years with options, giving it exclusive performing rights to a repertoire including "more than 80 per cent of all works played by leading orchestras specializing in Latin-American dance music."

Gets 4,000 Works

The Latin American transaction this week carries the rights, commencing January 1st, 1941, to all the Latin-American works in the catalogues of the Southern Music Publishing Company, Southern Music Internacional, Editorial PHAM, the Mexican Association of Authors and Composers, Inc., and the Editorial Argentina de Musica Internacional.

BMI broadcasters will receive over 4,000 musical works, 3,000 of which, it stated, are recorded, making them thus available to smaller stations who depend for much of their music upon recordings.

ASCAP owns the rights to this music until January 1st.

The music includes numbers in Latin-American dance idioms, and also more serious music. Among the currently popular dance tunes included are "Perfidias" and "Frenesi."

Available at Discount

The contract calls for payment to the Latin-American publishers on a "per use" basis, with BMI checking the number of performances.

BMI last week notified its subscribers that the performing rights to the catalogues of the Associated Music Publishers were available at a 25 per cent discount.

It also announced, on Monday, that the recent signing of ten new contracts with New England stations had raised its members to 384. These stations signed at a meeting, in Boston, of the First District of the NAB. They are WNLC, New London; WRDO, Augusta, Maine; WCOU, Lewiston, Maine; WSAR, Fall River; WOCB, Yarmouth, Massachusetts; WNBH, New Bedford; WESX, Salem, Massachusetts; WSPR, Springfield; WLNH, Laconia, New Hampshire; and WSYB, Rutland, Vermont.

Last week, Irving Caesar, president of the Song Writers' Protective Association, denied an assertion by Sidney M. Kaye, vice-president and general counsel of Broadcast Music, that the present SKPA contract did not enable any organization but ASCAP to license music for radio performance.

ASCAP Signs Station

ASCAP this week crowed about the signing to its new five-year contract, effective January 1st, of station KFWB, of Los Angeles.

As the situation stands now, with new stations joining either side each week, both ASCAP and BMI are running roughly even in subscribers, as the "deadline" draws nearer.

Meanwhile, ASCAP, always battling in state courts against unfavorable legislation, sensed a victory of sorts this week, with the withdrawal by the Attorney General of the state of Washington of objections to the report of a special master holding that the Federal Court in Seattle had jurisdiction in ASCAP's litigation to test the constitutionality of the state's anti-ASCAP law. This is felt to assure ASCAP a favorable ruling, because all basic issues except that of jurisdiction have been heard previously by a Federal Court. Confirmation of the special masters' report will be heard at Tacoma on or before September 28th, next scheduled hearing date.

Philadelphia Has Building Boom

The new season has brought additional theatre construction in the Philadelphia area with most of the activity in the suburban sections. An air-conditioned, 1,000-seat theatre featuring a new type of reclining chair, is included in the plans for a market building at a cost of more than $250,000 in Westgate Hills. A new house is also contemplated for the Wynnewood section. Albert M. Lieberman, local realtor, has already awarded contracts for the erection of a new house in Ridley Park. R. A. Willgoos, architect, reports he is working on plans for a new house, location undisclosed, while Anthony Orefice, architect, also is working on a theatre. At New Freedom, Pa., F. S. Sechrist, manager of the Trail Theatre, Shrewsbury, Pa., bought a plot of ground with work expected to start shortly on a new and modern house.

Three new houses in the territory opened this week. They are the Boro, by Sam and Nathan Stiefel, who operate the Roxy Theatre, Philadelphia; Sauconia Theatre, Hellertown, Pa., and a theatre on the site of the Red Men's Hall, Florence, N. J., by Morris Penson, of New Brunswick, N. J. John Geyser is house manager.

An added starter among the houses reopening after a dark summer was the Cinema Arts Theatre, Philadelphia, operated by Charles Stearman, and showing foreign pictures. A drive-in theatre is also promised for Philadelphia next spring, Phil Smith announcing plans to construct an open-air house on the Roosevelt Boulevard. It will mark the first drive-in within the city limits.

Miss Sullavan Back at Work

Although the Albert-Lewin-David Loew production "Flotsam," has been shooting for several weeks at the United Artists, Hollywood studios, it was not until last week that permission was obtained from Universal officials to use Margaret Sullavan as star. Universal, alleging that Miss Sullavan owed it a picture, obtained a restraining order in Los Angeles supreme court, prohibiting her from making any picture until she completed her Universal chore. Amicable settlement of the difficulty has now been reached and Miss Sullavan will complete "Flotsam," and will do one for Universal, at $3,750 weekly, following that.

Inspect Maine Theatres

Insurance Department inspectors of Maine are checking theatres in the State in regard to the new safety regulations.

Equity Favors Regular Scale For Sundays

Sunday shows in which members of Actors Equity Association would be paid the regular scale instead of double pay, were nearer this week, following the recommendation of the Equity Council who voted in favor of acceptance of the proposal of the League of New York Theatres. Another probability, was the raising of Equity's minimum salary for performers from $40 to $50, effective December 1st.

Members to Vote

Following the favorable vote by Equity's Council on the Sabbath show proposal, it was decided that the matter would be presented at a meeting of the members on Friday, September 27. If the meeting agrees, a referendum of the entire membership will be held.

Agreement on all important points was reached last week at a conference between Equity and the League of New York Theaters, producers' organization, for the extension of the union contract, which expired September 1. Principal matters discussed were the provision for Sunday shows at the reduced wage scale and raising the minimum scale.

The "double-scale" provision for Sunday shows has curtailed Sunday shows in New York, which were made legal by the Legislature in 1935. The regular rate would boom Sabbath business on Broadway, proponents of the plan claim.

Leading producers and actors and actresses, agreed, this week, that Sunday shows with the players receiving regular instead of double pay, would be a boon to the theatre.

Monday, traditionally the poorest day in show business, probably will replace Sunday as the day off for most New York theatrical companies.

Equity has also announced that the initiation fee would be boosted from $50 to $100, effective December 1st.

The actors have announced their support of the American Federation of Radio Artists in the event that the threatened strike against the three major broadcasting chain materializes. Hope that a strike may be averted, however, followed announcement by the broadcasters that they had offered "substantial increases."

William A. Hyman, attorney for a majority of ticket brokers, informed the League of New York Theatres that a majority of his clients agreed to the proposal to limit charges to 75 cents for orchestra and 50 cents for balcony seats. A conference was to have been held this week between the League and Equity officials to consider this problem.

Assail Skating

The Associated Theatre Owners of Indiana protested to Governor M. Clifford Townsend last week against leasing of the state fair grounds to a roller skating derby show, which, they said, "placed the state in business in competition with privately owned, tax assessed theatres."

Springer Files in New York

Springer Pictures, Inc., Detroit, Mich., has filed statement and designation of authority to do business in New York State. Ezra H. Frye is secretary with New York offices at 120 Broadway. Capitalization consists of 100 shares of preferred stock valued at $100 and 2,000 common shares at a dollar.

WHAT THE PICTURE DID FOR ME

Columbia

HE STAYED FOR BREAKFAST: Melvyn Douglas, Loretta Young—A very good comedy drama with loads of laughs. This picture was double featured on Sunday and Monday with "Gold Rush Maisie" and both pictures were enjoyed by everyone. Business was considerable above average on this program. Running time, 87 minutes. Played September 8-9.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural and small town patronage.

LONE WOLF STRIKES, THE: Warren William, Joan Perry—Nice picture with action and lots of humor. Audience liked it. Better than average box office. Running time, 70 minutes. Played August 2-3.—Jack Fields, Embassy Theatre, Baltimore, Md. General patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—Good picture to fair business. Running time, 84 minutes. Played August 4-5.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

First National

THEY DRIVE BY NIGHT: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Gale Page, Alan Hale, Roscoe Karns—A first-class 95-minute show and not a single dull moment from start to finish, but it is Ida Lupino, the beautiful young English actress, who steals the whole show. Her superb acting is seldom equalled and never excelled. Of course, George Raft, Ann Sheridan, Humphrey Bogart, Gale Page, Alan Hale and Roscoe Karns as usual kept up their excellent performances in their more than average good acting, but the chief of staff remarked as we were leaving the theatre that Miss Lupino stole the whole show. We had to agree with him. Running time, 95 minutes. Played September 5-11.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Metro-Goldwyn-Mayer

CAPTAIN IS A LADY: Beulah Bondi, Billie Burke, Marjorie Main, Charles Coburn, Helen Broderick, Helen Westley—Meant nothing at the box office and was received indifferently by our patrons. Good performance, but for some reason picture fails to click. Running time, 65 minutes. Played August 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DR. KILDARE'S STRANGE CASE: Lionel Barrymore, Lew Ayres, Laraine Day—Good picture. Held audience interested throughout. Barrymore tops. Very good box office. Running time, 76 minutes. Played July 20-21.—Jack Fields, Embassy Theatre, Baltimore, Md. General patronage.

GOLD RUSH MAISIE: Ann Sothern, Lew Bowman, Virginia Weidler—Played with "He Stayed for Breakfast" on Sunday and Monday and both pictures were enjoyed by everyone. Business was considerable above average on this program. Played September 8-9.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural and small town patronage.

MORTAL STORM, THE: Margaret Sullavan, James Stewart, Robert Young, Frank Morgan, Irene Rich, Bonita Granville—Tops in every way. Pulled a great mid-week business and satisfied every one, causing plenty of comment and much serious thinking among patrons. Should click in any situation. Running time, 100 minutes. Played August 21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THUNDER AFLOAT: Wallace Beery, Chester Morris, Virginia Grey—Just the stuff to entertain the small town exhibitor, especially now as mostly all talk is about war and submarines and blowing things up generally. Plenty of action and the smell of salt water which makes a change for us on the prairies. Play it. Running time, 90 minutes. Played September 5.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—Audience ate it up. Fought to buy tickets. Beery and Rambeau swell team; should be kept together. Running time, 82 minutes. Played June 4-5.—Jack Fields, Embassy Theatre, Baltimore, Md. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau—Best business in months and a swell picture, too. Running time, 83 minutes. Played August 7-8.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Monogram

ARIZONA FRONTIER: Tex Ritter—We had Ritter on a personal appearance about three months ago and since then his pictures go over big. Is pushing Autry for the No. 1 position in our town. This last picture of his seems to have a little more money put into its production. Pleases the action fans 100 per cent. Played August 31.—Herff Smith, Mustang Theatre, Madisonville, Texas. Small town patronage.

Paramount

DR. CYCLOPS: Albert Dekker, Janice Logan—Nearly set an all time mid-week low and we thought this would do business. People don't go for these old type of attractions.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—Why this picture? It is definitely not entertainment, rather scientific. Poor business on this one. People thought it was another "King Kong" and were afraid to come out.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

GREAT McGINTY, THE: Brian Donlevy, Akim Tamiroff, Muriel Angelus—Double featured with "Flowing Gold." Business was a little better than average on this program. Played September 1-2.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural and small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Dandy good picture to good business. Running time, 85 minutes. Played August 1.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

RKO Radio

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—Here is a good comedy that all types will go for. Not slap-stick, but a good high-class comedy that is sure to please.—Herff Smith, Mustang Theatre, Madisonville, Texas. Small town patronage.

POP ALWAYS PAYS: Leon Errol, Dennis O'Keefe, Adele Pearce—We showed this on a double feature and were wise in doing so. It's a good picture, but too light to stand up by itself. Played September 3-4.—Herff Smith, Mustang Theatre, Madisonville, Texas. Small town patronage.

Republic

DARK COMMAND: John Wayne, Claire Trevor, Walter Pidgeon—Very good. But not box office here. Running time, 94 minutes. Played August 9-10.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Something different for Autry, but even so, due in part to the holiday, no doubt, this failed to pull above average business. Well liked, however. Running time, 66 minutes. Played August 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GIRLS FROM GOD'S COUNTRY: Chester Morris, Charles Bickford, Jane Wyatt—Swell picture. Plenty of action. Running time, 70 minutes. Played September 13-14.—Jack Fields, Embassy Theatre, Baltimore, Md. General patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—Good picture of the hill-billy type, so our patrons should and did like it. Running time, 67 minutes. Played August 7-8.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burnette—Usual Autry business. Running time, 70 minutes. Played August 2-3.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TULSA KID: Don "Red" Barry, Luana Walters—Good picture and good business. Running time, 57 minutes. Played September 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VILLAGE BARN DANCE: Richard Cromwell, Doris Day, Lulu Belle and Scotty—Best mid-week business for 15 months. Give us more like this for the country patrons. Out drew some of the year's supposedly super-specials that had a Sunday opening and a three-day run.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Twentieth Century-Fox

FOUR SONS: Don Ameche, Mary Beth Hughes, Eugenie Leontovich—This one pulled far above average and had it not played so close to "The Mortal Storm" would no doubt have grossed as well. It suffers somewhat in comparison to "The Mortal Storm," since it is of the same type of story and presentation. Even so, it can stand very well on its own merits. Running time, 88 minutes. Played August 28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

JOHNNY APOLLO: Tyrone Power, Dorothy Lamour, Edward Arnold, Lloyd Nolan—This is fair gangster picture, but people did not like Dorothy in this type picture. Not suited for this type.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Warren William, Edward Arnold, Leo Carrillo, Weber and Fields—Our folks liked this and business was good. Running time, 127 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Have read a number of exhibitors' reviews where this did not do well at the box office. We had the opposite experience as the show did about 35 per cent above normal Sunday-Monday-Tuesday and pleased nearly 100 per cent. Can't see where an exhibitor can kick on one like this.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne, Charlie Ruggles, Hattie McDaniel—Hit a new low for this change. Patrons' interest struck a snag, due in part to the prevue, which certainly did nothing to sell the picture. Pleased generally those who did turn out. Picture deserved better business, but just try to get them in when they have once decided against seeing a show. Running time, 92 minutes. Played August 25-27.—M. R. Harrington, Avalon Theatre, Claskanie, Ore. Small town and rural patronage.

SHOOTING HIGH: Jane Withers, Gene Autry—Slightly better produced than the Republic Autrys, but missed the ace comic, Burnette, so the picture doesn't measure up any higher than the average Autry-Burnette Republic production. Business good the first night; away off the second.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

SHOOTING HIGH: Jane Withers, Gene Autry—Don't see why the bad comments on this picture. I had the best week's business with it since "Swanee River." Jane good anywhere with my patrons. The

(*Continued on following page*)

(*Continued from preceding page*)
acting of Gene was rather amateurish; thought too much so to be in one of the Big 8's product.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

United Artists

MY SON, MY SON: Brian Aherne, Madeleine Carroll, Louis Hayward, Laraine Day—Very good. English type picture to 50 per cent above average week-end business. U. A. had a few good ones this year, but to offset they certainly had a number of "clucks."—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

REBECCA: Laurence Olivier, Joan Fontaine, Judith Anderson, George Sanders—Year's biggest draw due to not being played in larger town seven miles away. The women went for it in a big way and praised it highly. The fourth night drew better than the second or third nights. Some of the men folks panned it as was to be expected.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

Universal

WHEN THE DALTONS RODE: Brian Donlevy, Kay Francis, Andy Devine, Randolph Scott, Broderick Crawford—Wow, what a show! You can promise your patrons everything in the way of entertainment and this one will deliver the goods. We have always steered clear of this type of show for a Sunday run, but took a chance and the results were the best gross for ages. Clicked again on continuous run on Labor Day and then hit away above average again the following night. What seemed so strange was the fact that patrons who usually stay away when westerns are shown turned out plentifully, and left with comments indicating their complete approval. Just a word about Andy Devine. He steals the picture, and since he's a big favorite locally, it was Andy who was talked about and laughed at. Universal is to be congratulated for a swell piece of good, old fashioned, rip-roaring picture entertainment. Running time, 81 minutes. Played September 1-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner Brothers

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Humphrey Bogart, Ralph Bellamy—Something different from the ordinary run of Robinson pictures. My audience enjoyed this feature very much and I had some very good comment on same. Can recommend this for small town audience. Running time, 91 minutes. Played August 29.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

FLOWING GOLD: John Garfield, Pat O'Brien, Francis Farmer—Double featured with "The Great McGinty." "Flowing Gold" has plenty of that good O'Brien action. John Garfield also gave a splendid performance in this picture. Ditto Frances Farmer. Business was a little better than average on this program. Running time, 82 minutes. Played September 1-2.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural and small town patronage.

THREE CONTRIBUTORS JOIN DEPARTMENT

Three new contributors this week join the ranks of What the Picture Did for Me members. They are:

JACK FIELDS, Embassy Theatre, Baltimore, Md.

HERFF SMITH, Mustang Theatre, Madisonville, Tex.

J. M. THOMSEN, Center Theatre, Marlette, Mich.

Read the reports of these and other exhibitors in adjoining columns in the department.

Short Features

Columbia

FLAT FOOT STOOGES: Three Stooges—Fairly good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

TROUBLE FINDS ANDY CLYDE: Andy Clyde—Fairly good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Metro-Goldwyn-Mayer

ALFALFA'S DOUBLE: Our Gang—This one is fair but it seems to me that "Our Gangs" are getting worse.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

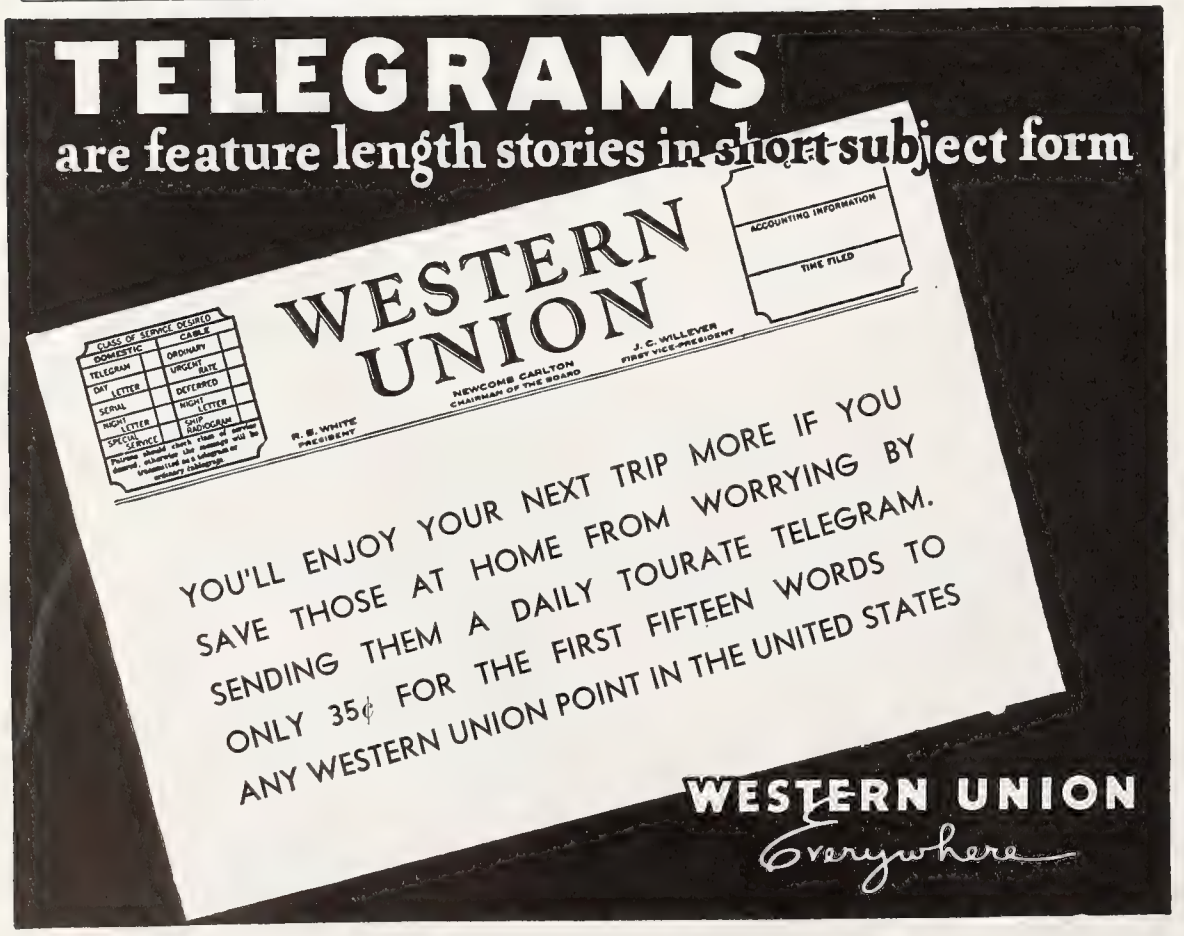
FISHING BEAR, THE: Cartoons—Clever. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLAG SPEAKS, THE: Special—Excellent. Every theatre should run this one. Running time, 19 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NIGHT DESCENDS ON TREASURE ISLAND: FitzPatrick Traveltalks—Good. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

OLD NATCHEZ: FitzPatrick Traveltalks—Good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROMEO IN RHYTHM: Cartoons—Good cartoon in color. This is a burlesque on Romeo and Juliet and the kids did not understand or appreciate it. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.



SEE YOUR DOCTOR: Robert Benchley—Very funny. Running time, eight minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SWING SOCIAL: Cartoons—Good. Running time, eight minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THAT INFERIOR FEELING: Robert Benchley—Swell. All of the Benchley series are good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

FRESH VEGETABLE MYSTERY: Color Classics—Fair. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEVER SOCK A BABY: Popeye the Sailor—Very good. Running time, six minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PARAMOUNT NEWS, No. 104: Greeks rally as nation is threatened. Rare animals arrive. Amateur Tobacco Auctioneers. Football and tennis. Stars drill with guns and will be ready for first line of defense. Excellent. Running time, 12 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

DONALD'S VACATION: Walt Disney Cartoons—More fun with Donald Duck, the screen's favorite actor. This one is plenty funny. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

INFORMATION PLEASE, No. 13: The quizzes and answers very entertaining and instructive. Running time, 11 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MARCH OF TIME, No. 7: Vatican of Pius XII—Very educating reel. These subjects outstanding. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, No. 8: Canada at War—Should be issued by our Government to be shown in all British Theatres. We are proud to think that our boys and the work that they are doing in the defense of the Empire are appreciated enough for this company to produce a subject. Even some people in the West here do not think that there is a war on, especially for the defense of the very existence of democracy.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MARCH OF TIME, No. 12: Spoils of Conquest: Dutch East Indies—With the Dutch East Indies very much in the news these days, this timely subject proved interesting and informative. Well received as are all the March of Times in this situation.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Twentieth Century-Fox

ALL'S WELL THAT ENDS WELL: Terry-Toons—Just so-so. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BILLY MOUSE'S AKWAKADE: Terry-Toons—Very good colored cartoon that got the laughs. Running time, seven minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CHEERIO, MY DEARS!: Lew Lehr—Good entertainment with some laughs afforded mostly by Lehr's goofy remarks. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SANCTUARY OF SEALS: Adventures of the Newsreel Cameraman—Very interesting reel. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Vitaphone

ALL GIRL REVUE: Vitaphone Varieties—Good musical show with singing and dancing. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GHOST WANTED: Merrie Melodies—Good cartoon in color. Pleased the children. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Very good orchestra reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PATIENT PORKY: Looney Tunes—Good black-and-white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Alias the Lone Wolf"	Story, Earl Felton, Sidney Salkow. Director: Sidney Salkow.	Warren William, Frances Robinson, Thurston Hall, Fred Kelsey, Eric Blore, Jed Prouty.	Shooting
"Passage West"	Original story, Sidney Biddell, Frederic Frank. Screen play, P. J. Wolfson. Director: John Brahm.	Constance Bennett, Pat O'Brien, Marjorie Gateson. John Halliday, Alan Baxter, Melville Cooper.	Shooting
METRO-GOLDWYN-MAYER			
"Little Nellie Kelly"	**Director: Norman Taurog.**	**Judy Garland, George Murphy, Charles Winninger, Arthur Shields.**	**Shooting**
"Hullabaloo"	Original screen play, Ned Perrin, Dorothy Yost. Director: Edward L. Marin.	Frank Morgan, Billie Burke, Virginia Grey, Leni Lynn, Dan Dailey, Jr., Ann Morriss, Lynne Carver, Felix Bressart, Donald Meek, Sara Haden.	Shooting
"Comrade X"	Screen play, Ben Hecht, Charles Lederer. Director: King Vidor.	Clark Gable, Hedy Lamarr, Felix Bressart, Jody Gilbert.	Shooting
Untitled "Dr. Kildare"	Original, Max Brand. Director: Harold S. Bucquet.	Lionel Barrymore, Lew Ayres, Laraine Day, Robert Young, Samuel S. Hinds, Emma Dunn, Nat Pendleton, Alma Kruger, Walter Kingsford, Marie Blake.	Shooting
"Fighting Sons"	Director: George Seitz.	Jackie Cooper, Gene Reynolds, Ian Hunter, Bonita Granville, June Preisser, Edward Ashley, Gail Patrick, William Tracy, Leo Gorcey.	Shooting
MONOGRAM			
"The Ole Swimmin' Hole"	Director: Robert McGowan.	Marcia Mae Jones, Jackie Moran, George Cleveland.	Shooting
PARAMOUNT			
"Love Thy Neighbor"	**Producer-director: Mark Sandrich.**	**Jack Benny, Fred Allen, Mary Martin, Eddie "Rochester" Anderson, Verree Teasdale.**	**Shooting**
"Virginia"	**Producer-director: E. H. Griffith.**	**Madeleine Carroll, Fred MacMurray, Carolyn Lee, Stirling Hayden, Marie Wilson.**	**Shooting**
"I Wanted Wings"	Original, Lt Beirne Lay, Jr. Director: J. Theodore Reed.	Brian Donlevy, Ray Milland, William Holden, Wayne Morris, Constance Moore, Phil Brown, Harry Davenport, Richard Webb, Herbert Rawlinson, Hedda Hopper, Richard Lane, Charles D. Brown, Alan Hale, Jr., Hobart Cavanaugh.	Shooting
"The Shepherd of the Hills"	From the novel by Harold Bell Wright. Director: Henry Hathaway.	John Wayne, Betty Field, Harry Carey, James Barton, John Qualen, Billy Gilbert, Ward Bond, Beulah Bondi, Marjorie Main, Samuel S. Hinds.	Shooting
REPUBLIC			
"Friendly Neighbors"	Original screen play, Dorrell and Stuart McGowan. Director: Nick Grinde.	Weaver Brothers and Elviry, Lois Ranson, Spencer Charters, John Hartley, Loretta Weaver, Al Shean.	Shooting
"Who Killed Aunt Maggie?"	From the novel by Deborah Fields. Screen play, Stuart Palmer. Director: Arthur Lubin.	John Hubbard, Wendy Barrie, Onslow Stevens, Edgar Kennedy, Elisabeth Patterson, Walter Abel, Tom Dugan, Victor Kilian, Willie Best, William Haade.	Shooting
"Trail Blazers"	Director: George Sherman.	Bob Livingston, Bob Steele, Rufe Davis, Pauline Moore, Weldon Heyburn, Carroll Nye.	Shooting
"Melody Ranch"	Director: Joseph Santley.	Gene Autry, Jimmy Durante, Ann Miller, George "Gabby" Hayes, Mary Lee.	Shooting
RKO RADIO			
"Citizen Kane"	**Screen play, Orson Wells. Director: Orson Wells.**	**Orson Wells, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.**	**Shooting**
"You'll Find Out"	**Original screen play, David Butler, James C. Kern. Producer-director: David Butler.**	**Kay Kyser and his band, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish, Alma Kruger, Ginny Simms.**	**Shooting**
"No, No, Nanette"	**Adaptation of musical comedy by Ken Englund. Music by Vincent Youmans. Lyrics by Irving Caesar, Otto Harbach. Producer-director: Herbert Wilcox.**	**Anna Neagle, Richard Carlson, Roland Young, Helen Broderick, Zasu Pitts, Tamara, Aubrey Mather, Jo Ann Sayers, Stuart Robertson.**	**Shooting**
"Li'l Abner"	Original, Al Capp. Director: Albert Rogell.	Martha O'Driscoll, Mona Ray, Kay Sutton, Johnnie Morris, Granville Owen, Buster Keaton, Billie Seward, Buddy Post, Johnny Arthur, Walter Catlett, Maude Eburne, Mickey Daniels, Victor Potel.	Shooting
"Kitty Foyle"	From the novel by Christopher Morley. Screen play, Donald Ogden Stewart, Dalton Trumbo. Director: Sam Wood.	Ginger Rogers, Dennis Morgan, Gladys Cooper, Ernest Cossart, Eduardo Ciannelli.	**Shooting**
"Mr. and Mrs. Smith"	Original screen play, Norman Krasna. Director: Alfred Hitchock.	Carole Lombard, Robert Montgomery, Gene Raymond, Adele Pearce, William Tracy, Charles Halton, Esther Dale, Kate MacKenna.	Shooting
"Remedy for Riches"	Original screen play, Lee Loeb. Director: Erle S. Kenton.	Jean Hersholt, Dorothy Lovett, Edgar Kennedy, Billy Gilbert, Renie Riano, Barry McCollum, Maude Eburne.	Shooting
TWENTIETH CENT.-FOX			
"Chad Hanna"	From the novel by Walter D. Edmonds. Director: Henry King.	Henry Fonda, Linda Darnell, Dorothy Lamour, John Carradine, Guy Kibbee, Jane Darwell, Eddie Collins, Ted North, Olin Howland.	Shooting
"Hudson's Bay"	Director: Irving Pichel.	Paul Muni, Gene Tierney, John Sutton, Virginia Field, Nigel Bruce, Vincent Price, Laird Cregar, Chief Thundercloud.	Shooting
"Tin Pan Alley"	Director: Walter Lang.	Alice Faye, Betty Grable, Jack Oakie, John Payne, Allen Jenkins, Elisha Cook, Jr., Ben Carter.	Shooting
"Romance of the Rio Grande"	Director: Herbert I. Leeds.	Cesar Romero, Ricardo Cortez, Patricia Morison, Chris-Pin Martin, Lynne Roberts, Pedro de Cordoba, Inez Palanage.	Shooting
"Golden Hoofs"	Director: Norman Foster.	Jane Withers, Charles Rogers, Katharine Aldridge, Robert Conway, Robert Shaw, Edward McWade, Cliff Clark, Phillip Hurlich, Buddy Pepper.	Shooting
UNITED ARTISTS			
"Flotsam" (Loew-Lewin)	From the novel by Erich Maria Remarque. Screen play, Talbot Jennings. Director: John Cromwell.	Margaret Sullavan, Fredric March, Glenn Ford, Frances Dee, Eric von Stroheim, Lionel Royce, Anna Sten.	Shooting
UNIVERSAL			
"Caribbean Holiday"	Screen play, Charles Grayson. Director: A. Edward Sutherland.	Allan Jones, Nancy Kelly, Robert Cummings, Leo Carrillo, Peggy Moran, Richard Carle.	Shooting
"Streets of Cairo"	Original screen play, Alex Gottlieb. Director: Leslie Kardos.	Sigrid Gurie, Katherine DeMille, Ralph Byrd, Eddie Quillan, Rod LaRocque, Lloyd Corrigan .	Shooting
"The Bank Dick"	Director: Edward F. Cline.	W. C. Fields, Franklin Pangborn, Shemp Howard, Russell Hicks, Grady Sutton, Harland Briggs, Nora Cecil.	Shooting
WARNER BROTHERS - FIRST NATIONAL			
"Santa Fe Trail"	**Director: Michael Curtiz.**	**Errol Flynn, Olivia de Havilland, Raymond Massey, Ronald Reagan, Alan Hale, Big Boy Williams, Henry O'Neill, John Litel, William Lundigan.**	**Shooting**
"The Lady with Red Hair"	Original, Mrs. Leslie Carter. Director: Kurt Bernhardt.	Miriam Hopkins, Richard Ainley, Claude Rains, Laura Hope Crews, Helen Westley, Mona Barrie, Helene Millard, John Hamilton, Fritz Leiber, Paul Stanton, Halliwell Hobbes, Doris Lloyd, Virginia Brissac.	Shooting
"South of Suez"	Screen play, Barry Trivers. Director: Lewis Seiler.	George Brent, Geraldine Fitzgerald, Brenda Marshall, James Stephenson, George Tobias.	Shooting

OBITUARIES

Henry Lazarus Dies; Louisiana Operator

Henry Lazarus, 57, operator of an independent theatre circuit in Louisiana, died near Amarillo, Tex., September 11th of a heart attack while vacationing with his wife. Burial was held in New Orleans.

From 1910 to 1925 Mr. Lazarus alternated between the theatre business and the retail crockery and housefurnishing business. In 1925 he began to build theatres in the state and eventually formed various operating companies, including Henry Lazarus Theatres, Inc., Coliseum Theatre, Inc., Jadel Theatres, Inc. In May of this year he resigned the presidency of Allied States of Louisiana and retired from the national Allied board.

Mrs. Lydia Devlin

Mrs. Lydia Shronk Devlin, widow of Frank Devlin, owner and operator of the Family theatre in Wilkes-Barre, Pa., and who has been active in the management of the theatre, died September 10th of a heart attack at her Harvey's Lake, Pa., summer home.

Lewis Wright

Lewis C. Wright, 87, Syracuse exhibitor, died September 10th in Atlantic City. He was a cousin of Orville and Wilbur Wright, airplane inventors.

Henry P. Soulier

Henry P. Soulier, 84, who at one time operated theatres in upstate New York and the Hoboken, N. J., Lyric theatre until his retirement about a decade ago, died in Rumson, N. J., September 11th.

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NATION-WIDE RAIL-AIR SERVICE

W. A. McGuire Dies on Coast

William Anthony McGuire, 55, scenarist and associate producer at the Twentieth Century-Fox studio, died in Beverly Hills, Cal., September 16th. He was stricken seven weeks ago with a kidney ailment which was followed by a stroke two weeks ago.

Born in Chicago, July 9, 1885, Mr. McGuire was long associated with the late Florenz Ziegfeld. He broke into the theatre 38 years ago with his first play, "A Soldier of the Cardinal." He went to Hollywood for Joseph Schenck and with Irving Berlin worked on "Reaching for the Moon," the Douglas Fairbanks, Sr., film. Then he returned to New York and did "Show Boat."

Among his plays were "The Three Musketeers, "Whoopee," "It's a Boy," "Rosalie," "Kid Boots," "Ripples" and "Smiles."'

"The Kid from Spain" and "Roman Scandals," the Eddie Cantor pictures, started him on the way to becoming one of the screen's highest paid scenario writers. Other big pictures on which Mr. McGuire worked were "The Great Ziegfeld," which won the Academy award for 1936, "Rosalie," "The Girl of the Golden West" and "Lillian Russell."

Death interrupted a writing assignment on "Sergeant Sam Dreben," the life of a noted soldier of fortune.

Carl Wilson, Former Edison Official, Dies

Carl Hillis Wilson, who retired in 1919 as vice-president and general manager of Thomas A. Edison, Inc., died September 14th in East Orange, N. J. Mr. Wilson was an important figure in the development of the Edison business, especially as it related to phonographs, motion pictures and dictating machines. He became assistant to the president and in 1912 was made vice-president and general manager. Ill health caused his retirement. He joined Edison in 1898.

George W. Collins, Of Republic, Dead

George W. Collins, 54, Republic vice-president in the Pittsburgh area, died September 15th at his home in Mt. Lebanon after a week's illness. He was a member of the Variety Club of Pittsburgh and the American Legion Variety Post. He is survived by his widow, two sons, three daughters and a brother and sister.

Edward Le Saint Dead

Edward J. Le Saint, 69, film character actor for 31 years, died in Hollywood September 14th. He began his motion picture career with the old Imp Company in New York in 1909, later becoming a director for that company and for Jesse Lasky, Universal and Fox before resuming action.

Herbert Boshoven

Herbert B. Boshoven, 60, a partner in the Willer-Boshoven Theatre Company, operating the Liberty, Madison, Franklin and Our theatres in Grand Rapids, Mich., died September 13th after a long illness.

James Sigman

Dr. James Garfield Sigman, 59, who was one of the first educators to use motion pictures in education, died at his home in Philadelphia September 14th. He was director of visual education for Philadelphia schools since 1929.

Edward P. Frawley

Edward P. Frawley, brother of G. B. J. Frawley, Paramount executive, died in New York September 14th.

IN COURTS

Order Reply in Trampe Action

Roland J. Steinle, circuit judge in Milwaukee, has ordered the American Luther Association to file a reply to the action by Charles W. Trampe, head of the Monogram-Midwest Film Exchange, in which he seeks an injunction to restrain the organization from playing Bingo, by September 26th. Upon receipt of the defendant's answer, a trial date will be set.

Mr. Trampe, along with the Variety Club here, is named defendant in another circuit court action filed by Arthur T. Nodorft, a production manager, who seeks an injunction to restrain gambling at the club. The action charges that Mr. Trampe has control of the slot machines, Bingo and card games operated in the club.

The suit is claimed to be an attempt at retaliation for Mr. Trampe's actions against Bingo by B. J. Miller, defendant's attorney.

Charges Spite Action

Andre R. Heymann, president of the French Cinema Center, Inc., and French Films Import Company, Inc., this week charged that the action for a receiver brought by Harry Silverstein against him and Gerry Heymann was "a spite action calculated to discredit the company and its officers." Mr. Heymann, through his attorneys, was to file an answering affidavit Thursday in New York supreme court.

Seeks Tax Refund

Paramount Pictures has filed suit against the Government for the return of $69,000 in capital stock taxes paid by four subsidiaries, claiming the 1934 revenue act is unconstitutional. The four companies and the sums involved are: Paramount Pictures Distributing Corporation, $32,000; Paramount International Corporation, $24,000; Paramount Producers, Inc., $12,000, and Parage Corporation, $1,600.

Dismisses Warner Suit

Samuel H. Hofstadter, New York supreme court justice, has dismissed the $5,000 suit of Serge Adelheim against Warner Brothers for alleged unauthorized use of the song "Molchi, Grust, Molchi" in "British Agent."

Sued Over Song

A suit for an injunction and $100,000 damages has been filed in federal court in New York by Eduardo Fanchez de Fuentes against Paramount Pictures, charging the defendant with using the plaintiff's song "Por Tus Ojos" without authorization in the Spanish-speaking film "Quando Canta la Ley."

Stills Suit Filed

Armanada and George Siebert have filed suit for $100,000 and an injunction against Educational Film Exchanges, Inc., William T. Abbe, trading as Abbe Films, Inc., Raymond J. Cannon, trading as National Cinema Service, and Walter Futter. They are charged with using the plaintiffs' photographs without their permission in a film called "Curiosities" or "Movie Side Shows."

Ferno, Ivens Sue

A breach of contract suit for $17,500 was revealed in New York supreme court this week when John Ferno and Joris Ivens, producers, asked for an order directing Harry Woodburn Chase, chancellor of New York University, and Alfred P. Sloan, head of the Sloan Foundation, to appear for examination before trial. NYC and the Foundation are charged with violating a contract employing the plaintiffs to produce two educational films.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AS SIMPLE AS THAT

In wired greetings to E. R. Ruben, head of Welworth Enterprises, on occasion of the circuit's recent convention at Minneapolis, Terry Ramsaye had this to say:

"May we urge upon your meeting that the destiny and fortunes of our industry are in the hands of the showmen who directly serve the public both in terms of their competence as merchandisers and as effective spokesmen for the consumers. . . . "

* * *

From Clifford Gill, circuit ad head, reporting a message delivered by Mr. Ruben to the assembled theatremen:

"As long as he heads a company such as this, Mr. Ruben said, the theatre manager will be boss of his particular situation. No decision or changes of policy will be made in which the manager does not concur. He stated further that such has always been his avowed policy as a theatre operator; that this unrestricted delegation of authority to the man in the field has been proved sound by results attained in his own organization."

* * *

Despite the dry-eyed anguish of exhibitors who choose to see it differently, the path of successful theatre management is hardly strewn with unsurmountable obstacles. For those who regard the situation clearly, the solution is obvious. That solution does not hold with home office whippings, artificially stimulated drives, peremptory budget-cuttings, handcuffing of managerial initiative, regimentation of operation and other handicaps in the way of profit-making.

No procedure has yet been devised, nor is likely to be devised, to arrive at a common boxoffice denominator. Yet many who should know better are committed to a "drill-sergeant" technique in the merchandising of their entertainments, a system marked with obvious faults and glaring weaknesses.

* * *

The level-visioned bossman has long solved his problem by a careful selection of managers with enough savvy and ambition to do a talented and profitable job. In addition, he possesses sufficient horse sense to "keep off" in allowing his boys to do that job the best way they see fit.

As the editor of MOTION PICTURE HERALD points out and the Minnesota circuit director affirms—the destiny and fortunes of our industry are *indeed* in the hands of the showmen who directly serve the public.

"IF YOU CAN'T BEAT 'EM, JINE 'EM"

From previous experience, Manager W. Mowbray had learned that the County Fair in Blue Ridge, Ga., was pretty tough opposition. So this year the Round Tabler switched his attack, breaking out with a half-page bannered with "Nine Big Days In Blue Ridge", the space divided with two boxes listing the dates at his Royal Theatre alongside the events at the Fair. Illustrated with art of a strolling couple, over a caption reading "We're Going Both Places", and fortified with a booth of his own, Mowbray found that coupling the two amusement centers in his advertising built business for both and earned him a heap of local praise.

Recently, these pages detailed the tiein made for the new season by "Kal" Kalberer, in Washington, Ind. Since the local paper usually put on a "Back to School" campaign at the same time, theatre publicity suffered. So "Kal" threw in with the other, combining his picture drive with the daily's promotion, and benefited accordingly.

Showmanship is often measured in the skill with which your theatreman judges the force of opposing factors and the timing in knowing when to hop aboard the other fellow's bandwagon.

△ △ △

FOOTBALL SELLS TICKETS

Since the home team's progress ranks high in community interest, the football season means much to observing theatremen who keep the spotlight on how the local players are faring. Thus, knowing showmen are soundly prepared in this direction with a score or more of tieins aimed to advance the grosses, to strengthen prestige.

On a following page are outlined "old reliables", long tested in public reaction and polished up to serve for the coming weeks. With new slants to be incorporated, there is every expectation that the theatre, as it should be, will again serve as a community center for football enthusiasm readily transferable into terms of gratifyingly long lines at the ticket windows.

A-Mike Vogel

Round Table in Pictures



Promoted from local Portland Cement Company by Francis Deering was the miniature oil well set up in the lobby of Loew's Theatre, in Houston, for his advance on "Boom Town". Actual working model was controlled by tiny motors and pumps which were operated by compressed air.

"McGinty" headquarters were established in empty store adjoining the State Theatre, in Harrisburg, Pa., as part of J. F. Rogers' exploitation for that date. Spieler put on an act over p.a. system while girl distributed ballots. Stunt proved attractor and broke local papers.





Conceived by Ed Goth, ad man for Fabian Staten Island Theatres, for "Maryland" at the St. George, was street stunt of lad carrying portable radio tuned to ball game. As each team scored a hit, standing was noted in chalk on blackboard slung around boy's shoulder.



Incoming patrons at Schine's State, in Cortland, N. Y., were recently invited by Bob Holland to take a shot at "Frank James" with a gun that shot little suction cup darts at a bull's-eye lobby easel provided as advance on that date. Guest tickets went to those scoring.



Carrying out the nautical and action atmosphere of the picture, George Irwin at the Lyceum, in Duluth, for "Sea Hawk" rigged up a schooner with lighthouse, etc., for lobby display.

"Correspondent" Tied to Newscast

Credited by Lou Brown, Loew's Poli division ad head, to Nate Rubin, assistant at the New Haven Poli, for "Foreign Correspondent," was a tiein with WELI wherein the station moved its entire newsroom over to the theatre lobby from where six newscasts were made daily via the regular U.P. teletype wire service. The broadcasts were opened and closed with announcements about the picture with emphasis on the romance and adventure of the story and that it was not a war feature.

The gathering of the news for the radio was graphically shown in the lobby, with the station's news editor on hand to carry through. The news tickers were shown tapping out the latest stories with the radio men piecing it together for the broadcasts. In addition the headline flashes were planted on a 40 by 60 headed by a card reading "from your Foreign Correspondent."

The hookup was in effect four days in advance and four days of the run which gave the theatre some 66 special broadcasts plugging the date. Newspaper publicity on the stunt was comprehensive and included also was a front-page photo and story in the station's weekly "Radio Dial" with a circulation of over 5,000, distributed in conjunction with the theatre campaign.

"LET'S HEAR FROM YOU"

Boxing Champions Perform On "Golden Gloves" Date

Reported by United Detroit ad head, Ralph Stitt, was the Midwest premiere of "Golden Gloves" at the Palms State, with Manager Don Kuhn tying in with the Michigan A.A.U. to stage a series of amateur ring bouts as an added attraction, the contestants being local Golden Glove champions of last year.

Boxing accessories were promoted three weeks in advance of the prevue and were put on display in the theatre lobby. One thousand window cards, resembling actual fight cards were displayed by stores and automobile industries throughout the city. Tieing in direct with the *Free Press,* Golden Glove sponsors in Detroit, daily publicity breaks were seen in the sports and amusement sections of the paper. All sports clubs carried announcement cards, as well, as factories that sponsored Golden Glovers.

Trailers three weeks in advance carried punch selling copy and the sound trailers that were used one week ahead were preceded by a short sparring match by two of the theatre ushers. To give the premiere an added buildup, boxoffice closed at four p.m. and tickets went on sale at five.

"LET'S HEAR FROM YOU"

Ties "Partners" to Students

Chet Miller of the Fox Theatre, in Sterling, Colorado, arranged a tiein for "Lucky Partners" that won attention of local students. A large quantity of cards were distributed, certain number of them bearing duplicate numbers and stating that if the student found his or her "lucky partner," both would be admitted to the showing as guests of the theatre.

Cedar Rapids Tri-States Fun Week Enlists Community Cooperation

Conceived and executed to stimulate summer grosses at Tri-States' Paramount and State and local store sales in Cedar Rapids, Iowa, a "Cheer Up and Fun Festival Week", organized by Hal Sheridan, was put over rousingly with the strong assistance of the Chamber of Commerce, Retail Merchants Bureau, city officials and police heads. For the purpose, a committee of prominent business men, civic heads and other locals was organized, the project given a fast start by announcements in store ads and windows, pep meetings of store personnel, and other build-up devices.

Featuring the campaign was a street parade co-sponsored by the theatres and merchants, the procession led by a drum-and-bugle corps of 105 pieces and police motorcycle escort. Immediately following were new open cars supplied by local dealers, the cars carrying pulchritudinous models representing the various merchants. Prominent in the parade was a delegation of 500 costumed residents from nearby Tipton, celebrating the town's centennial and who were feted by the city afterwards on the lawn in front of the City Hall. Banners advertising the attractions at both theatres were displayed along the line of march.

Radio was important in calling attention through the trading area to the special events, as was the local press which publicized the proceedings comprehensively in advance and during the "Week". Results of the campaign were noted in the numbers brought to town to take in the show, some 20,000 being on hand for the parade.

Oil Worker Street Stunt Attracts on "Flowing Gold"

For "Flowing Gold" at the Strand, in Holyoke, Mass., Milton L. Wainstein worked out a small card which was tacked to poles and store fronts in the downtown area by a man dressed to represent an oil worker. Crowds gathered in many spots to watch what was going on and read the copy, according to the Round Tabler.

On colored stock about postcard size was imprinted: "Oil Claim. I stake my claim here that Flowing Gold with John Garfield, Frances Farmer, Pat O'Brien, now playing at the Strand Theatre is the best show in town!" In addition, largest fuel company in city was lined up, bannering its trucks with copy on the picture.

"LET'S HEAR FROM YOU"

Chamales' Warning Envelopes

Week ahead of opening of "Mortal Storm" at the Roxy Theatre in Delphi, Indiana, Round Tabler Chris Chamales used stickers on all outgoing envelopes printed in bold type reading: "WAR-ning. All America prepare to see," etc., etc.

PASSPORT INVITES TRADE TO "TOUR"

For the trade showing of "Crooks Tour", in London, an ingenious invitation passport, in keeping with the story's background, was devised by A. S. Whittaker, Anglo-American Films ad head. Simulating the regular passport with individual names of exhibitors inscribed on the front cover, the inner spread carried picture credits and photos of the leads, the effect heightened by consular stampings of various places in the picture.

1892 Newspaper Story Tied to "Daltons"

For the date on "When the Daltons Rode" at Loew's Metropolitan, in Brooklyn, and other of the circuit's subsequent runs in that sector, Gene Looram, district publicist, figuring that the local papers must have carried the story on the bandits during the time of their activities, obtained the assistance of the public library to find the material. The search was rewarded with a front page story in the Brooklyn *Daily Eagle* from the issue of October 6, 1892, the Loewman having a photostat made up by the library's special department for that service. This was then blown up to a 40 by 60 for general lobby use.

In addition, Looram was able to persuade the city editor of the *Eagle* to use the story which also was blown up and super-imposed on the 40 by 60 for showing on the various dates.

"LET'S HEAR FROM YOU"

Fort Worth Proclaims "Westerner Week"

Proclaimed by Mayor I. N. McCrary, of Fort Worth, was "The Westerner Week" in honor of the world premiere, the executive calling upon all citizens to celebrate the occasion by wearing costumes in keeping with the picture. Thus, the opening was made more colorful by the locals and visitors wearing 10-gallon hats, chaps, fancy shirts, high-heeled boots, spurs and other cowboy paraphernalia.

As part of the celebration, the schools were closed and during the day of the premiere municipal departments, business houses, department stores and other establishments allowed employees time off to participate in the festivities. Among the highlights of the occasion was a street parade in which participated Hollywood stars and other celebrities headed by Samuel Goldwyn and Gary Cooper.

SHOWMEN'S LOBBY LAFFS

This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.



PROJECTIONIST: "'Edison, the Man' or no 'Edison, the Man', the fuse blew . . . and we're fresh out of 'em."

"Through These Portals Pass," Says Redmond on "Ghost"

To attract a little different attention from the regular style of advertising on "Ghost Breakers," Jimmie Redmond at the Bonham, in Fairbury, Neb., built a special arch door from the lobby to his foyer two weeks ahead, all sides of which were covered with scene stills. Above the door and easily spotted from every angle was a large sign reading: "Through these portals will pass the most frightened people in Fairbury." This was followed by playdates and directly below were swinging title cutout letters with a couple of smiling ghosts. A few feet away from the arch was another display consisting of stills and copy offering a free ticket to anyone who could truthfully say they did not laugh at the picture.

For this trailer, Redmond turned off all the house lights just before it went on and filled the house with wind whistles, howls, etc., noises going directly into the trailer.

"LET'S HEAR FROM YOU"

May Sells "Love Came Back" With Boy Scout Benefit

Selling a benefit show to the local Boy Scout Troop, Ed May at Schine's Paris, in Paris, Ky., received much goodwill and plenty of advance publicity for his date on "My Love Came Back" and "Our Town." For his lobby display, Scouts loaned organization paraphernalia and equipment with appropriate tiein copy, in addition Troop advertised the show widely.

For "Grand Ole Opry," May constructed a temporary stage near theatre entrance on which a free show was held every 30 minutes consisting of a five piece hill billy band and circus barker giving a short interesting program and plugging the show inside. Band also appeared on theatre stage during shows.

Street Activities Arranged by Tefft

Parade that is reported to have attracted plenty of attention was that arranged by Manager Wesley L. Tefft for advance on "Boom Town" at Smalley's Theatre, in Stamford, New York. Hiring the locally popular school band, mostly comprised of girls, the aggregation with appropriate banners paraded through the streets to theatre headed by the Drum Major, who went to town.

With the recent Old Home Day celebrated by the American Legion with a giant parade of floats, etc., Tefft's car came through with first prize for being the best decorated. Stories were run in local dailies with the theatre coming in for generous plugs as a result.

"LET'S HEAR FROM YOU"

Stars Promoted by Fabian For Personal Appearances

The Fabian Proctor and State Theatres in Schenectady, as reported by R. C. Murphy at Proctor's, have taken full advantage of the season's influx of screen stars to Saratoga and their appearance at local summer stock theatres. Personal appearances of several screen stars were secured. Charles Coburn and Beulah Bondi appeared in person at the State Theatre with the showing of "The Captain Is a Lady." Proctor's was successful in securing a personal appearance of Francis Lederer for the opening of "The Man I Married." Yvette, NBC singing star, also made a personal appearance at Proctor's for the showing of Paramount's musical short, "Have You Met Yvette?"

Each one of these personal appearances received above average cooperation from the newspapers and radio station, WGY, theatre and attractions coming in for extra plugs.

Pugsley Promotes Milkman's Matinee

With a house policy calling for a two o'clock Saturday matinee opening, Manager Les Pugsley at the Orpheum, in Moose Jaw, Saskatchewan, scouted around and managed to promote the Milk Producers Association to sponsor a half hour children's matinee to be broadcast over CHAB from the theatre stage and to be titled "Milkman's Matinee." Company paid all costs, including master of ceremonies, radio time, weekly ad in paper breaking on Friday and several plugs during the week on the air. Entire cost to Pugsley each week is three fifty in new nickels given to kids in connection with the holding of lucky tickets. Show itself consists of community singing, short impromptu plays, dart contests and the usual pie eating, apple ducking, etc.

For his date on "Gulliver's Travels" at the Empire, in Windsor, Ontario, Round Tabler Ed Lamoureux promoted a figure from local department store and dressed it in "Gulliver" attire for window display. About the main figure were grouped smaller ones measuring about 10 inches in height, and from the hands of each, ropes ran up to "Gulliver's" outstretched arms. Display illuminated at night is reported to have attracted considerable attention.

"LET'S HEAR FROM YOU"

Langdon's "Bridge" Campaign Highlighted by Contests

Arranged for "Waterloo Bridge" at the Paramount Theatre, in Kankakee, Ill., by Manager William F. Langdon, was the contest to find a local double for Vivien Leigh, which is reported to have netted the theatreman plenty of space in cooperating daily. Contest cracked page one with a photograph showing Robert Taylor studying the picture of the winner.

In addition, Langdon conducted a mustache raising contest using Robert Taylor's mustache in the film as the basis for the stunt. Cards were printed with the suggestion "Now that you've had a shave, you're qualified for the 'Waterloo Bridge' mustache contest, and distributed among barber shops.

"LET'S HEAR FROM YOU"

Paper and Store Tie In With Grimes on Kid Club

With a weekly attendance of approximately 2,000 at his kiddie club, Ken Grimes, at the Warner, in Erie, Pa., recently celebrated the club's first anniversary with a special showing of "Pinocchio" through tieup with the Erie Daily Times and local kiddie shop. Paper, which covers the activities each week, sent over a photographer to take picture of the special show, and cooperating store offered cash prizes in connection with amateur talent. Group shots of the assembled kids were taken, certain of which were circled and run in the paper, those properly identifying themselves received guest tickets.

While for "All This and Heaven Too," Grimes planted a newspaper contest, whereby entrants were invited to clip scene stills run in paper and properly fill in certain initials which explained the photos, guest tickets went to winners. Same paper also came through with a classified ad contest whereby tickets were awarded to those placing ads.

Animated Rooney Cutout Answers Patrons' Queries

Folks in Waterbury, Conn., recently had an opportunity of talking with Mickey Rooney in the lobby of Loew's Poli. Of course it was just a cutout of the star planted there by Ed Fitzpatrick as advance on "Andy Hardy Meets Debutante" but the fans went for it in a big way. Back of the six-foot figure of Mickey was a box sufficiently large enough for theatre attendant to conceal himself, the mouth was cut out and animated from a switch built inside.

Hooked up on the far side of the lobby was a philco control set, with the man being placed behind a display frame and controlled by attendant. The listening box was placed inside the top of the cutout. Stunt was to have patrons line up and ask Mickey questions about the new Hardy Family picture.

Since a "Bundles for Britain" parade was being held locally day picture opened, Ed's assistant, George Loukides promoted a truck which appropriately bannered covered streets in line of procession. Atop truck was cutout of Rooney in tails and topper. At night float was parked in front of theatre under flood of brightly colored lights.

"LET'S HEAR FROM YOU"

Wheeler Reports "LaPorte Day"

To give the old Dollar Day a new twist, Ray Wheeler, manager of the Roxy Theatre, in LaPorte, Indiana, suggested a city-wide sales event to be sponsored jointly by the local Chamber of Commerce and Business Bureau under the title of "LaPorte Day." With the theatre setup highly competitive and in order to get into the papers and gain cooperation of the Chamber, the opposition went along on most of the publicity.

With the campaign underway and to bring his theatre before the heavy shopping crowds, Wheeler decided to use the roving photographer idea, new to that situation, and had man snapping folks whose pictures were displayed on lobby easel. In addition, photographer distributed heralds calling attention to the fact that pictures had been taken, and that guest tickets would be given to those identifying themselves at the theatre. Herald also plugged current show.

"LET'S HEAR FROM YOU"

Toups "Moon" Contest

A radio quiz contest based on Jeanette MacDonald-Nelson Eddy hits of the past featured the "New Moon" campaign put over by Rodney Toups, Loew's, New Orleans, with guest tickets to the first ten correct lists of answers. Toups also tied up with music dealers and obtained a large number of window displays featuring numbers from the picture.

"LET'S HEAR FROM YOU"

Murphy Gets "Myrna's" Goat

Arranged by Dave Murphy, manager and Charlie Baron, MGM exploiteer for "I Love You Again" at the State, in Altoona, Pa., was a street bally consisting of man in top hat and tails leading a goat around the streets with back banner reading: "I've got Myrna's goat, butt, you'll laugh at both of us in," etc., etc., followed by playdates, etc.

FOOTBALL EXPLOITATION LISTED FOR FALL TIEINS

Highlights of Hookups Tested by Round Tablers Presented for Use In Current Season

Since football is destined to be even more popular this year than ever before, pigskin tieins of many kinds are again to the fore with Round Tablers set to take advantage of these hookups in conjunction with gridiron pictures and other occasions. Thus, promotions proven of benefit in the past are here outlined for the information of those seeking ways and means to bring the games nearer the boxoffice.

Deemed a "must" in many sectors is the imprinted schedule of local college and high school contests furnished by the theatre and upon which institutional or individual picture advertising is carried. This allows for wide theatre advertising, especially in schools where distribution of picture publicity is restricted. Different forms are utilized, from pocket-size up.

Megaphones Supplied Cheer Leaders

Lettered giant megaphones for cheerleaders is another favorite where regulations against advertising on the field are in effect. Since the megaphones are constantly in use in advance and during games, the giant theatre letters are in view of thousands of eyes. Small megaphones for distribution to spectators is another variation with merchants sharing the cost of cooperative printing and ushers passing out the novelties to the crowds.

"Pep" sessions and football nights at the theatre are also given close attention. Usually, the occasion comes on the night before important games, in other instances, definite nights during the season are set aside. It is endeavored to have the Mayor and other leading citizens on hand to address the assembly in addition to the coaches, team captains, etc. When possible, the football squads are also present together with members of the opposing team.

Parades Found Popular

Parades to the theatre are considered an important adjunct to the rallies, the processions forming at the school or athletic field and covering the business district with theatre banners, red flares, etc., employed for buildup. Local bands or school organizations are promoted wherever possible. On the eve of the big games, imprinted lapel tags carrying copy for both game and theatre have been distributed widely in advance, to students and townsfolk.

Special nights during the season for different local schools is another reliable. Here the theatre is decorated with the individual colors and banners of the guest school, newsreelshots of late games and crowds included in the program. The special night has been varied with competitive cheering for prizes, of students from two or more schools. Newsreel shots of weekly games of the home team, or teams, are also found popular when merchants can be sold on underwriting costs.

Score Guessing To Continue

Contests, as to be expected, will be found in the forefront of football hookups. As concerns individuals, the competitions have been aimed at voting for the most popular local player for prizes including complete sports outfit, theatre season ticket, etc., the merchandise awards promoted from local merchants.

Made popular by the various newspaper offers, the prediction of score guessing contest is set to be used in all sectors. Here, the theatre puts out heralds with lists of the games concerned and space alongside for the guesses. Space at bottom is left for name and address of "guesser" with room provided for theatre copy. Since entrants have been hitting the mark so exactly in recent seasons, the latest tendency is to offer passes for those turning in a perfect score or one away, instead of a certain number of ducats for those coming nearest.

Contests Still a Factor

Not circulated widely last year but meaty enough for repetition is a window contest tied to one of the dailies wherein photos of each of the local teams are posted in prominent windows. Contestants are required to identify each player and name the store where the picture is on display. The tie angle is avoided by requesting a 25 or 50-word statement on why one particular player is considered to be the team's outstander.

To be continued for the season, scores of the top national and local games will again be posted in the lobby as the results come in over the wire and radio. This is carried into the theatre proper by advertising that quarterly scores will be given from the stage and radio play-by-play accounts made available in the mezzanine. Theatremen find that often this service will bring added business from those who otherwise might remain by their radios at home.

Where advertising at games is allowed, colorful and amusing ballyhoo is reported helpful in publicising theatre attractions. Heralds passed out in the stands by costumed bally men is quite general and theatre announcements over the stadium p. a. system by friendly cheer leaders is also to be noted. Lettered balloons let loose between halves, trick comedy horse gags and placarded sound trucks circling the field are other attention-halters. Again recorded as a publicity potentiality is the use of planes towing banners above stadiums. Though not used extensively last year, the stunt generally found favorable reaction.

FOOTBALL PICTURES ANNOUNCED FOR RELEASE

Football feature releases for the new season include Warners' "Knute Rockne, All-American", Fox's "Yesterday's Heroes", Paramount's "Quarterback" and RKO's reissue, "Mr. Doodle Kicks Off".

Shorts include Warners' "Football Highlights", Terrytoon's "Touchdown Demons" and MGM's "Football Thrills of 1939".

EXPLOITATION BRIEFS FROM A-FIELD

A truly eye-catching "Boom Town" art layout was planted on the first page of the Saturday dramatic section of the New York World Telegram by Ben Serkowich, Capitol Theatre publicity director, as part of his advance campaign. The layout, covering all eight columns, and emphasizing the picture's action theme, included striking stills of the Clark Gable-Spencer Tracy fight occurring in the film. These were complemented by large portrait heads of Claudette Colbert and Hedy Lamarr, who are co-starred with Gable and Tracy.

▽

An airplane towed a large "Boom Town" trailer as part of the advance campaign for that film put over for its Casino, Wildwood, N. J., showing by W. C. Hunt, Jr. Also, well in advance and during the engagement a slide was projected on the blank wall of the theatre facing the resort's boardwalk.

▽

With the use of pennies brought about by the Federal tax, Bob Anthony at Schine's Piqua, Piqua, Ohio, uses small imprinted envelopes for change, fronts of which carry plugs for his forthcoming attractions.

▽

A half-page roto layout on Hedy Lamarr was planted in the Sunday Courier-Journal, Louisville, by George N. Hunt, Jr., Loew's, as part of his advance campaign for "Boom Town."

▽

An identity contest, in which newspaper readers were required to recognize photos of four of the stars of "Pride and Prejudice," was one of the highlights of Roscoe Drissel's campaign for the film's showing at Loew's State, Norfolk. Guest tickets were awarded the first twenty-five persons correctly identifying the players.

▽

With a glass brick railing with a line of red and blue neon tubing running the entire length of his foyer at the Liberty Theatre, in Mercer, Pa., Manager Paul Milheirn paints his title letters and other copy in regular show colors, which may be easily removed with water. Neon brings out the colors sharply, star with character names is done in red, smaller stars in blue and lettering in black.

▽

One Sunday morning recently, residents of Hanover, Pa., were surprised when a visitor presented a card from Charlie Moyer of the State with copy reading "While enjoying the funnies today, be sure to remember that 'Blondie Has Servant Trouble' and all the beloved characters will be at the State next week. Bring the kiddies, if you do not have any, bring your neighbor's; you'll all have the time of your lives."

Century
"THE PROJECTOR OF THE CENTURY"

WIVES CHECK HUSBANDS ON "MAN I MARRIED"

Special lobby table, bannered with signs bearing "Wives, tell the man you married about 'The Man I Married' ", was arranged by Bob Fulton at the Paramount, Waterloo, Ia., for that date. Postcards were available with copy, "The man I married is charming, intelligent handsome lovable, perfect, if he takes me to see," etc. Boxes next to each designation were checked by wives and cards addressed to their spouses, after which they were mailed by the management.

Arranged by Manager Walter Norris at the Regent in Grand Rapids, Mich., and MGM exploiteer Warren Slee, for "I Love You Again," was a classified ad contest whereby entrants were requested to pick lines from various ads and combine them into one humorous ad. Paper featured contest in a four column ad.

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A four-column layout featuring previous and current roles of Greer Garson and Laurence Olivier, stars of the picture, was secured in the local Constitution as part of Ed Pentecost's campaign for the showing of the film at Loew's Grand, Atlanta.

▽

Neat newspaper coverage was secured by Bill Burke for "All This and Heaven, Too" at Schine's State, in Fostoria, Ohio, which included a full-page feature story, four-day picture story in another daily and six weeks prior to opening, serialization ran in two papers with a further break by securing permission from editors to run the date line with each chapter.

▽

Ballots were distributed by Cliff Boyd on his "Great McGinty" opening at the Paramount, in Brattleboro, Vermont, front page reading "Republican or Democrat, vote the straight entertainment ticket," this was followed by cut, theatre and playdates. Inside spread carried banner line "Cast your vote for the Great McGinty" and to the kids bringing in the largest number of votes to the McGinty headquarters, an empty store adjacent to theatre, guest tickets were awarded. Highlight of campaign was a torchlight parade, election style, night before opening.

▽

Promoted by Manager Jim Keefe at the Warner Ritz, in Clarksburg, West Va., for "Our Town" was a full page of cooperative ads. Each merchant's ad carried the picture title, art work being spotted throughout. While for "All This, and Heaven Too," Keefe tied up book stores which featured window and counter displays, also giving prominent mention to the picture in their ads.

A contest in which readers of the local Sentinel were asked to write letters on the subject: "Why I Like Andy Hardy" was one of the highlights of the "Andy Hardy Meets Debutante" campaign put over by Joseph Kallett, Capitol, Rome, N. Y.

▽

Two attractive girls attired in jockey outfits rode horses along the town's leading thoroughfares as part of the "Sporting Blood" campaign put over by Fred Osterstock, Easton, Pa.

▽

Excellent cooperation was received from the local Legion Post by Maurice Crew for "The Flag Speaks" run at the Strand, in Waterloo, Ia. Picture was well received and commented on favorably in the organization's monthly publication which came out two days ahead of opening. Special lobby was arranged for the date through use of flags, posters, etc.

▽

Regular newspaper size was the Victory Theatre News published in advance of George Laby's showing of "All This, and Heaven Too" at the Victory, in Holyoke, Mass., entire cost of printing and distribution being met my merchants' ads. Running four pages, the sheet was entirely devoted to the picture, book, art, scene stills, etc.

▽

To sell his serial "Red Ryder," at the La Porte, in LaPorte, Indiana, Manager Wayne Sweeney issued cards, which if punched for all issues entitled each child to a free admission. In addition, local paper which features the comic strip gave the serial a break with readers.

▽

Teaser stunt arranged by Jimmie Redmond at the Bonham, in Fairbury, Neb., for "Andy Hardy Meets Debutante" consisted of the distribution of colored pieces of string to folks entering the theatre. No explanation was proffered but when the trailer went on copy was run: "When you entered the theatre you were handed a piece of string; tie it around your finger as a reminder to see," etc., etc.

▽

A five-gallon glass jug filled with rock salt and labeled "smelling salts" was planted in front of the Capitol, Philadelphia, by Herman Comer as advance for "Alias the Deacon." Card attached to stick was placed in neck of bottle reading "We are prepared to revive all cases of laughing sickness during show of," etc. Beside the jug was a life size dummy holding his head with copy reading "This man laughed his head off at."

▽

Arrangements were made with a number of book and department stores to use "Do You Know?" bookmarks, which plug the film's stars and wind up with: "Do You Know That Boom Town Is Coming to Loew's, etc.?" With the aid of the city's largest cleaning company, Rogers arranged for inserts to be placed in all their packages. Newspaper campaign included the planting of a Clark Gable by-line story, and a preview layout of captioned stills in the local Sunday *Courier*.

personalities

TED HARRIS
will manage the reopened State Theatre, in Hartford, Conn.

▽

JACOB RAPAPORT
operator of two community theatres in Buffalo, N. Y., has started construction on a new house there.

▽

R. L. FITZWATER
who recently resigned as manager of the Avon, Cincinnati, is building a new house in suburban Oakley.

▽

J. A. TUCHEK
has opened his new Mode Theatre in Cresco, Ia.

▽

WELTON E. WHITE
and JEANNETTE SCHOENMAN of Hawarden, Ia., have purchased a theatre at Wahoo, Neb.

▽

WALTER POTAMKIN
returns as house manager of the renovated Girard, in Philadelphia.

▽

MR & MRS. JOSEPH MASHOWSKI
have opened their new Larksville, in Larksville, Pa.

▽

J. A. PRENTICE
formerly of Fort Meade, is the new manager of the Crescent Theatre, in Dade City, Fla.

▽

CHARLES W. HICKS
has purchased the Auditorium, in Baltimore, Md.

▽

FRANK LUNDY
is erecting a new house in Barnwell, S. C.

▽

SIDNEY MUNTER
manager of Warner's Queen, in Wilmington, Del., has been shifted to the Arcadia and FREDERICK LEOPOLD of the Grand replaces him. Other changes include: BAYNARD J. BARNES, assistant at the Aldine, has been appointed secretary to A. J. Vanni, district manager.

▽

F. J. O'KELLEY
manager of Schine's Rialto, at Amsterdam, N. Y., has been promoted to district manager covering the houses from Glens Falls to Oneonta.

▽

BILL HASTINGS
has been appointed manager of the RKO Grand, in Cincinnai, Ohio.

▽

AL FRANCIS
former owner of the Liberty Theatre, in Buffalo, is returning to the exhibitor field and will operate the Commodore in Buffalo.

▽

FRANK JENKINS
former manager of the Montlake and Uptown foreign film houses in Seattle has been appointed manager of the new Rainier Theatre, in Renton, Wash.

▽

VERNON F. SCOTT
has taken over the Palace Theatre, in South Fork, Pa.



MARGARET BARRETT to CHARLES E. KENNEDY, on Friday, August 9th. Groom is a student manager at Loew's Ohio Theatre in Columbus, Ohio.

▽

FRANK NELSON
has been named manager of the Osage Theatre, Osage City, Kansas, succeeding JACK JEFFRIES, who goes to Paola, Kansas, when the new theatre now being completed by H. J. Griffith Theatres, circuit is opened shortly.

▽

AL PICKUS
has reopened his Stratford Theatre, Stratford, Conn. after extensive alterations.

Birthday Greetings

C. F. Benefiel
Samuel Bleiweiss
C. O. Braun
Stephen G. Brenner
Henry W. Brown
Roy C. Bruder
Gordon E. Carson
Leonard V. Casey
Ed. J. Caughley
J. D. Chaffin
Herbert D. Cluley
Clayton S. Cornell
Joel H. Dowdy
James G. Fair
James Fawns
Charles F. Feinhals
Mrs. Edith M. Fordyce
Abe Frank
Roy Gamel
Emil George
Sol Greenberg
Herbert D. Grove
Herbert P. Haberstick
John C. Hartley
Philip H. Hayward
W. B. Henderson
James R. Jerabek
George E. Kann
Gus Kerasotes
Charles B. King
Woolf Levy
Frank Linesberger
James Lucas
Edward H. McBride
Morton Maius
Henry Mangravite
Vern Manning
John E. Manuel
Malcolm H. Marshall
Ed Moorman
Walter Morris
Ray L. Niles
John F. O'Halloran
Dick Peffley
George N. Phillips
H. J. Quartemont
Fred Reeths, Jr.
Bob Richardson
Henry M. Rogers
Melvin A. Rash
Albert H. Reynolds
Daniel Richetelli
Carl Rogers
J. E. Ross, Jr.
Leo P. Ryan
Bernard E. Schnager
John R. Schultz
Willard R. Seale
Charles F. Sherrin
Edward Shiddell
E. N. Tannenbaum
Frank Taylor
Wesley L. Tefft
Ira W. Thompson
Burgess Waltmon
Marion B. Warrick
Edgar A. Weimer, Jr.
Robert M. Weitman
Cecil G. Winstead
A. H. Yeomans

JOSEPH J. ROSENFIELD
for five years city manager of the Evergreen Theatres, Spokane, Wash., has resigned from that post to assume a new position in Los Angeles. His successor has not yet been named.

▽

MILTON L. WAINSTEIN
former manager of the Plaza, in Northampton, Mass., is now at the Strand, in Holyoke, Mass.

▽

MAURICE CONNERS
manager of Warner's Frankford, Philadelphia, has moved over to the new Hiway at Jenkintown, Pa.

▽

ORVILLE RENNIE
for the past six years with Tri-States Theatres, in Hastings, Neb., has resigned his city manager's post to become manager of the radio station KHAS.

▽

JOHN W. HILL
has been appointed manager of the new FWC State, in San Diego, Cal.

▽

WENDELL G. SMITH
has taken over the management of the Aztec, San Diego, replacing CLARK LAURANCE, resigned.

▽

JACK KARP
has taken over the Mayfair Theatre, in Syracuse, N. Y.

▽

AL FRANCIS
has purchased the Commodore Theatre, Buffalo from REUBEN FARBER.

▽

FRED STRONG
manager of the Colonial, Moravia, N. Y., resigned that post to enter the candy business.

▽

ROBERT ROBERTS
has been named manager of the Victoria, in Wheeling, W. Va.

▽

WALTER R. HALL
is now managing Warners' Majestic, in Johnstown, Pa., succeeding CHARLIE SCHIFFAUER, who goes to the Strand, in Greensburg.

▽

DON STITT
who resigned as manager of the Harris-Manos, in Jeannette, Pa., has joined a garage and service station there as advertising director.

▽

AL HILL
has been appointed office manager and head booker at the RKO exchange in Des Moines, while MARVIN WOLFISH, booker in Minneapolis, moves into Hill's post at Sioux Falls. ERNIE LUNG succeeds Wolfish and DOUGLAS DESCH has been named office manager in Dallas.

▽

PAT McSWAIN
former manager of the Strand, Spartanburg, S. C., has resigned that post to become manager of WGNC, Gastonia, N. C.

▽

GEORGE YOUNG
has reopened the Roxy, in Cleveland, Ohio.

THE RELEASE CHART

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ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
After Mein Kampf?, Documentary....Foreign
Alias the Lone Wolf, Mel.....Col
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
American Gang Busters, Mel.....St. Rts.
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, 5013, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West....Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Before I Hang, Mel.....Col
Beyond the Sacramento, West.....Col
Beyond Tomorrow, 031, Mel.....RKO
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Billy the Kid in Texas, 158, West...Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, West...Producers
Billy the Kid Rides West, West.....Producers
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus. .....MGM
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Black Eyes, Mel.....Foreign
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Boom Town, 48, Mel.....MGM
Boss of Bullion City, West.....Univ
Boys of the City, Mel.....Mono
Boys from Syracuse, 4003, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young-Frontiersman, 107, Mel. 20th-Fox
Broken Strings, Mel.....St. Rts.
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com.....Para
Bullet Code, 083, West.....RKO
Bury Me Not on the Lone Prairie, West..Univ

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Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Caribbean Holiday, Mus.-Com.....Univ
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chad Hanna, Mel.....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan in New York, Mel.....20th-Fox
Charlie Chan in Panama, 035, Mel...20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
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Christmas in July, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Claudine, Mel. .....Foreign
Colorado, 051, West.....Rep
Comin' Round the Mountain, 3944, Com..Para
Comrade X, Com.-Mel.....MGM
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Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
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Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
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Diamond Frontier, Mel.....Univ
Dispatch from Reuters, A, Mel.....WB
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Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, 101, Mel.....MGM
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Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
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EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, Mel. .....MGM

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Fight for Life, Mel.....Col.
Fighting Sons, Mel.....MGM
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, 412, Mel.....WB
Flying News, Mel.....Univ
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
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Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
French Without Tears, 3930, Com.....Para
Friendly Neighbors, Mus.-Com.....Rep
Frontier Crusader, 151, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GAMBLING on the High Seas, 424, Mel..WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
George and Margaret, Com.....Foreign
George Washington Carver, Mel.....St. Rts
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel....Para
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, 017, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, 3942, Mel.....Para
Golden Hoofs, Com.-Mel.....20th-Fox
Golden Trail, The, West.....Mono
Gold Rush Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, 152, West.....Producers
Gypsy Cavalier, Mel.....Mono

HALF a Sinner, 4040, Mel.....Univ
Haunted Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Hell's Cargo, Mel.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, 5006, Com.....Univ
Hit Parade of 1941, The, Mus.-Com.....Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hullabaloo, Com. .....MGM

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. Univ
I'm Still Alive, 103, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Black Gold, Mel.....Univ
Island of Doomed Men, Mel.....Col
I Take This Oath, 101, Mel.....Producers
It All Came True, 407, Mel.....WB
It's a Date, 4001, Mus.-Com.....Univ
I Want a Divorce, 4002, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

JENNIE, Mel. 20th-Fox
John Braun's Body, Mel.....Col
Johnny Apollo, 042, Mel.....20th-Fox

KID from Santa Fe, The, 3965, West....Mono
Killers of the Wild, Mel.....St. Rts.
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Kitty Foyle, Mel.....RKO
Knute Rockne—All American, Mel.....WB

LA CONGA Nights, 4029, Com.....Univ
Laddie, 107, Com.-Mel.....RKO
Ladies Must Live, The, 474, Com.....FN
Lady in Question, The, Mel.....Col
Lady with the Red Hair, The, Mel.....WB
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, 5051, Mel.....Univ
Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Li'l Abner, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Ma! He's Making Eyes at Me, 4022, Com. Univ
Major Barbara, Com.....UA
Man From Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com. .....Univ
Marked Men, 103, Mel.....Producers
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Missus, Com.....Rep
Meet the Wildcat, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, Mus.-Com.....Rep
Men Against the Sky, 101, Mel.....RKO
Men With Steel Faces, Mel.....St. Rts
Mexican Spitfire Out West, Com.-Mel....RKO
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Missing People, Mel.....Mono
Mr. and Mrs. Smith, Com.-Mel.....RKO
Mr. Washington Goes to Town, Mel....St. Rts
Money and the Woman, 417, Mel.....WB
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, 5020, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
My Son, My Son, Mel.....UA
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery in Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, 3943, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)....Para
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Ole Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PALS of the Silver Sage, 3054, West....Mono
Parson of Devil's Gap, West.....Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

Penny Serenade, Com.-Mel.....Col
Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ

QUARTERBACK, The, Mel.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Rebecca, Mel. .....UA
Remedy for Riches, Mel.....RKO
Renegade, The 115, Mel.....20th-Fox
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, 158, West.Producers
Riders of Pasco Basin, 4062, West.....Univ
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel....20th-Fox
Round Up, The, Mel.....Para
Round Up, West.....Col.

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secrets of a Model, Mel.....Col
Secret Seven, The, Mel.....Col
Shepherd of the Hills, Mel.....Para
Shooting High, 041, West.....20th-Fox
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep.
Sis Hopkins, Com.....Rep
Six Shooting Serenade, West.....Mono
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3029, Mel.....Mono
Sky Murder, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com.....MGM
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel..RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, Com.-Mel.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel....Para
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tin Pan Alley, Mus.....20th-Fox
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Trail Blazers, West.....Rep
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls On Broadway, Mel.....MGM
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Untamed, 3941, Mel. (C).....Para
Untitled "Dr. Kildare," Mel.....MGM
Up in the Air, Mel.....Mono

VICTORY, Mel. .....Para
Villain Still Pursued Her, 105, Com.....RKO
Virginia, Mel. .....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? Mel.....Rep
Wildcat Bus, 043, Mel.....RKO
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're Out of Luck, Mel.....Mono
Youth Must Be Served, Com.....20th-Fox

ZANZIBAR, Mel. .....Univ

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40	64	
(See "In the Cutting Room," May 4,'40.)				
Before I Hang	Boris Karloff-Evelyn Keyes	Sept. 17,'40		
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70	July 27,'40
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)				
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61	Aug. 31,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sep. 1,'40	65	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61	July 27,'40
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48.)				
I Married Adventure (G)	Osa Johnson	July 24,'40	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40	73	May 4,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60	June 22,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40	72	June 1,'40
(Exploitation: July 20,'40, p. 48.)				

Coming Attractions

Title	Star	Rel. Date	Minutes	Reviewed
Angels Over Broadway	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40		
Alias the Lone Wolf	Warren William-Francis Robinson			
Arizona	Jean Arthur-Wm. Holden			
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†		
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†		
Fight for Life (A)	Myron McCormick		69	Mar. 16,'40
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†		
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 27,'40		
Great Plane Robbery, The	Jack Holt-Vicki Lester			
(See "In the Cutting Room," May 25,'40.)				
Great Swindle, The	Jack Holt-Marjorie Reynolds			
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	123	Aug. 31,'40
John Braun's Body	Ralph Bellamy-Marg't Lindsay			
Legacy	Warner Baxter			
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†		
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers			
Passage West	Pat O'Brien-Constance Bennett	Oct. 31,'40†		
Penny Serenade	Irene Dunne-Cary Grant			
Pinto Kid, The	Chas. Starrett-Louise Currie			
Prairie Schooners	Bill Eliott-Evelyn Young	Sept. 30,'40†		
Round Up*	Bill Elliott			
So You Won't Talk	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69	
This Thing Called Love	Rosalind Russell-Melvyn Douglas			
Thundering Frontier, The (G)	Chas. Starrett-Iris Meredith-Sons of the Pioneers	Dec. 5,'40†	57	Sept. 21,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	58	July 20,'40

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecelia Parker-Fay Holden-Ann Rutherford	July 5,'40	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80	Aug. 31,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Edison, The Man (G) 18	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Forty Little Mothers (A) 34	Eddie Cantor-Rita Johnson-Bonita Granville-J. Anderson	Apr. 26,'40	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern-Lee Bowman-Virginia Weidler	July 26,'40	82.	July 27,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeanette MacDonald-Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80. 82.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80.)				
Sporting Blood (G) 44	Robert Young-Lewis Stone-Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser Paul Whiteman & Orch.	Sept. 20,'40†	121.	Sept. 21,'40
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68.)				
Two Girls on Broadway. (G) 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

Bittersweet	Jeanette MacDonald-Nelson Eddy		
Comrade X	Clark Gable-Hedy Lamarr		
Dulcy	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	
Escape	N. Shearer-R. Taylor-Nazimova	Oct. 18,'40†	
Fighting Sons*	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser		
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon		
Gone With the Wind (A)	Vivien Leigh - Clark Gable-Leslie Howard - Olivia de Havilland		228. Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)			
Go West	Marx Bros. - Lynne Carver		
Haunted Honeymoon (A) 104	Robert Montgomery-Constance Cummings	Sept. 27,'40†	83. Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")			
Hullabaloo	Frank Morgan-Billie Burke	Oct. 25,'40†	
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger		
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart		
Sky Murder	Walter Pidgeon-Rita Johnson	Sept. 25,'40†	*80. Sept. 21,'40
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		103. Jan. 27,'40
Third Finger, Left Hand	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	
Untitled "Dr. Kildare"	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The	Boris Karloff-Maris Wrixon	Sept. 16,'40†		
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40		
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid From Santa Fe, The, 3965	Jack Randall	May 23,'40	50.	
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G) 3927	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	*62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40		
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40	52.	May 4,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	*70.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	*58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40	*56.	Sept. 7,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40	45.	
(See "In the Cutting Room," May 11,'40.)				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40	56.	
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40	70.	Apr. 27,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40	57.	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Drums of the Desert	Ralph Byrd-Lorna Gray	Sept. 30,'40†	
Gypsy Cavalier	Gilbert Roland	Nov. 7,'40†	
Ole Swimmin' Hole	Jackie Moran-Marcia Mae Jones	Oct. 7,'40†	
Parsons of Devil's Gap	Tex Ritter	Oct. 21,'40†	
Phantom of Chinatown	Keye Luke	Oct. 28,'40†	
Six Shooting Serenade	R. Corrigan-J. King-M. Terhune		
That Gang of Mine.	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	
You're Out of Luck	Frankie Darro	Oct. 14,'40†	

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson- Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)				
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40	67.	Apr. 20,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40

Coming Attractions

Aldrich Family In Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love	Claudette Colbert-Ray Milland	Nov. 1,'40†		
Cherokee Strip	Richard Dix-Florence Rice	Oct. 25,'40†		
Christmas in July (G)	Dick Powell-Ellen Drew	Oct. 18,'40†	*70.	Sept. 21,'40
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 8,'40†		
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Rod Cameron			
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore			
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Oct. 11,'40†		
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		
Quarterback, The	Wayne Morris-Virginia Dale	Oct. 4,'40†		
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Round Up, The	D. Wilson-P. Morison-P. Foster			
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†		
Shepherd of the Hills*	John Wayne - Betty Field - H. Carey - B. Bondi - M. Main			

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Texas Rangers Ride Again	J. Howard -E. Drew-M. Robson	Dec. 13,'40†		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76	Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†		
Virginia	Madeleine Carroll - Fred MacMurray	Jan. 17,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters	Tim McCoy	Sept. 16,'40†	60	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60	
Frontier Crusader (G) 151	Tim McCoy	June 15,'40†	62	June 15,'40
Gun Code 152	Tim McCoy	July 29,'40†	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67	
I Take This Oath (G) 101	Gordon Jones	May 20,'40†	67	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66	

Coming Attractions

Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63	
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Nov. 15,'40†		
Devil Bat 104		Oct. 16,'40†		
Riders of Black Mountain 154	Tim McCoy	Oct. 23,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57	June 22,'40
Colorado (G) 051	Roy Rogers-George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57	Sept. 7,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40	56	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66	May 11,'40
Dark Command (G) 901 (Exploitation: May 25,'40, p. 67.)	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40	94	Apr. 13,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason.	Aug. 31,'40	67	Aug. 17,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68	July 6,'40
Grandpa Goes to Town (G) 922	ames, Lucile, Russell Gleason	Apr. 19,'40	66	Apr. 20,'40
Hi-Yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40	67	May 4,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72	Aug. 3,'40
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81	June 15,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57	Aug. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40	59	Apr. 20,'40

Coming Attractions

Friendly Neighbors	Weaver Bros. and Elviry			
Frontier Vengeance 072	Don Barry-Betty Moran	Oct. 10,'40†		
Hit Parade of 1941, The	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†		
Meet the Missus*	Roscoe Karns - Ruth Donnelly - P. Moran - S. Charters - G. Ernest			
Melody and Moonlight 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colona-Jane Frazee	Oct. 11,'40†		
Melody Ranch	Gene Autrey - Jimmy Durante - A. Miller-G. Hayes-M. Lee			
Sis Hopkins*	Judy Canova			
Trail Blazers*	3 Mesquiteers-Pauline Moore			
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57	Sept. 21,'40
Who Killed Aunt Maggie?	J. Hubbard-W. Barrie-W. Abel			
Young Bill Hickok 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009 (Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp.56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)	R. Massey-R. Gordon-M. Howard	Apr. 19,'40	110	Jan. 27,'40
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74	Mar. 16,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40	67	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40	63	Apr. 13,'40
Dance Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81	Sept. 14,'40
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101	Apr. 20,'40
Lucky Partners (G) 038 (Exploitation: Sept. 14,'40, pp. 50, 51.)	Ronald Colman-Ginger Rogers	Aug. 30,'40	101	Aug. 17,'40
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	75	Aug. 24,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88	May 4,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	59	June 22,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95	Aug. 10,'40
Ramparts We Watch (G) 171 (Exploitation: Sept. 14,'40, p. 50.)	Documentary	Aug. 16,'40†	87	July 27,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	59	Aug. 24,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64	Sept. 7,'40
Tom Brown's Schooldays (G) 029 (Exploitation: July 20,'40, p. 44.)	Sir Cedric Hardwicke - F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	84	June 22,'40
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 20,'40	66	
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)		Aug. 2,'40	117	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68	May 18,'40

Coming Attractions

Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41†		
Fargo Kid, The	Tim Holt-Ray Whitley	Nov. 22,'40†		
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	72	Sept. 21,'40
Kitty Foyle	Ginger Rogers-Dennis Morgan	Nov. 22,'40†		
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	*69	Sept. 21,'40
Li'l Abner	Granville Owen-Mona Ray-Johnnie Morris	Nov. 8,'40†		
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†		
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40†		
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Remedy for Riches	Jean Hersholt-Dorothy Lovett			
They Knew What They Wanted	Chas. Laughton-Carole Lombard	Sept. 27,'40†		
Too Many Girls 106	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40†		
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40†	67	July 27,'40
Wagon Train 181	Tim Holt-Martha O'Driscoll	Oct. 4,'40†		
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63	Aug. 3,'40
Charlie Chan in Panama (G) 035	Sidney Toler-Jean Rogers	Mar. 1,'40	67	Feb. 10,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75	May 11,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88	June 1,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56	June 15,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
I Was an Adventuress (G) 038.	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre.....	May 10,'40	81.	May 4,'40
Johnny Apollo (A) 042.....	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan...	Apr. 19,'40	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045.....	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields..	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049....	Cesar Romero-Evelyn Venable...	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046.	Virginia Gilmore-Robt. Sterling..	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101..	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten.....	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050.....	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56.)				
On Their Own (G) 044.....	Spring Byington-Ken Howell....	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106.....	Lynn Bari-Lloyd Nolan.....	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper..	Aug. 16,'40†	92.	Aug. 17,'40
Sailor's Lady (A) 052.....	Jon Hall-Nancy Kelly.....	July 5,'40	66.	July 6,'40
Shooting High (G) 041.....	J. Withers-G. Autry-M. Weaver..	Apr. 26,'40	65.	Mar. 9,'40
So This Is London (A) 043...	Geo. Sanders-Berton Churchill...	May 3,'40	84.	Feb. 4,'39
Star Dust (G) 036.....	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40	85.	Apr. 6,'40
Viva Cisco Kid (G) 039.....	Cesar Romero-Jean Rogers.....	Apr. 12,'40	70.	Mar. 23,'40
Yesterday's Heroes (G) 116...	Robert Sterling-Jean Rogers.....	Sept. 20,40†	65.	Sept. 21,'40
Young People, The (G) 109...	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112.	Lynne Roberts-Ted North.....			
Brigham Young-Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price..	Sept. 27,'40†..	113.	Aug. 31,'40
Californian, The 117.....	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 1,'40†..		
Chad Hanna	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Jan. 3,'41†..		
Charlie Chan in New York....	Sidney Toler-Marjorie Weaver.....			
Charter Pilot 118.....	Lynn Bari-Lloyd Nolan.....	Nov. 22,'40†..		
Down Argentine Way 113.....	Don Ameche - Betty Grable - C. Greenwood-C. Miranda.....	Oct. 25,'40†..		
For Beauty's Sake.....	Ted North-Marjorie Weaver.....			
Gay Caballero, The 108.....	Cesar Romero - Sheila Ryan....	Oct. 4,'40†..		
Girl Must Live, A (A).....	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs*	Jane Withers-Charles Rogers.....			
Great Profile, The (G) 111....	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff..	Oct. 11,'40†	71.	Aug. 24,'40
Jennie	Dorris Bowdon-Geo. Montgomery.....			
Night Train 114.....	Marg't Lockwood-Rex Harrison...	Oct. 18,'40†..		
Renegade, The 115.....	Paul Muni-Gene Tierney-Virginia Field-John Sutton.....	Nov. 29,'40†..		
Romance of the Rio Grande*...	C. Romero-R. Cortez-P. Morison.....			
Tin Pan Alley.....	Alice Faye-Betty Grable-Jack Oakie-John Payne.....	Dec. 13,'40†..		
Street of Memories (G) 102...	Lynne Roberts-Guy Kibbee.....	Nov. 15,'40†..	70.	June 29,'40
Western Union	.....	Jan. 21,'41†..		
Youth Will Be Served (G)....	J. Withers-J. Darwell-R. Conway.....			Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G).....	V. Mature-L. Platt-L. Carrillo..	Aug. 9,'40†	86.	Aug. 3,40
Foreign Correspondent (G)....	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley..	Aug. 16,'40†	120.	Aug. 31,'40
Kit Carson (G).....	Jon Hall-Lynn Bari.....	Aug. 30,'40†	97.	Aug. 31,'40
My Son, My Son (A).....	Brian Aherne-Madeleine Carroll-Louis Hayward-Laraine Day...	Mar. 22,'40	117.	Mar. 9,'40
(Exploitation: Apr. 13,'40, p. 65; Apr. 27,'40, p. 76; May 11,'40, pp. 69, 70; May 25,'40, pp. 68, 69; June 29,'40, p. 56.)				
One Million B.C. (G).....	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature..	Apr. 5,'40	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40 p. 46; Aug. 3,'40, p. 59.)				
Our Town (A).....	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Pastor Hall (A).....	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt.....	Sept. 13,'40†	*90.	Aug. 3,'40
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders..	Apr. 12,'40	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)				
Saps at Sea (G)	Laurel and Hardy.....	May 3,'40	57.	May 4,'40
South of Pago Pago (G).....	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna....	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A).....	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84.)				
Westerner, The (G).....	Gary Cooper-Doris Davenport-F. Stone-L. Bond-W. Brennan..	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49.)				

Coming Attractions

Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee.....			
Great Dictator, The.....	Charles Chaplin-Paulette Goddard - Jack Oakie.....			
Long Voyage Home.....	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald.....			
Major Barbara	Wendy Hiller-Robt. Morley.....			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly.....			
Son of Monte Cristo.....	Louis Hayward - Joan Bennett - George Sanders	Nov. 8,'40†..		
Thief of Bagdad.....	Sabu-J. Duprez-C. Veidt.....	Sept. 27,'40†..		
(Exploitation: Sept. 7,'40, p. 56.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013....	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves..	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015...	B. Bruns-M. Auer-D. O'Keefe...	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063.....	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057.....	Richard Arlen-Andy Devine...	July 19,'40	60.	July 27,'40
Black Friday (G) 4018.....	Boris Karloff-Bela Lugosi.....	Apr. 12,'40	70.	Mar. 9,'40
(Exploitation: Mar 9,'40, p. 77.)				
Boys from Syracuse (A) 4003..	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane.....	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48.)				
Double Alibi (G) 4034.....	Wayne Morris-Margaret Lindsay..	Mar. 1,'40	60.	Mar. 23,'40
Enemy Agent (G) 4033.....	Richard Cromwell-Helen Vinson..	Apr. 19,'40	61.	Apr. 13,'40
Fugitive, The (A) 5046..... (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040.....	Heather Angel-John King.....	Apr. 5,'40	59.	
Hired Wife (G) 5006.....	R. Russell-B. Aherne-V. Bruce..	Sept. 7,'40†	96.	Sept. 7,'40
Hot Steel (G) 4056.....	Richard Arlen-Andy Devine.....	May 24,'40	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran..	Apr. 12,'40	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037...	Johnny Downs - Peggy Moran - Broderick Crawford.....	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005..	Bing Crosby-Gloria Jean.....	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
It's a Date (G) 4001.....	Deanna Durbin - Kay Francis - Walter Pidgeon	Mar. 22,'40	103.	Mar. 23,'40
(Exploitation: June 1,'40, p. 61; June 15,'40, p. 56.)				
La Conga Nights (G) 4029....	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
Leather Pushers (G) 5051.....	Richard Arlen-Andy Devine.....	Sept. 13,'40†	64.	Sept. 7,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods...	June 7,'40	59.	June 8,'40
Mal He's Making Eyes at Me (G) 4022.....	Tom Brown-Constance Moore....	Mar. 15,'40	61.	Apr. 6,'40
Mummy's Hand, The (G) 5020.	Dick Foran-Peggy Moran.....	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
Private Affairs (G) 4007.....	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings..	July 5,'40	74.	June 29,'40
Ragtime Cowboy Joe.....	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†		
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40	56.	May 25,'40
Sandy Is a Lady (G) 4008....	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy.....	June 14,'40	63.	May 25,'40
Ski Patrol (G) 4031.....	Luli Deste-Philip Dorn.....	May 10,'40	64.	May 11,'40
Son of Roaring Dan (G) 4064.	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039...	C. Bickford-J. Craig-L. Deste...	Aug. 2,'40	59.	Aug. 10,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy..	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. 7,'40, p. 57; Sept. 14,'40, p. 49.)				
You're Not So Tough (G) 4023.	"Dead End Kids"-Nan Grey.....	July 26,'40	71.	June 1,'40
Zanzibar (G) 4025.....	Lola Lane-James Craig.....	Mar. 8,'40	69.	Mar. 30,'40

Coming Attractions

Back Street	Joan Fontaine	Nov. 29,'40†		
Bank Dick, The.....	W. C. Fields	Dec. 27,'40†..		
Boss of Bullion City.....	Johnny Mack Brown - Fuzzy Knight			
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings.....	Nov. 15,'40†		
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel..	Oct. 4,'40†..		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
Flying News	Richard Arlen-Andy Devine			
Give Us Wings	"Dead End Kids"-W. Ford			
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	*64.	Aug. 10,'40
Invisible Woman, The		Dec. 13,'40†		
Island of Black Gold	Richard Arlen-Andy Devine	Nov. 1,'40†		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Neil O'Day			
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†		
Margie (G)	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	*59.	Sept. 21,'40
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†		
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Spring Parade	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40†		
Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
Tropical Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†		

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Angel from Texas, An (G) 468.	Eddie Albert-Rosemary Lane-Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40	69.	May 18,'40
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucile Fairbanks	June 15,'40	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55.	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)				
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)				
Calling All Husbands	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64.	Sept. 21,'40
City for Conquest (G)	James Cagney-Ann Sheridan	Sept. 21,'40†	*103.	Sept. 14,'40
Flowing Gold (G) 412	P. O'Brien-J. Garfield-F. Farmer	Aug. 24,'40	82.	Aug. 31,'40
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40	58.	Apr. 27,'40
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85.	June 29,'40
No Time for Comedy (A)	James Stewart-Rosalind Russell	Sept. 14,'40†	93.	Sept. 7,'40
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69.	Aug. 24,'40
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52.)				
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dispatch from Reuters, A	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger			
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau			
Father Knows Best	Grant Mitchell-Nana Bryant			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Knute Rockne—All American	Pat O'Brien-Gale Page	Oct. 5,'40†		
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains			
Letter, The	Bette Davis-Herbert Marshall			
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale			
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall			
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr. 20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr. 16,'40	69	Apr. 20,'40
Killers of the Wild	Joan Valerie	Fine Arts	Mar. 28,'40	57.	Apr. 13,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr. '40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40
While Thousands Cheer*	Negro Cast	Million Dollar	Sept. 15,'40		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International		*60.	Mar. 23,'40
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell		*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International		*75.	Mar. 2,'40

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
After Mein Kampf? (A)	Documentary	Crystal		75.	May 25,'40
(Reviewed under title, "Mein Kampf—Mein Crimes")					
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Black Eyes	Otto Gruger	Film Alliance	May 15,'40		
Briggs Family, The (G)	Edward Chapman	Warner Bros.		69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar. 30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American		91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82.	Sept. 7,'40
Curse of the Swastika, The	Documentary	Pathe		46.	Apr. 27,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.		76.	Mar. 2,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American		89.	June 15,'40
George and Margaret (G)	Marie Lohr	Warner Bros.		77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hell's Cargo (A) 3	Robert Newton	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr. 3,'40	111.	Apr. 6,'40
Lights Out in Europe (A)	Documentary	Mayer-Burstyn	Apr. 13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance	Mar. 5,'40	67	
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mayor's Dilemma, The (A)	Charpin	Film Alliance	Apr. 22,'40	90.	Apr. 22,'39
(Reviewed under the title, "Les Otages.")					
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A) 2.	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes	Film Alliance	July 6,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance	Apr. 15,'40		

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go (3 Stooges) 1406	June	1,'40..2 rls.
Boobs in the Woods Andy Clyde (6-22-40) 1435	May	31,'40.16....
From Nurse to Worse (3 Stooges) (8-31-40) 1756	Aug.	23,'40†17....
Fireman Save My Choo Andy Clyde Choo (7-9-40) 1483	Aug.	9,'40†18....
His Bridal Fright Charley Chase 1437	July	12,'40..2 rls.
How High Is Up? (3 Stooges) (7-20-40) 1408	July	26,'40.16....
Money Squawks Andy Clyde 1432	Apr.	5,'40..2 rls.
Pardon My Berth Marks Buster Keaton (3-16-40) 1431	Mar.	22,'40.16....
Pleased to Mitt You 2421	Sept.	6,'40†18....
South of the Boudoir Charley Chase (6-22-40) 1434	May	17,'40.18½..
Spook Speaks, The Buster Keaton 2422	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) Walter Catlett 1433	May	24,'40.17....
CINESCOPES		
Berth of a Queen (4-27-40) 1974	Mar.	15,'40.11....
Floating Elephants (Reviewed under title, "Squadron 992") (4-27-40) 1976	Aug.	16,'40..1 rl..
Hobby Lobby 2971	Aug.	30,'40†.1 rl..
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Odd Vocations 1975	May	24,'40..1 rl..
COLOR RHAPSODIES		
Blackboard Revue 1508	Mar.	15,'40..7....
Egg Hunt, The (6-22-40) 1510	May	31,'40..7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40..7½..
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA TOURS		
Historic Virginia 2551	Aug.	16,'40†11....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Pleasure Bound in Canada 1557	May	3,'40..1 rl..
Savoy in the Alps 2552	Sept.	13,'40†.1 rl..
COMMUNITY SING (Series 4)		
No. 6 1656	May	28,'40..1 rl.. (Medley of Hits-D. Baker)
No. 7 1657	Aug.	16,'40..1 rl.. (Topical Songs-D. Baker)
No. 8 1658	Sept.	2,'40..1 rl.. (Jolly Tunes-D. Baker)
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb 2751	Sept.	13,'40†10....
Pooch Parade 1755	July	19,'40..1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40..6....
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40..1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams 2701	Aug.	30,'40†.1 rl..
SCREEN SNAPSHOTS (Series 19)		
No. 6 (4-27-40) 1856 (Hollywood Recreation)	Mar.	29,'40.10....
No. 7 1857 (Wardrobe Designers)	May	3,'40.10....
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851	Sept.	6,'40†.1 rl..
No. 2 2852	Oct.	18,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Master of Cue with Willie Hoppe 2801	Sept.	20,'40†.1 rl..
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
Sport of Kings (6-15-40) 1807	May	24,'40.10....
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40.10....
WASHINGTON PARADE		
2nd Series		
No. 4 (6-15-40) 1904 (Social Security)	Apr.	26,'40.10....
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	4,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird W-92	Sept.	7,'40..8....
Rainy Day, A W-86	Apr.	20,'40..7....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Swing Social (6-1-40) W-87	May	18,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4	June	22,'40.22.... Marsha Hunt
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old P-6	Aug.	24,'40.20.... Ralph Morgan
FITZPATRICK TRAVELTALKS		
Calling on Columbia (5-4-40) T-59	Mar.	16,'40..8....
Capital City, Washington, D. C., The T-211	Aug.	31,'40†.9....
Modern New Orleans (6-15-40) T-61	May	11,'40..8....
Sitka and Junea (4-27-40) T-60	Apr.	13,'40..9....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Servant of Mankind (6-8-40) M-79	May	11,'40..9....
OUR GANG		
All About Hash (6-1-40) C-136	Mar.	30,'40.11....
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Good Bad Boys (9-7-40) C-291	Aug.	31,'40†11....
New Pupil, The (4-27-40) C-137	Apr.	27,'40.11....
PASSING PARADE (Sepia)		
No. 12—XXX Medico (4-27-40) K-122	Mar.	30,'40.10....
No. 13—The Hidden Master (4-27-40) K-123	Apr.	20,'40.11....
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose K-126	Sept.	7,'40.11....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Domineering Male, The (4-6-40) S-107	Mar.	30,'40.10....
Football Thrills of 1939 S-113	Sept.	7,'40.11....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Ants in the Plants (3-23-40) C9-3	Mar.	15,'40..7....
Kick in Time, A (5-18-40) C5-4	May	17,'40..7....
Snubbed by a Snob (8-24-40) C9-5	Aug.	23,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	July	28,'40..7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40..1 rl..
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Geo. Olsen & His Music (3-23-40) A9-7	Mar.	15,'40.10....
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40.10....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40.11....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Not So Dumb (3-23-40) V9-7	Mar.	15,'40.10....
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		.....7....
Females Is Fickle (3-23-40) E9-3	Mar.	8,'40..7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Me Feelin's Is Hurt (5-11-40) E9-5	Apr.	12,'40..7....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
Putin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Stealin' Ain't Honest (5-25-40) E9-4	Mar.	22,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40.10....
No. 6—(7-20-40) J9-6	June	28,'40.11....
GRANTLAND RICE SPORTLIGHTS		
No. 74—Two of a Kind (3-23-40) R9-9	Mar.	22,'40.10....
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40.10....
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Granite Hotel (5-18-40) B9-3	Apr.	26,'40..7....
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Nag Was Only a Horse (3-23-40) B9-2	Mar.	8,'40..7....
Way Back When a Night Club Ws a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Wedding Belts B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS (New Series) (Color)		
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40.17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
'Taint Legal, 03,405	May	25,'40.16....
Trailer Tragedy A, 13,402	Oct.	18,'40†.2 rls.
INFORMATION PLEASE		
No. 9—(4-27-40) 04,209	Apr.	19,'40.11....
No. 10—(6-15-40) 04,210	May	17,'40.11....
No. 11—(6-22-40) 04,211	June	14,'40.10....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201	Sept.	6,'40†11....
No. 2—14,202	Oct.	4,'40†.1 rl..
MARCH OF TIME		
1939-40		
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40.19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40.19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts 13,101	Sept.	13,'40†.2 rls
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40)		.....10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
Twincuplets 03,204	Apr.	12,'40.20....
RAY WHITLEY COMEDIES		
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....

THE RELEASE CHART

REELISMS

Title	Rel. Date	Min.
Air Army (4-27-40) 04,609	Apr. 26,'40	.9
Hats 04,613	Aug. 16,'40	.9
Siege (3-2-40) 04,608	Mar. 29,'40	.10
Stray Lamb (6-22-40) 04,610	May 24,'40	.8
Streamlined (8-10-40) 04,611	June 21,'40	.9
Week-End 04,612	July 19,'40	.9

RKO PATHE SPORTSCOPE

Title	Rel. Date	Min.
Arrow Points (9-14-40) 04,312	July 5,'40	.8
Court Favorites (5-4-40) 04,309	Apr. 12,'40	.9
Hurdle Hoppers (6-15-40) 04,311	June 7,'40	.9
Quail Quest (9-14-40) 14,301	Aug. 30,'40†	.9
Silent Wings (6-22-40) 04,310	May 10,'40	.9
Trouble Shooters (9-14-40) 04,313	Aug. 2,'40	.9

SPECIAL

Title	Rel. Date	Min.
Jenkins vs. Armstrong Fight (7-27-40) 065	July 18,'40	.18

WALT DISNEY CARTOONS

Title	Rel. Date	Min.
Bone Trouble 04,107	June 28,'40	.9
Billposters, The (5-25-40) 04,105	May 17,'40	.8
Donald's Dog Laundry (5-25-40) 04,103	Apr. 5,'40	.8
Donald's Vacation (8-10-40) 04,109	Aug. 9,'40	.8
Fire Chief 04,114	Nov. 22,'40	.1 rl.
Gone With the Whirlwind 04,113	Nov. 1,'40	.1 rl.
Mr. Duck Steps Out (5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip 04,112	Oct. 11,'40	.1 rl.
Officer Duck (6-1-40) 04,101	Sept. 22,'40	.8
Pluto's Dream House (9-14-40) 04,110	Aug. 30,'40	.8
Put Put Trouble 04,108	July 19,'40	.7
Tugboat Mickey (5-25-40) 04,104	Apr. 26,'40	.7
Window Cleaners 04,111	Sept. 20,'40	.1 rl.

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Midgets Auto Racers 1201	Sept. 27,'40†	.1 rl.
Sanctuary of Seals (6-1-40) 0204	Oct. 7,'40	.9

FASHIONS (Color)

Title	Rel. Date	Min.
Fashion Forecast, No. 8 0604	July 19,'40	.1 rl.

FATHER HUBBARD'S ALASKAN ADVENTURES

Title	Rel. Date	Min.
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40	.10
Eskimo Trails (8-10-40) 1101	Aug. 2,'40†	.9
Isle of Mystery 1103	Oct. 25,'40†	.1 rl.

LEW LEHR

Title	Rel. Date	Min.
Cherrie My Dears! 0404	July 5,'40	.1 rl.
Grunters and Groaners (8-17-40) 1401	Aug. 30,'40†	.8
Labor Savers (3-30-40) 0403	Apr. 12,'40	.9

MAGIC CARPET SERIES (Lowell Thomas)

Title	Rel. Date	Min.
Isles of the East (6-15-40) 1018	May 24,'40	.9
Land of Flowers (8-17-40) 1102	Sept. 13,'40†	.9

TERRY-TOONS

Title	Rel. Date	Min.
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug. 11,'40†	.7
Catnip Capers (6-1-40) 0559 (color	May 31,'40	.7
Club Life in the Stone Age 1501	Aug. 23,'40†	.1 rl.
Happy Haunting Grounds 1503	Oct. 18,'40†	.1 rl.
How Wet Was My Ocean 1553 (color)	Oct. 4,'40†	.1 rl.
It Must Be Love 0511	Apr. 5,'40	.1 rl.
Just a Little Bull 0558 (color)	Apr. 19,'40	.1 rl.
Landing the Pilgrims 1554. (color)	Nov. 1,'40	.1 rl.
Love in a Cottage 0517	July 28,'40	.1 rl.
Lucky Duck, The 1552 (color)	Sept. 6,'40†	.1 rl.
Professor Offkeyski (6-1-40) 0514	June 14,'40	.7
Rover's Rescue 0515	June 28,'40	.1 rl.
Rupert the Runt 0516	July 12,'40	.1 rl.
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40	.7
Touchdown Demons 1502	Sept. 20,'40†	.1 rl.
Wat's All th' Shootin' Fer 0512	May 3,'40	.7

ED THORGERSEN (Sports)

Title	Rel. Date	Min.
Action on Ice 0306	June 21,'40	.1 rl.
Over the Seven Seas (6-8-40) 0305	Apr. 26,'40	.9
Vacation Time (8-10-40) 1301 (color)	Aug. 16,'40†	.8

UNIVERSAL

COLOR CARTUNE CLASSICS (Re-issue)

Title	Rel. Date	Min.
Candyland 5264	July 29,'40†	.8
Fox and the Rabbit 5265	Aug. 12,'40†	.8
Jolly Little Elves 5261	June 3,'40†	.8¼
Springtime Serenade 5263	July 10,'40†	.7½
Three Lazy Mice 5262	June 24,'40†	.1 rl.
Toyland Premier 5266	Aug. 19,'40†	.9

GOING PLACES WITH GRAHAM McNAMEE

Title	Rel. Date	Min.
No. 75—(4-27-40) 4360	Apr. 29,'40	.10
No. 76—(5-11-40) 4361	May 13,'40	.9
No. 77—(6-22-40) 4362	May 27,'40	.10
No. 78—(6-29-40) 4363	June 17,'40	.9
No. 79—(8-3-40) 4364	July 15,'40	.9
No. 80—(8-10-40) 4365	Aug. 12,'40	.9½
No. 81—5351	Sept. 23,'40†	.9

LANTZ COLORED CARTUNES

Title	Rel. Date	Min.
Andy Panda's Crazy House 5241	Sept. 23,'40†	.1 rl.
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40	.7

SPECIAL

Title	Rel. Date	Min.
Swing with Bing (4-6-40) 5110	Sept. 4,'40†	19

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 75—Novelty (4-20-40) 4380	Apr. 15,'40	.9½
No. 76—Novelty (5-11-40) 4381	May 6,'40	.9½
No. 77—Novelty (6-22-40) 4382	May 20,'40	.9
No. 78—Novelty (6-29-40) 4383	June 10,'40	.9
No. 79—Novelty (7-27-40) 4384	July 8,'40	.9½
No. 80—Novelty (8-10-40) 4385	Aug. 5,'40	.9½
No. 81—Novelty 5371	Sept. 16,'40†	.9

TWO-REEL MUSICALS

Title	Rel. Date	Min.
Class in Swing 5221	Sept. 25,'40†	.2 rls.
Florine McKinney		
Folies Parisienne (4-27-40) 4228	Apr. 17,'40	.17
Leon Belasco		
Hawaiian Rhythm (7-27-40) 4231	July 17,'40	.17
Harry Owens and Royal Hawaiians		
I Dream of Jeannie with the Light Brown Hair	Aug. 28,'40	.17
June Stillman		
Naughty Nineties (6-22-40) 4230	June 19,'40	.18
Fay McKenzie		
Swingin' in the Barn (6-29-40) 4229	May 15,'40	.19
Tex Jim Lewis & Band		
Varsity Vanities (8-10-40) 4232	Aug. 7,'40	.17½
Martha Tilton		

VITAPHONE

BROADWAY BREVITIES

Title	Rel. Date	Min.
Singing Dude 5005	Apr. 6,'40	.18
Dennis Morgan (color)		
Double or Nothing (3-2-40) 5107	Apr. 20,'40	.20
Lee Dixon		
Public Jitterbug No. 1 5108	May 4,'40	.2 rls.
Hal LeRoy-Betty Hutton		
Cinderella's Feller (6-22-40) 5006	June 1,'40	.19
Juanita Quigley (color)		
Spills for Thrills (7-20-40) 5109	June 15,'40	.19
Pony Express Days (7-6-40) 5007	July 13,'40	.19
Geo. Reeves (color)		
Young America Flies (8-30-40) 5110	July 13,'40	.22

COLOR PARADE

Title	Rel. Date	Min.
Gun Dog's Life (5-18-40) 5407	May 11,'40	.1 rl.
Mechanix Illustrated, No. 4 (6-29-40) 5408	June 29,'40	.10
The Valley (7-13-40) 5409	July 20,'40	.10
Famous Movie Dogs (7-27-40) 5410	Aug. 17,'40	.19

ELSA MAXWELL'S BLUE RIBBON COMEDIES

Title	Rel. Date	Min.
Riding Into Society (8-31-40) 6101	Sept. 7,'40†	.2 rls.

HOLLYWOOD NOVELTIES

Title	Rel. Date	Min.
Football Highlights (8-31-40) 6301	Sept. 28,'40†	10
Shark Hunting (8-3-40) 6302	Nov. 9,'40†	10

LOONEY TUNES

Title	Rel. Date	Min.
No. 84—Slap Happy Pappy 5611	Apr. 13,'40	.1 rl.
No. 85—Porky's Poor Fish 5612	Apr. 27,'40	.1 rl.
No. 86—You Ought to Be In Pictures (5-18-40) 5613	Apr. 27,'40	.7
No. 87—The Chewin' Bruin (6-22-40) 5614	June 8,'40	.7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40	.7
No. 89—Patient Porky (8-3-40) 5616	Sept. 14,'40	.10

MELODY MASTERS

Title	Rel. Date	Min.
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40	.10
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40	.10
Woody Herman and His Orchestra 5510	July 27,'40	.1 rl.
Matty Malneck & Band (8-3-40) 6501	Sept. 14,'40†	10

MERRIE MELODIES (Color)

Title	Rel. Date	Min.
No. 106—The Bear's Tale 5316	Apr. 13,'40	.1 rl.
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40	.1 rl.
No. 108—Sniffles Takes a Trip 5318	May 11,'40	.1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May 25,'40	.7
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June 8,'40	.7
No. 111—Circus Today (7-13-40) 5321	June 22,'40	.7
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40	.7
No. 113—The Egg Collector 5323	July 20,'40	.7
No. 114—A Wild Hare 5324	July 27,'40	.7
No. 115—Ghost Wanted 5325	Aug. 10,'40	.7
No. 116—Ceiling Hero 5326	Aug. 24,'40	.7
No. 117—Malibu Beach Party (9-7-40) 6701	Sept. 14,'40†	.7

SPECIAL

Title	Rel. Date	Min.
Cavalcade of Academy Awards (4-27-40)	May 4,'40	.31

SPORTS PARADE

Title	Rel. Date	Min.
Dogs You Seldom See (8-31-40) 6402	Nov. 2,'40†	10
Fly Fishing 6401	Sept. 21,'40†	.1 rl.

TECHNICOLOR PRODUCTIONS

Title	Rel. Date	Min.
Service with the Colors (9-7-40) 5008	Aug. 31,'40	.20
R. Armstrong-Wm. Lundigan		

VITAPHONE VARIETIES

Title	Rel. Date	Min.
Radio and Relatives 5705	May 18,'40	.10
All Girl Revue 5706	June 27,'40	.1 rl.
History Repeats Itself (10-14'39)		10

OTHER PRODUCTS

ACE

Title	Rel. Date	Min.
Zooland Shoulders Arms (6-29-40)		38

ANGLO-AMERICAN

Title	Rel. Date	Min.
Bringing It Home (6-29-40)		20

ASTOR

Title	Rel. Date	Min.
Pardon My Pups	Sept. 1,'40	.2 rls.
Shirley Temple reissue		

EALING-METRO

Title	Rel. Date	Min.
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10

GPO-ABFD

Title	Rel. Date	Min.
Men of the Lightship (8-31-40)		25

GUARANTEED

Title	Rel. Date	Min.
Aida (5-11-40)		9

MERTON PARK STUDIO

Title	Rel. Date	Min.
Behind the Guns (8-3-40)		21

MINISTRY OF INFORMATION

Title	Rel. Date	Min.
Britain at Bay (8-24-40)		7

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180	July 19,'40	.2 rls.
Don Douglas-Lorna Gray (15 episodes)	(1st episode 32 min.)	
Green Archer, The 1120	Oct. 25,'40	
(15 episodes)		
Terry and the Pirates (4-20-40)	Apr. 12,'40	.19
Wm. Tracy-Granville Owens (15 episodes)	(each) (1st episode 29 min.)	

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973	June 15,'40	.2 rls.
Don "Red" Barry	(1st episode 20 min.)	
King of the Royal Mounted (817-40) 081	Sept. 20,'40†	.2 rls.
Allan Lane-Lita Conway	(each) (1st episode 30 min.)	

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92	Apr. 9,'40	.21
Larry (Buster) Grabbe (15 episodes)	(each)	
Green Hornet Strikes Again, The	Dec. 24,'40	
Warren Hull-Anna Nagel		
Junior G-Men (8-3-40)	Oct. 1,'40	.2 rls.
"Dead End Kids"	(each)	
Winners of the West (5-11-40)	July 2,'40	.21
Dick Foran-Anne Nagel (13-episodes)	(each)	

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EXECUTIVE-SECRETARY, 7 YEARS EXPERIence film distribution, also publishing, advertising. BOX 1325, MOTION PICTURE HERALD.

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NEW REFLECTOR FOR MOTION PICTURE projectors; guaranteed to increase screen illumination 40%. "ALL-AROUND" REFLECTOR CO., Box 1967-Q, Cleveland, O.

HELP WANTED

CAN USE FIVE UNEMPLOYED THEATRE managers to call on theatres, exchanges and suppliers. Must have automobile and be free to travel. BOX 1213A, MOTION PICTURE HERALD.

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CLEAN-UP SALE RECONDITIONED USED sound equipment. Soundheads, complete with optical systems, photocells, exciter lamps, 60-cycle 110-volt motors and all attachments to projector, completely pre-engineered; Largen Professional Series for Powers, per pair $181.50, for Simplex, per pair $167.50; Largen Super Series with rotary scanning drum, "gyrofilter", and direct-connected motors, for Powers, per pair $226.90; for Simplex, per pair $206.25; Preddey direct drive for Simplex, per pair $132.00. Amplifiers, Clough-Brengle ANA Series, single channel, $57.75, double channel, $74.25; Clough-Brengle 75-50 Series with copper oxide rectifier DC exciter supply, single channel, $82.50; Operadio Model 50, single channel $49.50: Operadio Model 65, single channel, $49.50; Operadio Model 64, double channel, $66.00; Operadio R.P.75 Flexitone with DC supply, single channel, complete with auditorium speakers $165.00. Auditorium Speakers, Jensen V-10, each $28.85; Jensen V-18, each $37.10; Jensen wide range speaker system, $57.75; Wright DeCoster speakers $16.50 and up. Also, Hertner 20-40 generator with 3-phase motor $185.60; Century Roth 25-50 Actodector with 3-phase motor used only six months, $247.50; Hallberg 30-70 generator with 2-phase motor $128.75; and many other lower priced bargains. All items subject to prior sale. Write for complete used bargain list. SCOTT BALLANTYNE CO., 222 No. 16th St., Omaha, Nebr.

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SPECIAL BARGAIN FOR QUICK SALE. COMplete 400-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

SACRIFICING TRADED MERCHANDISE, WE need money and space. Soundscreens, $9.50; sound lenses, $4.95; Simplex intermittents, $6.95; Mechanisms, $79.50; Powers, $39.50; Strong arc lamps, $67.50; soundheads, amplifiers, $9.95; Mazda lamphouses, $14.95; rectifiers, generators, $24.50; good chairs, 75c. S. O. S. CINEMA SUPPLY CORP., New York.

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THEATRE BLOWUPS. BEST PRICES, QUALity service. STITES PORTRAIT CO., Shelbyville, Ind.

NEARGRAVURE, DISTINCTIVE 250 LETTERheads, 250 envelopes, $3.33; (embossed $4.44). Suggestive layouts, samples. SOLLIDAYS, Knox, Ind.

BOOKS

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NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THEIR versatility, backed by unvarying dependability, makes the use of Eastman negative films imperative to meet modern production demands. These raw-film favorites have established new high standards of performance, bringing faithful realism to the screen. Eastman Kodak Company, Rochester, N. Y.

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for general studio use

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when little light is available

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THE GREAT GOD ADVERTISING BUILT THIS INDUSTRY BUT *Service* MADE OUR BABY—



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★ **That's SERVICE with every letter a capital. That's what NATIONAL SCREEN SERVICE has contributed to make the Great God Advertising function in your theatre with snap and punch and picture selling efficiency. That's something that comes only of experience . . . integrity . . . fair-dealing and honest merchandise.**

★ **That's why this baby is always grateful to you exhibitors for the friendship and understanding which has made it possible for us to grow and expand as the advertising agency of this business—and your Three Best Seat-Sellers!**

MOTION PICTURE
HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

The MODERN
PROJECTOR

•

True Economy
at the Screen

SECTION TWO

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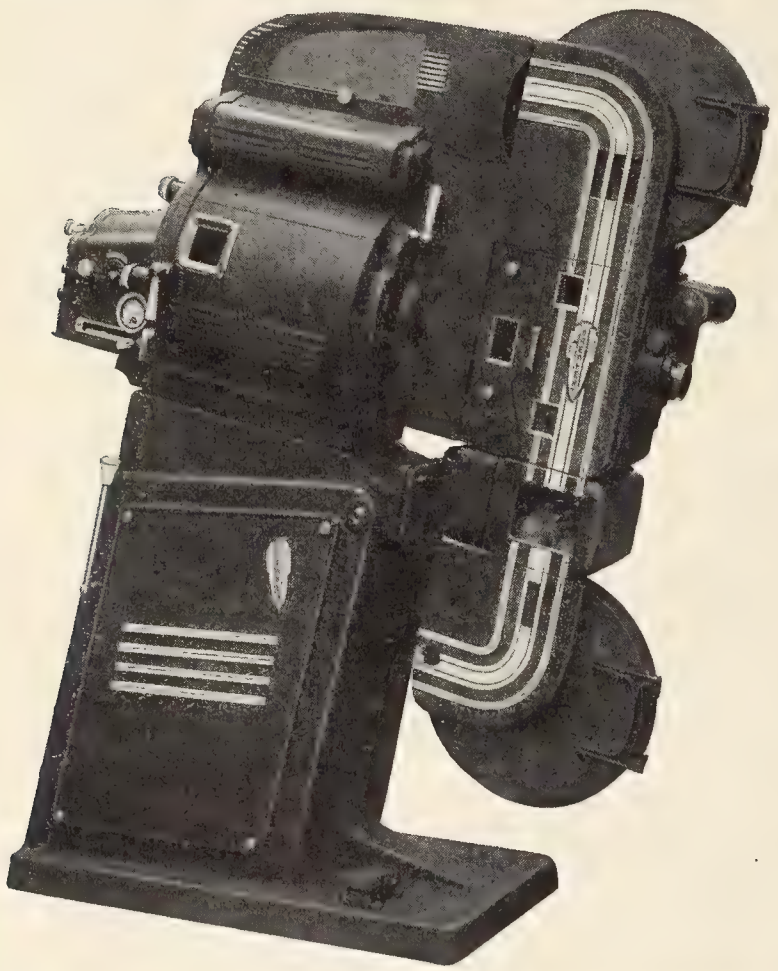
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• SEPTEMBER 21, 1940 •

INVESTIGATE THE MULTI-FEATURED BRENKERT "80"

"THE SUPREME MOTION PICTURE PROJECTOR"

FOR



- PASSING MORE LIGHT ON THE SCREEN
- CLEARER DEFINITION OVER THE ENTIRE PICTURE
- AUTOMATIC LUBRICATION OF EVERY MOVING PART
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- ASSURANCE AGAINST OIL ON LENS OR FILM
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- ASSURANCE OF ROCK STEADY PICTURE
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The above advantages are only a few of those brought to owners and operators by the BRENKERT "80" PROJECTOR.

For the past fifteen months this Brenkert engineered and Brenkert built projector has proven itself by faultless performance under many and varied conditions —by producing the best projection yet attained— by being more economical—requiring much less attention than ever before. The BRENKERT "80" has proven itself to be "America's outstanding contribution to the motion picture industry."

Precision engineered and precision built for precision performance by men who have specialized in the manufacture of correct theatre projection equipment for the past twenty-nine years—the BRENKERT "80" PROJECTOR therefore has many important features heretofore unheard of.

BRENKERT "80" PROJECTORS are sold and serviced by factory appointed distributors in every film distributing center. Descriptive literature on request.

BRENKERT LIGHT PROJECTION CO.

ENGINEERS & MANUFACTURERS • DETROIT, MICHIGAN, U. S. A.

MAKING THEATRE HISTORY
...and money for theatres!



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Ask about designs in seating to match the decorative motif of your theatre.

THAT American Bodiform Chairs definitely increase attendance is proved by reports from the many theatres where they have been installed.

Patrons are attracted by their luxurious comfort and smart, modern style. Housekeeping costs are reduced by the automatic three-quarter safety fold.

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"In use from four to seven years ...and none the worse for wear"

READ what the Jayem Management Corporation, owners and operators of five theatres in New Jersey and Brooklyn, say about Alexander Smith Crestwood Carpet.

MANAGEMENT CORPORATION JAYEM

584 Bergenline Avenue West New York, New Jersey

June 20th, 1940

Alexander Smith & Sons Carpet Company
295 Fifth Avenue, New York, N. Y.

Dear Sirs:

During the past couple of weeks we have been going through our theatres for their annual summer sprucing up.

I just couldn't help but notice the marvelous condition of the carpet in the theatres in which we had installed "Crestwood." It has been in the three theatres that are using it for anywhere from four to seven years, and, honestly, looks none the worse for all the wear it has received.

My enthusiasm over this discovery, in comparison to other carpeting used previously, urged me to pass this information along to you as I know it should certainly prove interesting.

Thank you very much for your good advice at the time of the purchase.

Sincerely,
JAYEM MANAGEMENT CORPORATION

Albert Margulies

am/bp A. Margulies



ALEXANDER SMITH

Crestwood Carpet

AMERICA'S BIGGEST-SELLING THEATRE CARPET

MARKET NOTES:

New Projector Oil

AN OIL for the lubrication of projectors, said to be an improvement over the type of oil formerly supplied, has been made available by the National Theatre Supply Company. Called "Simplex Projector Oil," it is of a yellow color and different viscosity from the regular and extra-heavy oils previously distributed by National for this purpose.

Takes Over Sound Parts

THE STOCK of replacement parts for Utraphone sound equipment, has been taken over by RCA, according to an announcement by H. B. Snook, manager of RCA Photophone sales. The Ultraphone Sound Equipment Company, Minneapolis, has discontinued its sound equipment business. RCA has appointed the Frosch Theatre Supply Company, 38 Glenwood Avenue, Minneapolis, as distributor of the Ultraphone parts.

New Model Rectifier

IMPROVEMENTS in the design of its standard type Rect-o-lite rectifier are announced by the Baldor Electric Company of St. Louis. The new model is classified as the No. 45. It is pictured in the company's announcement on page 45.



Lobby trailer screenings at Loew's Valencia theatre in Jamaica, N. Y. Shown set up for operation is a continuous projector and screen unit of a type recently placed on the market by the Willor Manufacturing Corporation of New York. The projector equipment reproduces both picture and sound with projection from the rear on a 9x12-inch screen. It can be obtained for front projection as well. The projector is self-rewinding, operates on either a.c. or d.c. without manual switching, and is not affected by line voltage fluctuations, having a regulator.

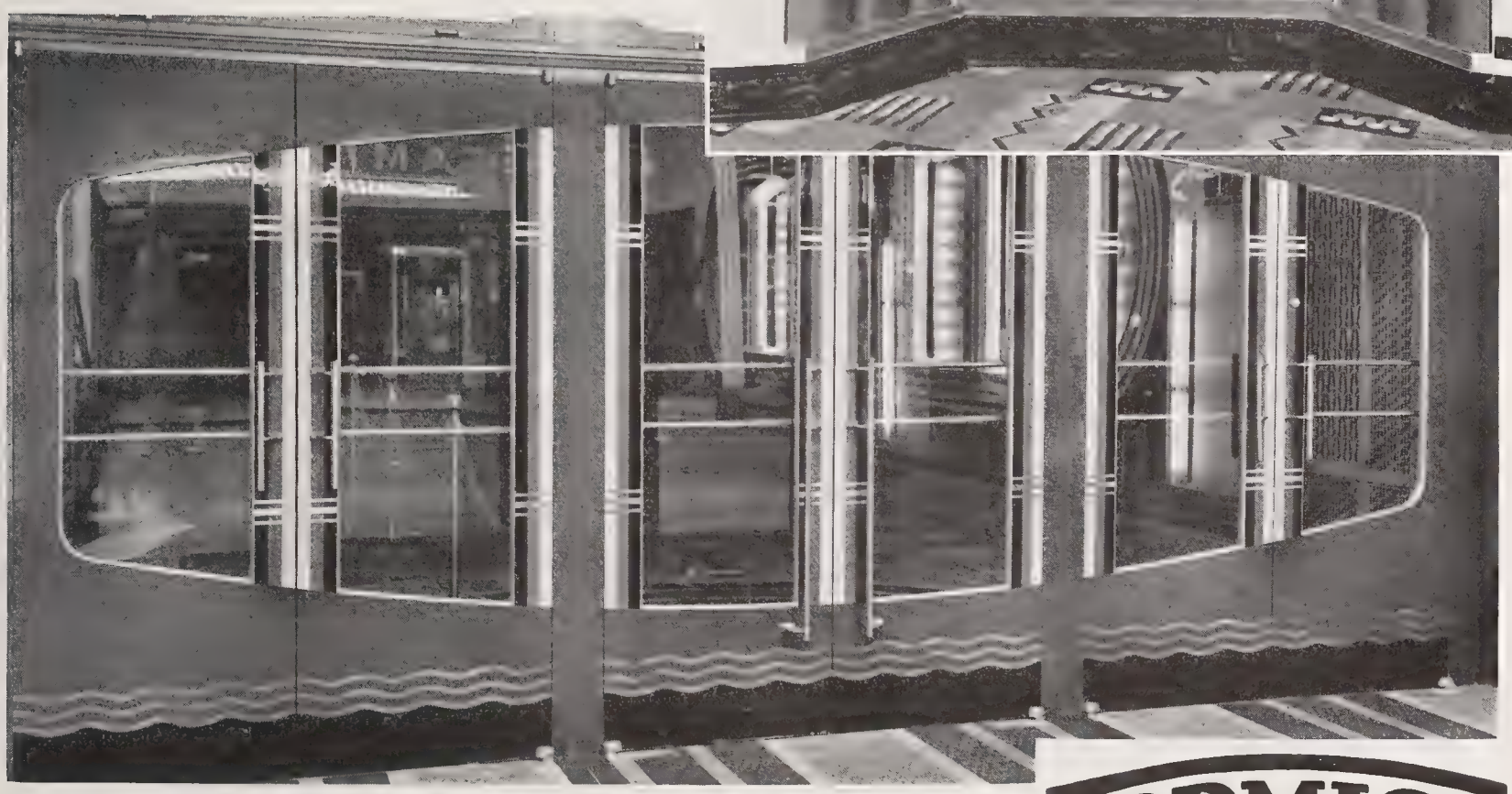
FORMICA *Beautifies* THE RKO GRAND, AT CINCINNATI

Thoroughly attractive and practical results were secured by the use of Formica at the RKO Grand in Cincinnati, where it was applied as ticket office paneling, for outside and inside entrance doors, for lobby wall paneling, and for decorative panels behind the water fountains. The material was specified by John Eberson.

Color, a beautiful and durable surface, lack of porosity and chemical inertness, which makes it spot-proof, adapt Formica for use on such surfaces. In hundreds of new and remodeled theatres it is attracting the favorable attention of the crowds. It stamps your place as modern.

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4654 Spring Grove Avenue - Cincinnati, Ohio





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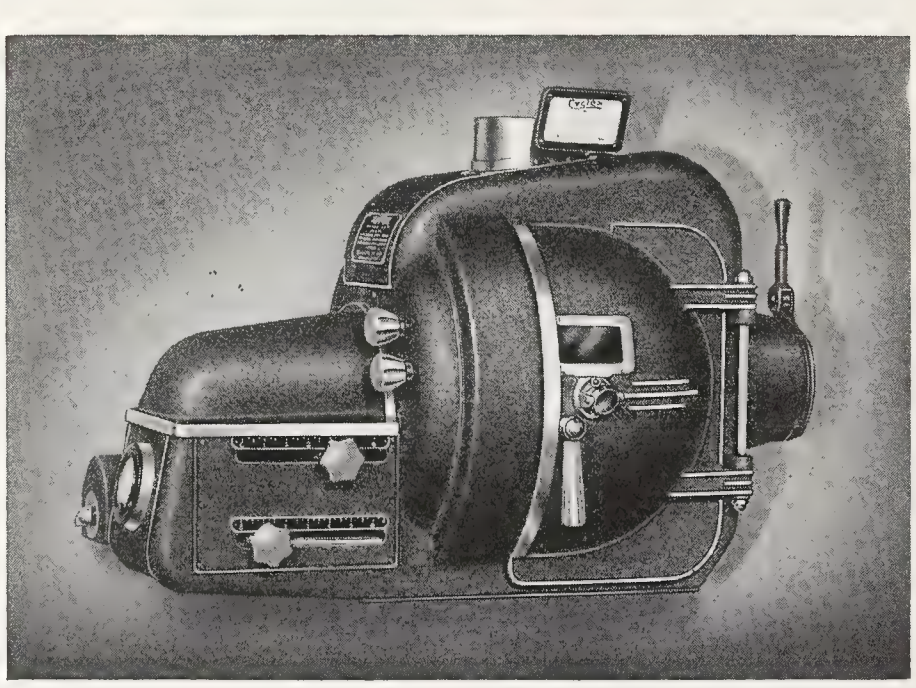
How can I improve screen illumination ?

How can I reduce power and carbon costs ?

Cyclex

REG. U. S. PAT. OFF.

is the one answer to all these questions!



Cyclex **Produces High Intensity Light**

Cyclex **Operates for Less Than Low Intensity**

Cyclex **Does Not Use Rectifiers**

Cyclex **Is Absolutely Dependable**

The Cyclex "ONE KILOWATT" ARC

»»» *The Only Major Improvement In Light Projection In Over 7 Years* «««

[*Distributed by* Independent Theatre Supply Dealers from Coast to Coast. In Canada by Dominion Sound Equipment, Ltd., Montreal, Quebec. In Foreign Countries by Distributors of Western Electric Mirrophonic Sound Systems]

Manufactured Exclusively by

C. S. ASHCRAFT MFG. CO. *47-31 35th Street, Long Island City, N. Y.*

Manufactured under Ashcraft Patents 2183733-2183734 Patents Pending all principal Foreign countries

Better Theatres

SEPTEMBER 21, 1940

Vol. 140 No. 12

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley,** publisher and editor-in-chief. **George Schutz,** editor. **Colvin Brown,** general manager. **Ray Gallo,** advertising manager. **C. B. O'Neill,** Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, WI. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

Projection—and the "Missing 32,000,000"

IN THIS issue the projector gets some up-front attention by way of emphasizing, right here and now, that things have been happening to the projector mechanism as well as to other elements of the picture-presentation system. Therefore, somewhere in this issue belongs the remarks of Walter E. Green, president of the National Theatre Supply Company, on the "missing 32,000,000."



WALTER E. GREEN

Projectors have been good for such a long time that we are apt to take them for granted. But there have been improvements of great importance to the show, as well as to theatre efficiency, in this department as in others.

It is the whole projection-sound-screen mechanism, of course, that Mr. Green alludes to in his statement which we understand was prepared for his own organization. We quote:

"The recent Goldwyn-sponsored Gallup Survey of opinion on the double feature, unearthed one fact of importance that vitally concerns us all. That fact is the discovery that at least 32,000,000 people who can well afford to attend the movies, go no more than once a month." He adds:

"It is not our province to pass judgment on pictures as such. What does concern us is the missing 32,000,000—and the quarters that they *don't* spend. Poor pictures keeping them away? Perhaps. But isn't it possible, too, that pictures poorly presented are filling seats at the fireside radios, instead of seats at neighborhood theatres? Thirty-two million customers missing means a job for us. Good pictures, good projection, good sound are the magnets that will help bring back the 32,000,000."

Better Screens

The screen is the greatest sufferer from sub-standard maintenance of projection. J. J. Sefing says much about this and related matters elsewhere in this issue. In this place, however, some recent happenings relative to screens may be taken note of, for the technologists have been busy here, too.

A new screen developed by the Hurley Screen Company, of composition type, has been placed on the market with distribution through the facilities of RCA. All types of Hurley screens come under the arrangement, along with the new one. The essential substance of the screen is a composition which, like similar materials employed in a number of fields, makes important use of specially treated paper. Reflection and sound attenuation figures have not yet been released.

The Walker-American white screen also represents a departure from past practice. Of plastic type, it has its perforations in a chevron pattern to make the holes less noticeable, and in its surfacing a whiter pigment is used than formerly.

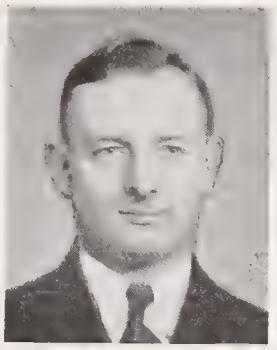
The Da-Tone "7" employs a plastic surface which has undergone still further improvement since its introduction, with the company reporting 85% reflection.

Stagger Hazard

It is reported the Connecticut police department, which regulates theatres in the Nutmeg State, is inclined to frown upon the uneven-row type of staggered seating, calling it a general hazard.

Connecticut officials say, in effect, "Suppose some elderly woman with poor eyesight came down the aisle. She might try to grasp the back of each chair so as to guide herself, then if at one row there wasn't a chair on the aisle, she might fall."

In Connecticut during the last few years, all details of the theatre building and of theatre operation have been carefully examined by the police department. If anything untoward ever happens to a theatre patron in this scenic New England state, the occasion will demonstrate, beyond peradventure of a doubt, the utter futility of official zeal.—*G. S.*



Albert O. Fenyvessy

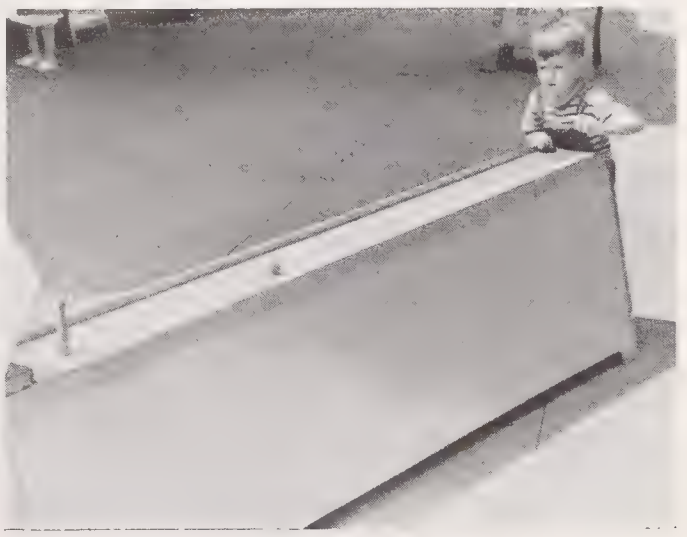
GAME FOR KIDDIE MATINEES

■ There were a lot of tricks that Albert Fenyvessy could have adopted to make Saturday matinees at his Arnett theatre in Rochester, N. Y., particularly attractive to youngsters. Many kinds of games, too. But Mr. Fenyvessy wanted something different. So he thought up a game himself to intrigue the youngsters.

It is a kind of bowling game; but not so much a bowling game as a marble game; and it has some of the characteristics of a pin game as well. Played at certain times, so as not to interfere with the screen program, it provides competitive sport for the children. Just one pin is used, and it has a fish line at its base so that it can be pulled into place from the player's position. Each ball returns inside a chute. The youngsters play in groups, one shot to a child. Those that hit the pin get a prize, usually a nickel candy bar.

Mr. Fenyvessy says that the device cost about $30 to build. He had a cabinetmaker build it for him. The board is 8 feet long and has a 6-inch alley. An usher supervises play. One child in five or six is able to hit the pin—and win a prize.

At right is shown one of Mr. Fenyvessy's contestants in action, eyes properly fixed on the ball.





In our present-day appreciation of the dollar-value of good projection, let's not forget the image—the picture—all the motion picture was—always the basic substance of the performance we are selling. And for reproduction of the picture, mechanisms have been improved more in the past few years than in any comparable period. To assure a better image, with greater economy, here is—

What Your Projectors Should Have to Do Their Job Today

By F. H. RICHARDSON

FAR-REACHING developments in projection light and sound, coming rather abruptly in recent years, have tended to obscure somewhat the solid and steady progress in the design of the projector mechanism itself. Yet more improvements have been made in the projector during the last few years than in any comparable period in the past!



F. H. R.

Those improvements relate partly to performance and operation; partly (and very notably) to maintenance. Today's projectors not only give *better performance,* but better performance *for a far longer period of time before repairs become necessary.*

When repairs do have to be made, eventually, the design is such that they can be carried out with a minimum of work and cost—and in such a way that complete overhauling is needed even more rarely than repairs.

In operation they yield more light per unit of current consumed, a steadier picture, and consistent results. Their design, further, is specifically planned to facilitate the work of the projectionist, minimizing the chances of bind-up or of expensive damage if a bind-up does occur, and discouraging almost automatically errors in threading, framing, loop size or lubrication.

At the core of all these improvements lies the development of two or three different classes of projector mechanisms, each suited specifically to the type of theatre in which it is intended to function. The smaller theatre is no longer compelled to use second-hand equipment, cast out by its larger competitors. And the large theatre, grinding ten or twelve or more hours per day, is no longer denied features that would be unnecessary and too expensive on mechanisms intended for an average operation of seven hours per day, while the theatre that does operate twelve or more hours per day, can now have a projector capable of handling precisely that kind of work.

The house that operates 35 hours a week to an audience of 300 can get a projector completely suited both in design and price, to its own specific problems. Both are infinitely better off than in the days when both were compelled to use new or second-hand models of the same mechanism, and each type of projector can now be given special features that were formerly impracticable.

Current improvements with reference to sturdiness illustrate this point. There are now available light-weight, low-cost mechanisms ideally designed for small-theatre operation. The strength of these machines lies in their simplicity, reduction of parts to the fewest possible, reduction of all operations in the projection room to their simplest terms.

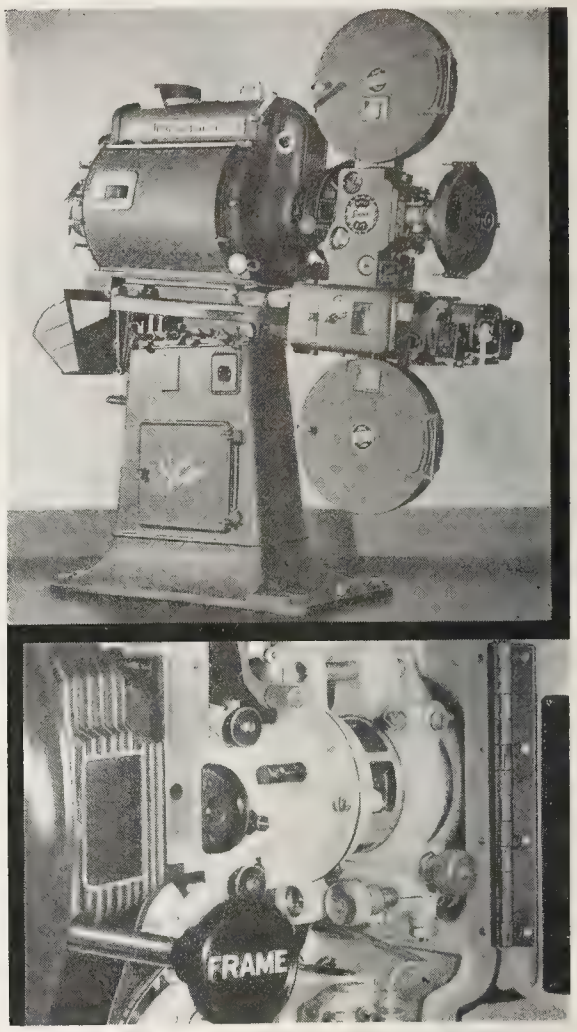
On the other hand, the heavy-duty large-theatre projectors are far heavier than any ever made in the past, with gears and bearings greatly increased in size.

Maintenance Features

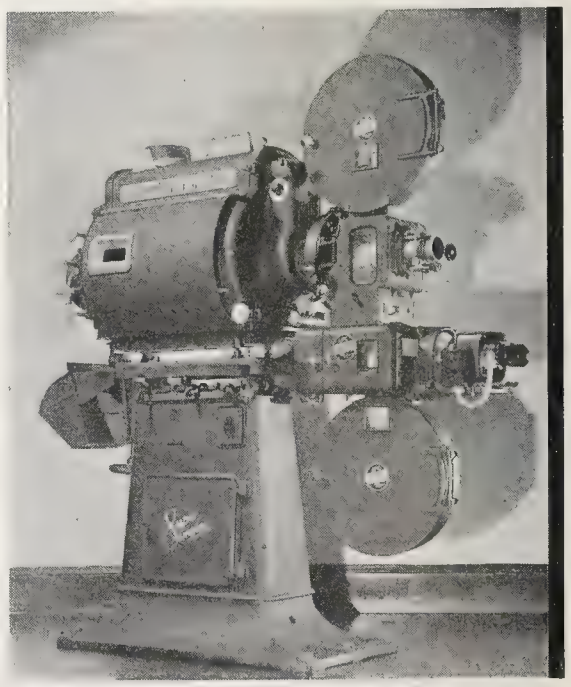
In both types modern mechanical principles have been extensively introduced. Lubrication is made nearly automatic in all cases. The smallest, simplest projectors have only two or three oil cups that need attention, and these usually have ball bearings or "self-lubricating" bearings which will not suffer unduly even if addition of oil is neglected for a week or more. In the more elaborate models, many or most of the moving parts operate in a permanent bath of oil, or there is a centralized oiling system with a reservoir that is replenished only occasionally. A daily touch of a lever pumps oil from that reservoir to all bearings and parts that need it.

Among the heavy types may be found the forced-lubrication system by which oil is pumped, or rather splashed, by the action of the mechanism itself, drawn up from a reservoir and spattered over all moving parts in an enclosed, glass-walled gear chamber. With this system there is a single oil-cup, which is refilled only once in six months; no other attention need be paid to lubrication at all, which is a safeguard as well as a convenience.

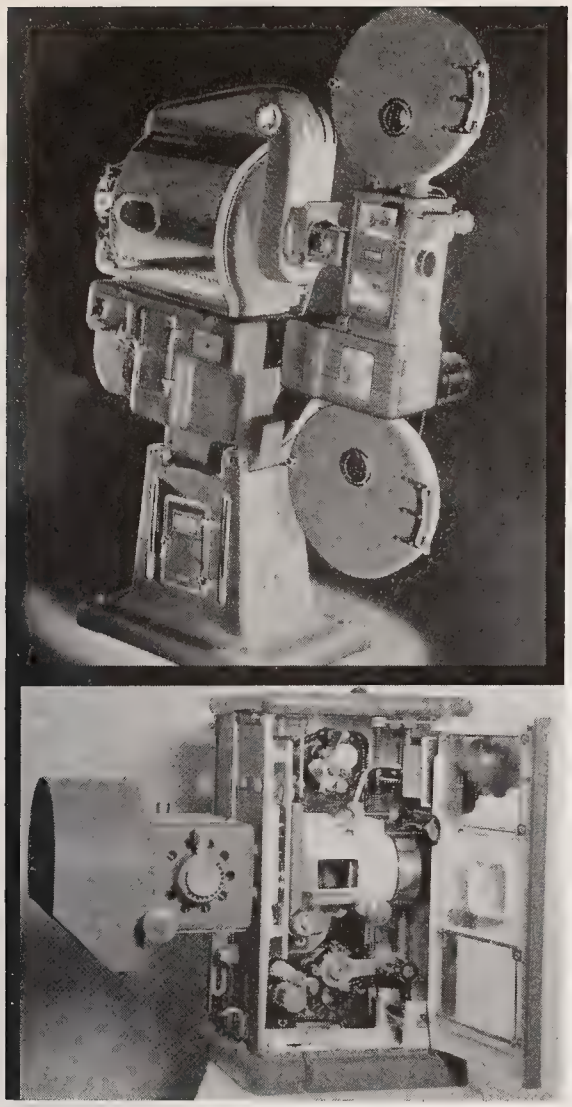
Modern engineering principles are also applied to gear trains. Hunting tooth gears are increasingly common—these prevent the same teeth coming into mesh each time the gears revolve, thus distributing



THE SIMPLEX E-7



THE SUPER-SIMPLEX



THE MOTIOGRAPH MODEL K

wear more evenly, and prolonging gear life accordingly.

Additionally favoring long life of gears is the extensive use of the modern principle of meshing steel with fiber, rather than steel with steel. Ball bearings in place of sleeve bearings are widely used even in the smallest and lowest-priced models.

Another contribution to long life is the innovation of having gears turn on shafts, in place of the older practice of gear and shaft constituting one unit, with the shaft turning in a bushing in the main frame. With the former method, the main frame had to be re-bushed from time to time, because of wear, and it eventually became unusable. The modern method confines the wear to the point between gear and shaft, where replacements can be made easily and cheaply, while the main frame never deteriorates.

The intermittent movement has been materially improved, not in principle, of course, but in details of great importance. For example, a film of oil may be introduced between cam and star by means of holes bored in the cam; this film acts as a shock-absorber, reducing wear. Or cam and star may be more than double the former conventional size.

Maintenance also is facilitated by the modern practice of so designing component parts that they can be removed and replaced as combination units. In several models, for example, a sprocket and its roller or shoe, instead of being separately mounted to the main frame, are affixed to a mounting plate—when that plate is taken out the whole sprocket assembly comes with it as a unit combination. In several models also, the intermittent casing comes out as an integral unit, no gears being removed.

In all new designs, accessibility for repair has been stressed beyond anything known in previous practice, with the result that repairs can be made more quickly, more easily and more cheaply, while the mechanism can be kept in peak condition at all times, and the general overhaul of past practice, involving the use of a rental head while the part to be overhauled is sent to the shop, tends now to give way to the more efficient practice of projection room repairs with or without replacement of some combination units.

Performance Advantages

Extensive use of double shutters results in a substantial saving of light. Double shutters may be located both front and rear, revolving in the same direction; or both may be at the rear and revolve in opposite directions. In one of the recent designs the double shutter remains optional equipment; in other new mechanisms it is standard equipment (one model employs a cylindrical rear shutter).

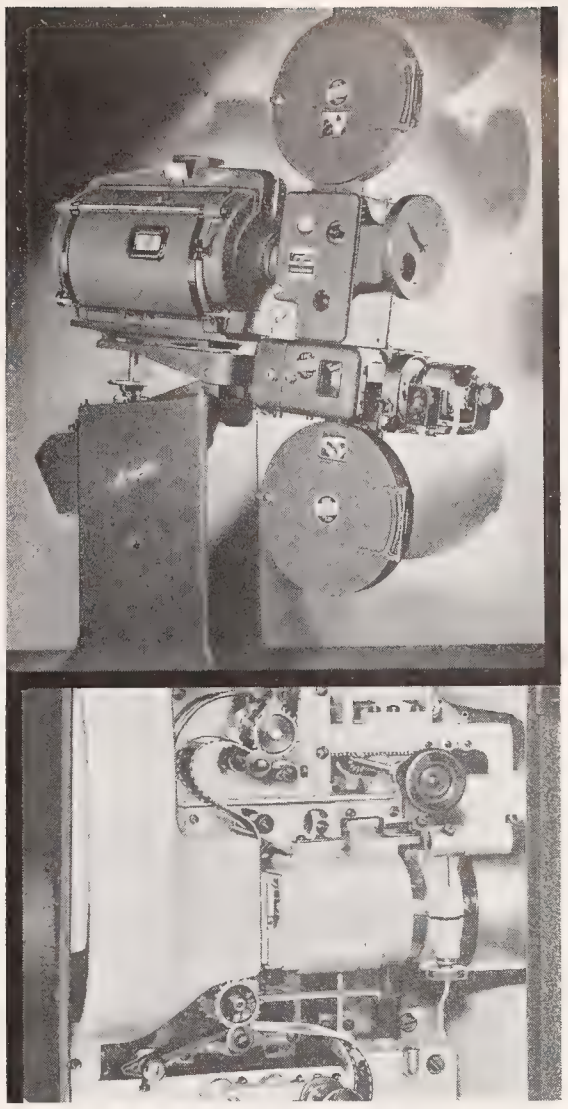
The double-shutter mechanism may incorporate a spring on the shutter shaft which compensates for wear in the bearings and gears, taking up any slack produced by such wear and therefore minimizing adjustments for travel ghost even when the mechanism has prolonged heavy use.

Superior gate design features all modern models, holding the film more firmly and producing a steadier picture even when the film is moderately buckled. Also, and practically indispensable with increased light, there is superior means of forced draft cooling, substantially precluding the possibility of film buckle, and also serving as a safeguard against film fire. Aperture shutter trips, which provide the best protection against film fire, are more sensitive and more positive in operation.

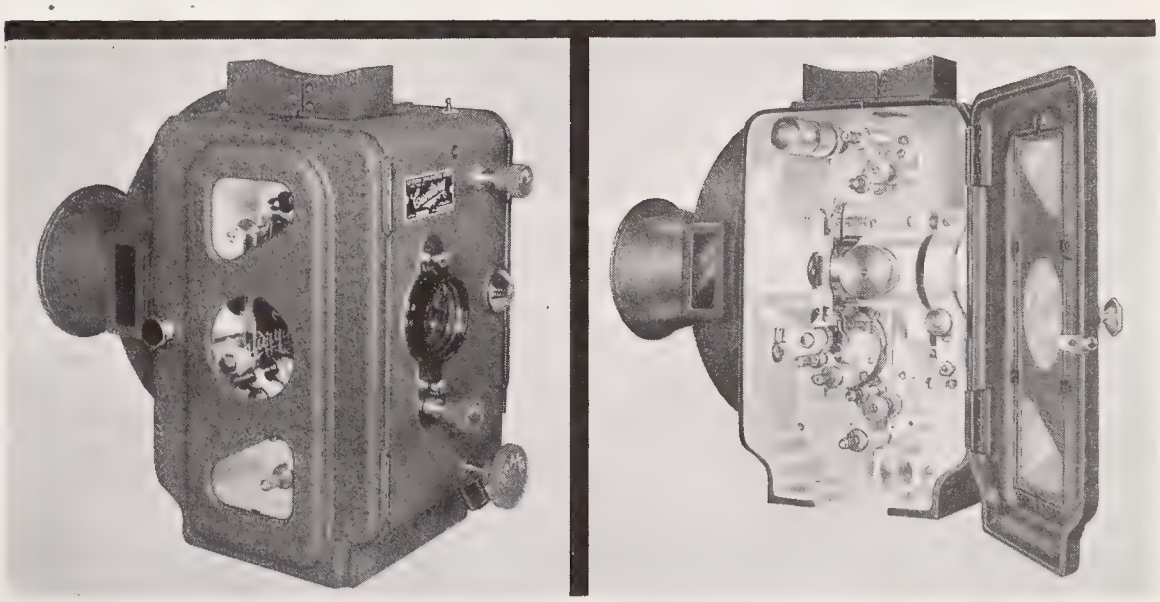
Refinements (generally too small in detail to describe fully in this space, but adding up bit by bit to substantial progress) have been built into sprockets, tension shoes and idlers, again making for smoother operation, a steadier picture and a safer performance, with the least possible chance of bind-up. In a heavy-duty model an easily replaceable link in the main drive assembly has been so incorporated that it will break in case of bind-up, protecting the gears—a sort of mechanical fuse, in other words. In another, a special trip built in above the upper sprocket is actuated when film piles up as a result of a break, to give protection against film fire.

Controls of lens focus, and framing and shutter operation, have been made more accessible, often in the form of a few knobs

(*Continued on page* 44)



THE SIMPLEX SI (medium-duty)



THE CENTURY MODEL C

Modern Unit Heaters—the Answer to Many Theatre Heating Problems

● Chilly lobbies, cold spots in the auditorium—and in some sections, the entire theatre—can be comfortably as well as economically heated by today's new units. Here is a guide to their investigation

By J. T. KNIGHT, JR.

WHEN A PERSON stops to analyze the physical problems in connection with a theatre, he immediately is impressed with the problem of heating. Ten years ago it was a greater problem than it is today.

A long, wide, high auditorium with a deep overhanging balcony, compelling placement of direct radiation along side walls, present serious obstacles to uniform heating and draftless comfort. The auditorium containing, as it does, such a large volume of air, will naturally form zones of comfort—zones where it is too cold, and zones where it is uncomfortably hot. The air stratifies, the heat rises, exposed walls will cause a layer of air inside the theatre to become chilled and that air slides down to the floor, causing uncomfortable conditions. This latter situation is especially true of the back or stage wall of a theatre. There are many theatres in the United States that have a cold zone during winter months, in the first eight or ten rows on the main floor.

The frequent opening and closing of entrance doors creates a condition in the vestibule or lobby that effects the condition of the entire theatre. Very frequently doors are necessary at the head of each aisle to block out as much as possible the annoying

Many times it presents such a problem to heat up the cold air that filters into the theatre, that all fresh air through the ventilating system is shut off. This is of course contrary to the health code in many towns and cities, yet it must occasionally be resorted to where possible as a matter of necessity.

Heaters Available Today

The heating engineers and heating equipment manufacturers have gone a long way towards giving us the answer to these problems. They have perfected the unit heater. One or more unit heaters will stop that cold draft from the stage. Very frequently one will heat up the cold lobby or vestible, stopping the disturbing drafts in the aisles.

Unit heaters can be obtained for direct connection to existing steam systems, or they may be heated by gas. Very frequently the installation of a unit heater will permit the removal of several unsightly and badly located radiators. Unit heaters may also be had, heated by electricity, but the writer has never installed any of these because of the cost of operation.

The unit heater is neatly, and in many instances, handsomely housed in a cabinet. It contains a coil or some form of heat exchange surface, and a fan operates to force air through the coil and propel it into the space to be heated. Unit heaters are available in a wide range of sizes, shapes and fan speeds. This permits close selection by the engineer for the particular job in hand. A study of the range of application of unit heaters would convince one that their use is almost limitless. The same balanced design and performance of the unit heaters indicate that the same caliber of engineering has gone into their development as into that of the ventilating blowers we use, and also into that of our air-conditioning equipment.

The user of a unit heater is impressed with the uniformity of performance of this type of equipment in the face of varying conditions, and with the small amount of care and maintenance required.

Economy Effected

The concentration of high heat values in a unit heater permits substantial savings in initial heating costs on new jobs. The units are designed compactly and their weight is not excessive, thereby not requiring special construction to carry heavy loads. Most unit heaters may be suspended by hooks or steel straps from existing beams, girders and, in some cases, joists.

These heat units may be arranged for manual starting and stopping or they may operate automatically by means of a thermostat.

In a steam unit heater, the amount of heating can be regulated by a modulating steam valve and automatic trap. Very close temperature regulation, and quick heating action are possible with the unit type heater. The fan can be operated at any time without the heating function, a feature which has proved advantageous many times in theatre lobbies during in-between-seasons, when more air motion is desirable in the lobby.

Perhaps the ease and simplicity of the control of unit heaters over pipe coils or direct radiation is the most outstanding feature of this relatively new type of equipment.

Unit heaters are generally suspended from the ceiling; they do not require floor space. Many times unused furred spaces (dead space) in walls may be used as a clever location for unit heaters.

Unit heaters may be installed to reheat and recirculate all air from the particular space they are located in, or they may have a fresh air connection to bring into the space a regulated amount of air from the outside. *Gas-fired unit heaters should always be vented to the outside.* The very fact that the heated air is forced by fan into the room indicates better circulation of air than is obtainable with radiators.

Auditorium Heating

Unit heaters have been successfully installed in theatres in the false proscenium space (those spaces formerly used for organ pipes). In this location they do a very satisfactory job of heating the center of the auditorium. In one such installation they are completely concealed, recirculating from the auditorium air drawn through grilles in the ceiling, and reheating the air and propelling it to the center of the auditorium.

In another instance two unit heaters were installed in the orchestra pit (not used for an orchestra) under the stage apron. In this location they use recirculated air entirely, reheating it and tempering the front of the auditorium to very comfortable temperature.

A theatre that had suffered for years from cold air coming from the back stage wall and fly loft was given two unit heaters. Located one on each side of the stage, they blew heated air at an angle against the center of the wall. This corrected the condition immediately. In this particular instance no wall hung radiation had ever been installed on the back wall of the stage, while the boiler was not large enough to allow adding any more radiators to the system. Two gas fired heaters, vented to the outside solved the problem at a cost of about $700, as against an estimated cost for enlarging the cast steel sectional boiler and installing a new burner and wall hung radiators of $2,200. Inasmuch as the extra heat is required only during the coldest weather, the unit heaters effect substantial savings.

In another instance, a theatre was heated entirely by the indirect method—that is,

(*Continued on page* 33)

Arrangements

selected from RECENT THEATRE PROJECTS

MAYFAIR THEATRE
Ventura, Calif.

Architect:
S. CHARLES LEE







■ Seating 800, the new Mayfair theatre in Ventura, Calif., is an interesting example of the method by which the idea of luxury is expressed by an ornamental, colorful, fanciful style throughout the interior, yet with a definite modern interpretation of form, while the modern manner is given full play in the treatment of the exterior. The new Mayfair is owned and operated by Mrs. Jenne Dodge, who, beginning in show-business as a cashier, has operated one of Ventura's three theatres for a number of years. The front, faced with stucco, is so massed and outlined as to give a modern somewhat fanciful form, which is accented at night in light. The marquee surmounts a box office with concentric rings indirectly illuminated in neon; the marquee and decorative lighting is in rose, white, green and gold. Doors of natural-finish walnut lead directly into a foyer which has plaster walls tinted pale blue and a central decorative piece consisting in a peach-colored mirror with gilt roccoco frame, with the whole lighted by a cove containing fluorescent neon tubing. A circular lounge is immediately off the foyer, and a cosmetic room and men's lounge are reached through the former. The auditorium is uniquely divided into two sections, each with its own decorative scheme. The rear section has walls rippling in a series of vertical corrugations painted chartreuse; the front portion has flat walls painted a deep blue and carrying a large flower motif painted in shades of orchid and yellow. Another interesting arrangement is a screen curtain of woven glass which has ornamentation in fluorescent pigments, which are energized, so as to glow when the house lights darken, from the projection room. The auditorium ceiling is a pattern arrangement of insulating and sound absorbent tiles. A notable arrangement relative to operation and maintenance is a small room where film is delivered from the outside and from which the projectionist takes it directly to the projection room.

TYLER THEATRE, Tyler, Texas

PETTIGREW & WORLEY, Architects







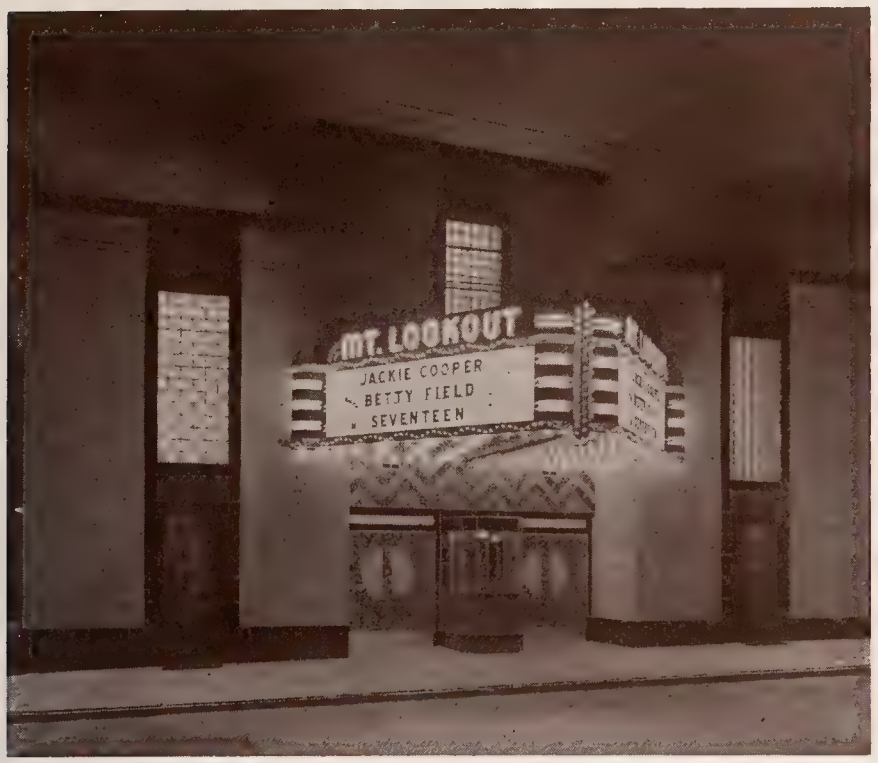
■ Located in the heart of the East Texas Piney woods, Tyler is called the "Rose Capital" of the world. A 9-foot rose, lighted in rose colors in neon, ornaments the front; pines, roses and rose bushes decorate the foyer and auditorium walls. A new Texas Consolidated Theatres house, the Tyler seats 1,100. The front is white stucco above marquee, with tan and wine-trimmed Carrara glass columns at sides; lower facing, including vestibule, is brown, tan and cream tiles. The marquee, equipped with the new type Adler attraction equipment (recessed-face silhouette letters and hinged-section panel), is of porclain enamel finished in tan and rust, lighted in blue and gold neon, as are the name letters. Auditorium walls are acoustic plaster with floral ornamentation in shades of blue above a coral wainscot. The ceiling, also of acoustic plaster, is tinted light coral, with darker band down the center. Auditorium lighting is by spun aluminum and glass wall fixtures and flush light boxes in balcony soffit. Floral murals in foyer are in shades of coral. At the stairway leading to a mezzanine lounge is a candy case of natural-finish birch with rust linoleum striping. Carpeting is a Crestwood pattern in maroon and tan.

VARSITY THEATRE
Carbondale, Ill.

Architect:
O. W. STIEGEMEYER

■ I. W. Rodgers' new Varsity theatre in Carbondale, Ill., which seats 1,100 in a stadium plan, occupies a little over half of a one-story commercial building entirely faced in Carrara structural glass, while the theatre entrance located between two stores, is marked by a triangular tower paneled in Pittsburgh-Corning glass blocks illuminated from behind. The architectural glass facing is tan, with burgundy base and striping.



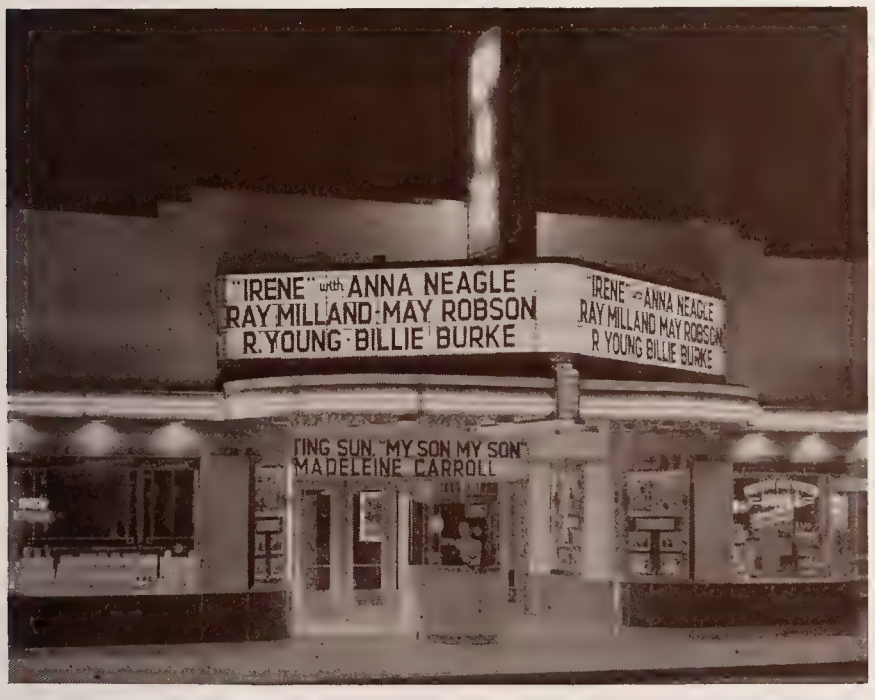




MT. LOOKOUT THEATRE, Mt. Lookout, Ohio

S. S. & G. H. GODLEY, Architects

■ Serving a residential section suburban to Cincinnati, the new Mt. Lookout theatre is owned and operated by the Mt. Lookout Theatre Company of Cincinnati, of which Jerome M. Jackson is managing director. Among interesting features of this 750-seat theatre is division of the front into three staggered sections, each with an illuminated "window" of Pittsburgh-Corning glass blocks. The general facing is cream terra cotta tiles, with base, and central panels containing the "windows" of black Carrara structural glass. The glass blocks are illuminated in three colors, 210 ten-watt lamps to each panel operated on a Lockwood transformer type dimmer for variation of color harmony. The lobby of the Mt. Lookout has a ceiling of fireproof acoustic tiles, extending beyond the walls to form a cove containing 18-inch fluorescent lamps, alternately red and blue. Plaster side walls are painted peach with a modern stylized floral design in a lighter tone. The same ornamentation is carried out in the ceiling, which is tinted pale green. The lobby floor is peach and green ceramic tiles except for recessed lanes in which checkered rubber mats are laid. The wall base is black Carrara structural glass. It should be noted too that the outside display cases are lighted by daylight type fluorescent lamps.





PIX THEATRE, Waukesha, Wis.

ALBERT F. KEYMAR, Architect

■ One story in height, the front of Waukesha Theatres' new Pix theatre is finished at store and theatre entrance level in cream and green porcelain enamel, while the upper area is white cement plaster. This color scheme is carried throughout the marquee and sign finish and lighting, except for a stainless steel border, supporting a double line of blue neon, running around the lower edge of the marquee and along adjoining store fronts. The Everbrite marquee and sign are of porcelain enamel, in white, orange and green, the sign letters being lighted in powder green neon against a white ground. The marquee carries Everbrite silhouette-letter attraction boards and its soffit lighting consists in lamps in flush set aluminum reflectors. An interesting feature of the auditorium, which is finished entirely in National Gypsum insulation board (walls tan and ivory, ceiling ivory), is a series of downlights, alternating with Barber-Colman air diffusers, each consisting in a 100-watt pink-dipped lamp in a reflector. Side wall fixtures, of glass and metal, are on red, blue, green and yellow circuits. The Pix, which was constructed by the Porcelain Building Products Company of Milwaukee, seats 500. The air supply system includes cooling coils supplied entirely by well water.



ALMEDA THEATRE, Houston, Tex.

RAYMOND SMITH, Architect

■ The angular location of the Interstate Circuit's new Almeda theatre at a street intersection imposed certain dimensional restrictions on the plan of front areas, and above is shown the interesting arrangement worked out in the mezzanine lounge. Here cove lighting serves to adapt the natural shape of the room to the creation of a charming interior. Plainly modern in general treatment, permitting built-in seats to conserve floor space, the lounge has walls and ceiling in sand-finished plaster. The cove lighting is by lines of white and gold neon.



Of considerably less recent construction than the other theatres in this group of "Arrangements," the Hollywood theatre in Sioux Falls, S. Dak., is nevertheless among the nation's newer theatres, and is one of the most modern in style. Designed by Harold Spitznagel of Sioux Falls, it has a lobby with photo-murals representing the steps in film production, arranged above walls lined with rubber—two in maroon, two in gray-green. An interesting arrangement in the cosmetic room (below) is relatively large square mirrors with etched rings to frame the face. Walls are papered in yellow, carpeting is a solid blue broadloom, the ceiling brown-painted plaster.



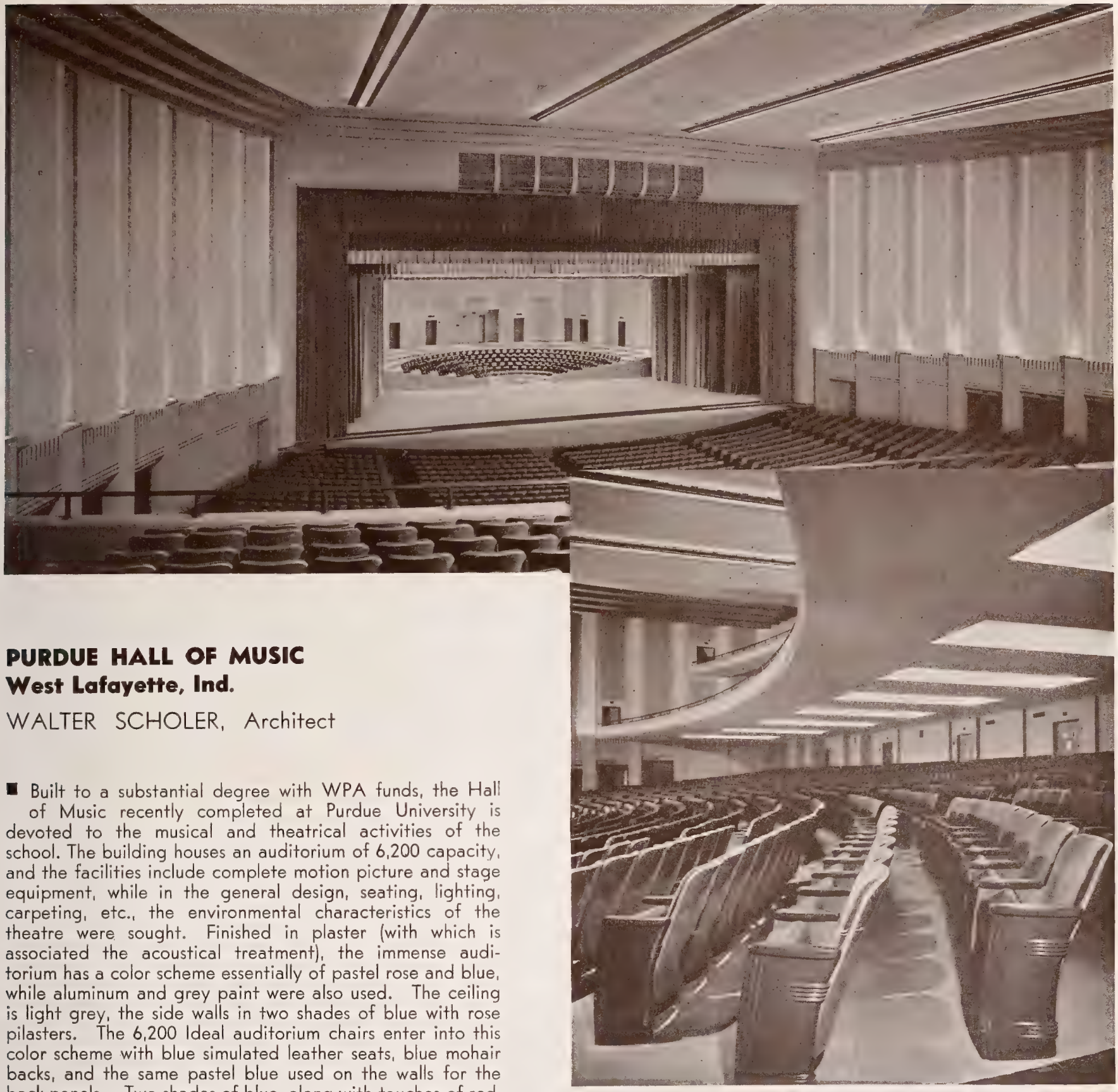
RIVER OAKS THEATRE, Houston, Tex.

PETTIGREW & WORLEY, Architects



■ With all elements intimately integrated architecturally and decoratively, the River Oaks theatre, operated by Paul P. Scott and seating 1,200 on two floors, presents a notably unified modern front and vestibule arrangement. Finish of the entire area is in porcelain enamel—the darker portions shown in the photograph being rust, the others cream. Name letters are rust porcelain against the cream upper facade. The Adler attraction panels are lighted with eight lines of white neon. Marquee soffit lighting alternates rows of incandescent lamps extending from cream porcelain face, with lamps in reflectors.

SUPER-AUDITORIUM



PURDUE HALL OF MUSIC
West Lafayette, Ind.
WALTER SCHOLER, Architect

■ Built to a substantial degree with WPA funds, the Hall of Music recently completed at Purdue University is devoted to the musical and theatrical activities of the school. The building houses an auditorium of 6,200 capacity, and the facilities include complete motion picture and stage equipment, while in the general design, seating, lighting, carpeting, etc., the environmental characteristics of the theatre were sought. Finished in plaster (with which is associated the acoustical treatment), the immense auditorium has a color scheme essentially of pastel rose and blue, while aluminum and grey paint were also used. The ceiling is light grey, the side walls in two shades of blue with rose pilasters. The 6,200 Ideal auditorium chairs enter into this color scheme with blue simulated leather seats, blue mohair backs, and the same pastel blue used on the walls for the back panels. Two shades of blue, along with touches of red, were used for the carpeting, which is of special pattern in Crestwood Velvet. The acoustical treatment, planned in consultation with Dr. F. R. Watson, noted acoustics specialist of the University of Illinois, consists essentially in the application of Johns-Manville Spongcoustic to alternate panels along the side walls and to the balcony fascias; and the use of Transite perforated board across the rear wall, the Transite being furred out to allow a 1/2-inch air space, behind which is a 2-inch layer of rock wool. Lighting is mainly by means of four troughs running from front to rear, and coves in the balcony soffits, all using incandescent lamps in aluminum reflectors. There are also lamps in reflectors set behind the pilasters at the level of the first balcony; these throw light upward on the walls, under dimmer control, as a decorative device, "warming" the upper reaches of the high forward walls. Electricity comes into the building at 2,300 volts. Seven transformers convert it to various voltages. Exit lights are on circuits which automatically throw on if all other light circuits go out. The projectors (Simplex E-7) are fitted with slide-in aperture plates for either silent or sound pictures. Projection lighting is by Peerless straight high-intensity lamps, supplied by 150–300 ampere Hertner motor-generators. The sound system is the largest made by Western Electric. The screen (Walker white) and its frame (which is rigged for flying) is 33 feet, 3 inches wide. Stage facilities (all equipment by Clancy) include lift accommodating a full-sized symphony orchestra. Projection accessories include Golde enclosed rewind and Goldberg reels.

MAKING USE OF THE NEW MATERIALS THAT

ADD COLOR AND LIFE





RKO GRAND THEATRE, CINCINNATI: DECORATIVE PANEL IN LOBBY (upper view) AND FOYER FOUNTAIN.

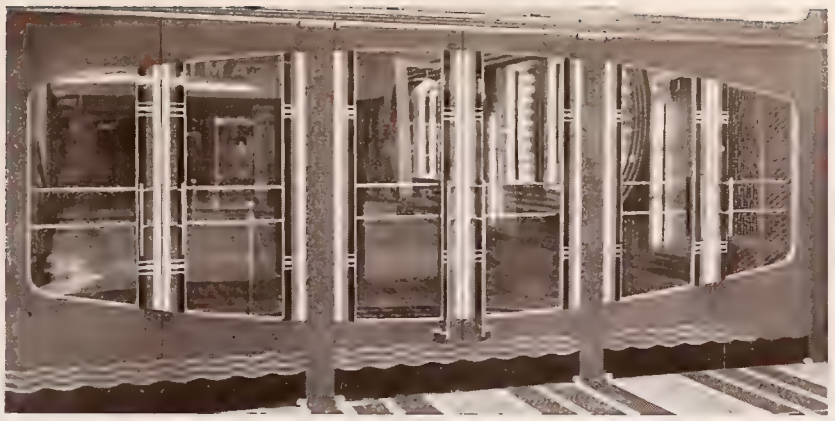
Decorative details from the designs of an eminent theatre architect, accompanied by his comment on the practical aims of showmanship that they express

By JOHN EBERSON



THE architect who decides to specialize in the designing of motion picture theatres soon discovers that he is in for more specializing than he had counted on, if he had never previously studied this class of building. In the first place, he has to deal, in his planning, with the technicalities of the motion picture, which complicate and particularize enormously the usual procedure in much of the basic affairs of design and construction. The whole public portion of the building itself is really part of the machinery of public entertainment that the invention of motion pictures has created. In the second place, he has to contend with aesthetic considerations—the things that make the front and interior attractive, emotionally stimulating—which require a certain sensitivity on the part of the designer to the spirit of theatrical entertainment.

The elements of a theatre which give it beauty, which provide the kind of surroundings that enter into the spirit of story-telling, are an important part of the whole scheme of the theatre. Styles



GENERAL VIEW OF RKO GRAND THEATRE LOBBY (below) SHOWING DOORS TO FOYER; AND (right) ENTRANCE DOORS THAT LEAD INTO LOBBY.



in design may change, but the motion picture theatre architect must ever find a way to create such surroundings.

Today, of course, we do not usually design in the styles we used back in the 1920's; we use forms and decorative devices that we call **modern.** Nevertheless, these new forms and devices have the same purpose—the theatre still must be interesting architecturally, more or less colorful (according to the character of the community), stimulating to the imagination, full of the sense of fancy and luxury which few people have in their own daily lives.

Along with the change to modern designs have come many new materials, while older ones have been developed for wider and better usage. Glass and the wood veneers are notable among the latter; Formica is an outstanding example of the new building materials which modern chemical science has given us.

In some respects, the modern materials, particularly in the synthetic group, may be regarded as substitutes for certain older materials, used because they give a similar effect, but are relatively inexpensive, if not in first cost, then in application or maintenance, etc. This is not always the case, however; a material like Formica suggests new forms by virtue of its own beauty and variety.

All too often the designer, driven by budget pressure, either uses some cheap-looking decoration to fill in certain conspicuous areas, or rather than to do that, leaves these areas blank, perhaps using an all-over tint. This, I think, is a mistake in the usual motion picture theatre situation. The theatre cannot have "dead spots." All public areas normally should have sparkle, color, architectural interest, a certain glow of life. And this should be achieved with as much impression of elegance as possible. If done in a cheap-looking way, the colors and surface textures will only appear gaudy and faked.

The doors of a theatre are good examples of such conspicuous areas that are not always thought of as playing a part in the decorative scheme. They should not be "dead spots," however, and I have found Formica especially adapted to my purposes here.

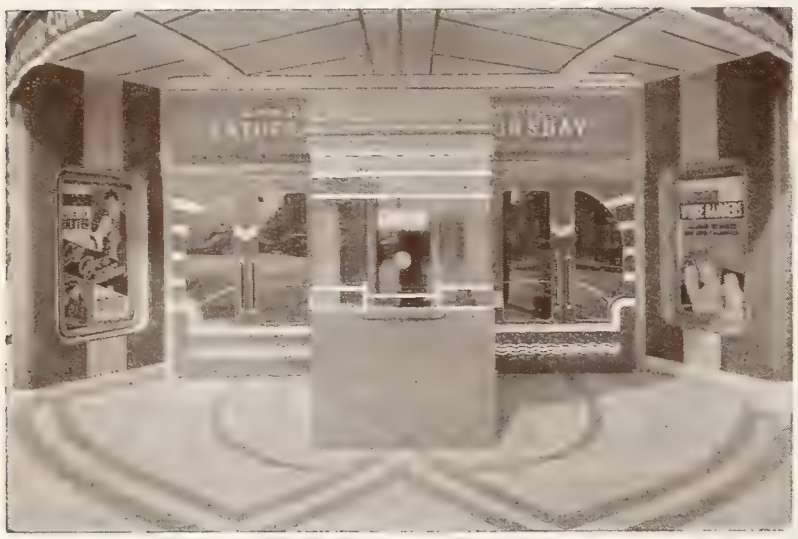
The door itself is of hardwood, with the core of laminated construction. The door is covered with sheets of Formica made for this purpose, laid flush, resulting in an hermetically sealed door with the wood structure moisture-proof. The opening is designed to fit the Formica-finished door exactly, since there can be no adjustment to size on the job.

More than 40 colors, patterns and textures are available in Formica; and into the field color may be introduced inlays of Formica in other colors, or inlays of metal, to form an interesting pattern, which can be tied into the design of the rest of the room. The metals—aluminum, copper, or permanently colored—are pressed into the Formica at high temperatures, and will not corrode at the edges. Sealed against moisture, the door itself does not warp or shrink and does not absorb oil, grease, etc. Color tone and brilliance are retained, the only maintenance required being to wipe off the surface with a damp cloth. One can use either the glossy or non-glossy types of Formica for doors and related areas; I prefer the glossy, however, to heighten the decorative effect. I have found it unnecessary to use kickplates on Formica doors.

There are many other points at which this versatile material can be applied decoratively to lend interest. Instead of leaving lobby poster frames or shadow boxes isolated and dull, they can be



VIEW OF LOBBY OF WARNERS' CALVERT THEATRE, WASHINGTON, D. C.



VESTIBULE OF PERRY THEATRE, PITTSBURGH.

brought into the design by extending the pattern begun at the doors along the walls to frame the displays, running the Formica, for example, in panels.

Drinking fountains are other "spots" at which the interior treatment can be given a highlight, a dash of color and interest with an impressive effect out of all proportion to the cost. Such touches can go far to make the difference between a dull theatre interior and a stimulating one. Formica splash panels, with an inlay design, possibly carrying out, say, in some marine theme, add such interest at the same time that they afford a protective medium that is easily maintained.

The splash panel, and any surrounding area that may be drawn into the fountain setting (as in the case of a standee area alcove), suggests the use of a new type of Formica that is fluorescent under ultraviolet light. The fluorescent chemicals are an integral part of the Formica resin. The ultraviolet energy is supplied by a mercury vapor lamp of proper type. **[Lamps for this and similar purposes have been discussed as to type and application in the series of articles by C. M. Cutler and H. J. Chanon which is concluded elsewhere in this issue; the manufacturer of Formica suggests the General Electric 100-watt H-4 lamp with red-purple ultra envelope in a suitable reflector.—THE EDITOR.]** The design can be done entirely or partially in fluorescent inlays, so that the fluorescent portions appear in the same colors under ordinary and ultraviolet light; or in different colors, so that elements not visible under regular light come into being under ultraviolet, and so on.

Fluorescent decoration, including fluorescent carpeting, is a welcome addition to the bag of tricks from which the theatre designer can draw novel, yet authentic aids to showmanship. Fluorescent Formica is obtainable in dark purple, orange, light green, red, and several shades of blue—these being the colors that appear under ultraviolet light.

The RKO Grand theatre, recently constructed in the Taft Building in Cincinnati, well illustrates the application of Formica to a colorful modern theatre interior. The lobby has a plain ceiling from which is suspended a large light trough equipped with fluorescent (not ultraviolet) tubular lamps providing rose-colored light to a room with walls dominated by decorative wall panels bordered in cherry-red Formica. These penels could be used for displays; the RKO management, however, preferred to omit all advertising matter from this area, and except for the middle section, which is a design-etched mirror, they contain a series of modern stylized paintings. Cherry-red Formica is also used for a base above rose marble. This lobby, extending from outer doors to foyer doors, is carpeted in a modern Alexander Smith pattern of coloration harmonizing with the Formica finish of the doors.

The entrance doors contain plate glass panels, the foyer doors small windows so as to avoid collisions. The doors are designed to form an over-all wall pattern, with black Formica bases, cherry-red Formica field, and metal inlay trim in silver, ivory, blue and black.

In the foyer Formica is used for a drinking fountain splash panel. This panel carries a brilliantly colored tropical fish and marine design executed in dark green, blue, red and silver inlaid metals in a Nile green Formica field.

In the Calvert theatre in Washington, D. C., I used the genuine wood-grain type of Formica (this is made with a thin veneer of beautifully grained wood pressed and "heated" into the Formica base) in wood moulded bands to tie the doors in with the rest of the lobby and its display cases. The doors **[see accompanying photograph]** have a field of cherry-red Formica, a circle pattern in Nile green Formica, and silver metal inlay stripings. The circular design was essentially repeated in the rubber mats, further integrating all elements of the lobby treatment.

The entrance doors of the Perry theatre in Pittsburgh, which has a relatively shallow vestibule bringing the doors almost to the sidewalk, are of a colorful design inside and out, done entirely in Formica. The field on both sides is blue, while trim is in Russian red with highlight stripes in cherry red.

For box offices, I have used Formica effectively in the solid colors and in the marble patterns. Laid flush over the wood frame and veneer construction of the box office, the Formica seals the wood against action of the weather at the same time that it provides the necessary beauty of surface.

In the genuine wood-grain textures of Formica, about sixteen different kinds of woods are available, running from light to dark. Another interesting decorative surface in this material is one simulating linen or similar fabric, which is adapted to paneling and has the advantages of being permanent and also easily maintained.

LIGHT

" . . . light is a first tool of showmanship"

FOR VISION DECORATION AND SELLING

By C. M. CUTLER
and H. J. CHANON

Light-Emitting Decoration for Theatres



■ The concluding article in a series of three discussions of the equipment developed for "black light" effects in the theatre, and the proper methods of applying it. C. M. Cutler (left) and H. J. Chanon (right), the authors, are associated with the Nela Park engineering and research department of the General Electric Company.



OUT OF THE barrage of good ideas directed at the theatre operators looms an outstanding light—really invisible—yet producing visible effects. Light-emitting decorations produced by "black light" and fluorescent material offer the opportunity to create unusual effects in theatre interiors in a manner unknown to the public. Such mystery is always part of good showmanship and the unique and the refreshing decorative treatments have great publicity value.

Many new fluorescent materials are available which offer a broad range of possibilities. Paints and lacquers, transparent and opaque, papers, plastics and other media lend themselves to convenient application. The new mercury lamp sources for use with these materials insure suitable brightness for full appreciation of the effects intended by the decorator and designer.

Control of Brightness Pattern

The pattern employed in the decoration may be rendered in sharp or graded outline, depending on the material used and its application. Shading may also be produced as in other decorative techniques. While the beam or flood of black light may overlap the murals, for example, the light emission is confined to the surfaces on which the fluorescent material is applied because the other surfaces simply absorb the black light. In this respect the effect differs from a conventional painted panel illuminated by a flood or spot of visible light, unless the pattern of the light is made to fit the decoration exactly by means of lenses and masks. It is therefore a method of obtaining sharper cutoff in an easy manner on intricate designs.

This method makes possible the treatment of large areas with the sharp cutoff so long hoped for by some designers. In addition, numerous colors may be employed, and the brightness can be kept within accepted standards to provide a comfortable auditorium without the danger of spill light or distracting points of brightness. Large

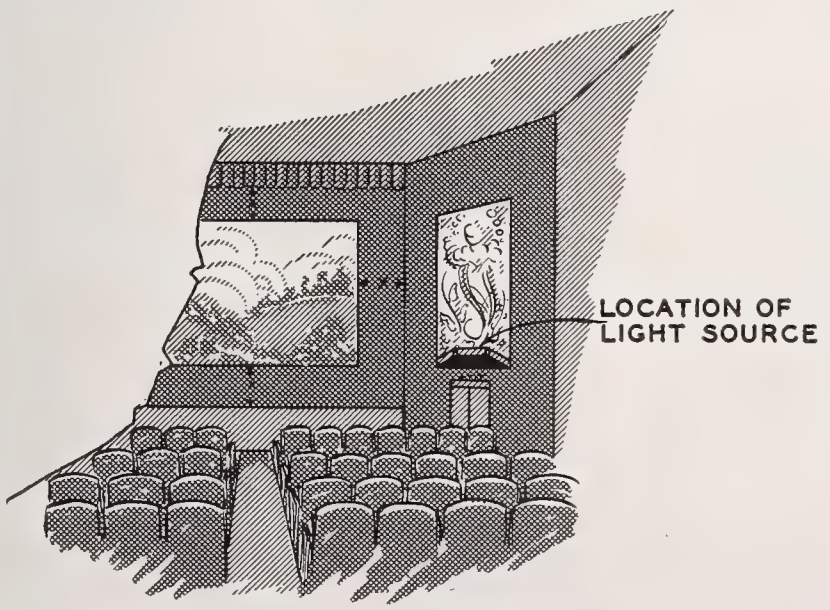


Figure 1—Proscenium wall is an ideal place for fluorescent decorative panels.

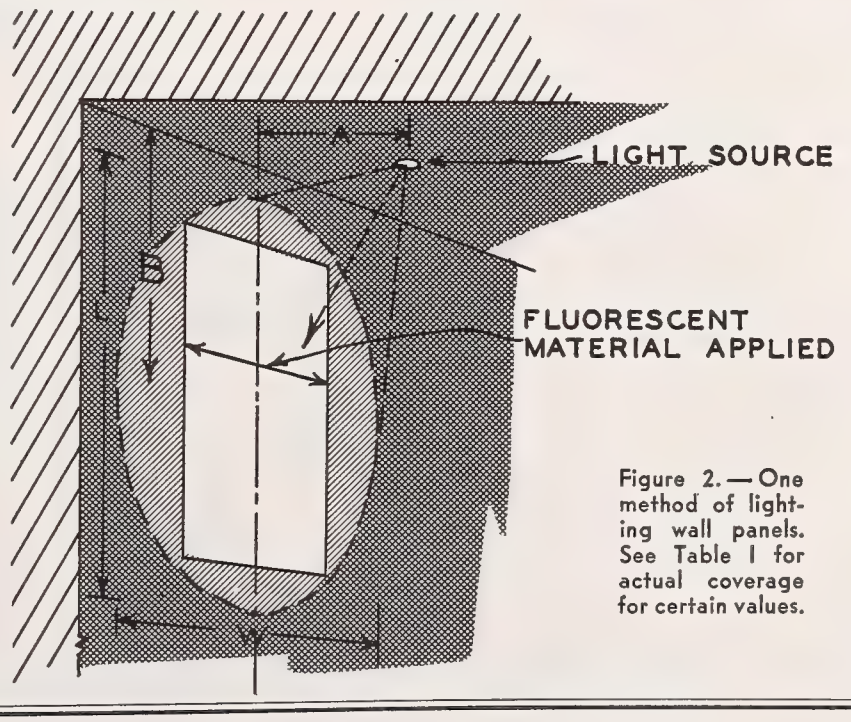
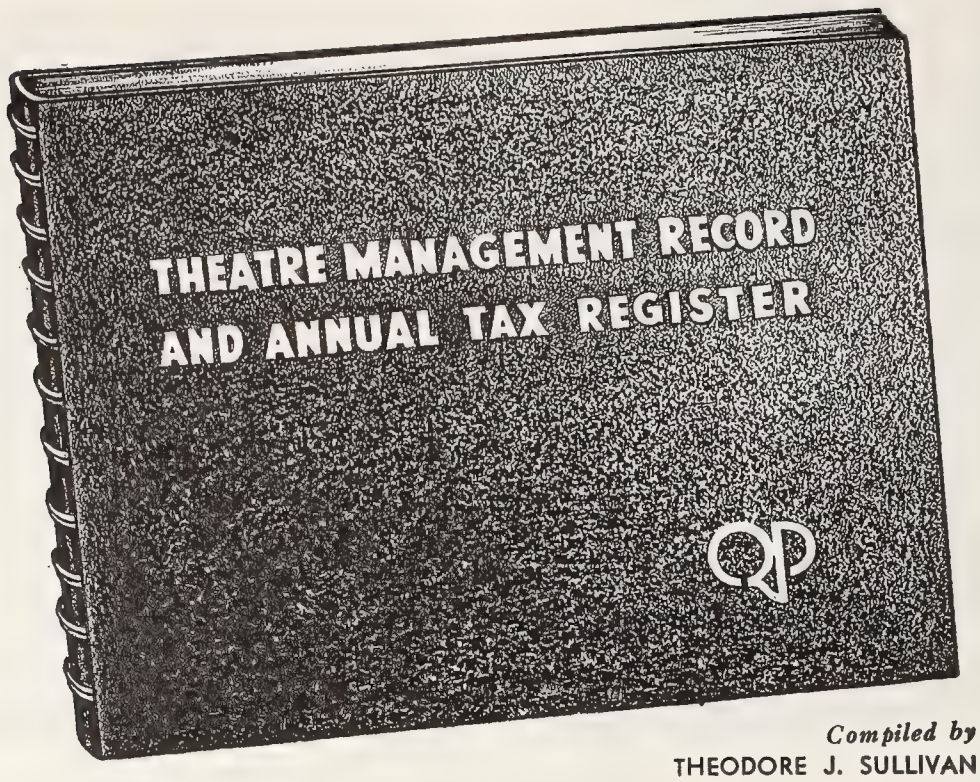


Figure 2. — One method of lighting wall panels. See Table I for actual coverage for certain values.



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areas of low brightness are more desirable than small areas of higher brightness contrasted with dark backgrounds, as is so often found in many theatres today.

Comfortable Seeing

For maximum comfort during the picture presentation, it is a well established fact that the area around the screen, as well as side walls and ceiling, should be illuminated to a low order of brightness. The eyes, though focused on the screen, include these areas in their field of view. Then there is the resting process which goes on constantly where the eyes shift momentarily from the screen to these areas and back to the screen. The following analogy of the visual processes taking place while reading may help the reader to appreciate this point.



Figure 3.—Close-up of mural over exit door at front of house. Cool blue background with stars rendered in warm colors in same manner and with same materials as in side wall panels. Black light unit (by Continental Lithograph Corporation) in architectural element over door.

The viewing of a screen in a completely darkened house is not unlike that of reading a book in a dark room illuminated by the intense light of a flashlight coming over the shoulder and framed to strike only the printed page. One has only to try this experiment to appreciate how uncomfortable and fatiguing the seeing task becomes. It is far more comfortable to read the book in a room where the reading page still receives high intensity lighting from behind *but* where the areas surrounding the page are illuminated to an order of brightness lower than that of the page. In this way the degree of contrast between the page and the surroundings is reduced. So it should be in the theatre, where every other effort is made to insure comfort for the patron.

Light emitting murals on the proscenium wall can be utilized to relieve the high contrast formed by the screen and surrounding areas and at the same time produce a decorative effect. A simple arrange-

ment of energizing fluorescent treated murals is shown in *Figure* 1. Here the space above the exit doors has been utilized to conceal 100-watt mercury lamps and suitable equipment. Such installation is easy in existing auditoriums, requiring very little construction work. An even larger proportion of the wall at the front of the house treated with fluorescence and keyed to the brightness of the screen, would produce more comfortable contrasts in the field of view. The space around screen "X" might be brought out in a low order of brightness with black light, without any extraneous light falling on the screen.

Where the proscenium wall does not lend itself so readily to placement of the energizing source *below* the mural, a simple installation of a downlight in the ceiling can be made. Such an installation is shown in *Figure* 2. This method can be used very effectively for energizing decorative panels located along the side walls. More uniform illumination of the panel is possible by this method as more latitude in dimension "A" (*Figure* 2) is possible. *Table I* indicates coverage from one unit for different dimensions and beam spreads of the equipment.

In an installation in Cleveland's Shore theatre (*Figures* 3 and 4) a combination of

Figure 4.—A striking effect simulating an outdoor scene is obtained in Fig. 4 due to appearance of depth imparted by the glowing background. These areas were treated in blue while the highlights on the gazelles are in warmer colors of amber and gold. The blue has a receding effect which brings out the designs in relief. Although the mural is flat, the overall effect is that of a dimensional object positioned in a niche. The application of opaque conti-Glo fluorescent enamel to the cloth murals brought about this change and now their beauty can be enjoyed during the entire performance. The decorative panels were originally untreated and enjoyed fully only when the houselights were on during intermissions.

the methods suggested in *Figures* 1 and 2 was used. The large murals on the side walls are each illuminated by a single 100-watt mercury flood lamp. *Figure* 3 is a close-up of the mural on the proscenium wall.

Continuous decorative bands or panels (*Figure* 5) may be lighted by units of the type shown previously for carpet illumination [*Figure* 3 in July 27th issue]. In

AMAZING NEW WAY TO STEP UP PULLING POWER OF ATTRACTION LETTER PANELS!



FIGURE 1—This modern theatre front uses green MAZDA F lamps and regular filament lamps in the attraction letter panel and for variety uses gold MAZDA F lamps and filament lamps in the name sign.

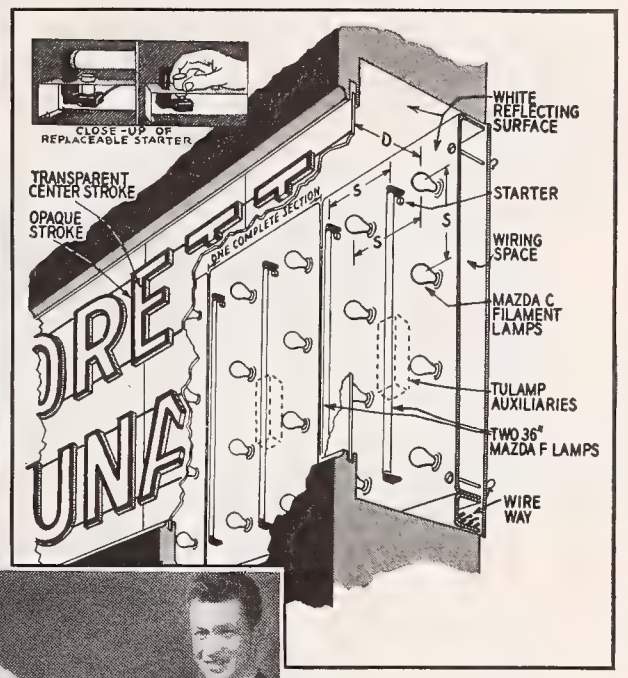


FIGURE 2 — This shows the MAZDA F lamps are positioned alternately between rows of 60-watt filament lamps. The entire panel may be constructed in sections and wired in the shop and assembled on the job.



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For example, in the attraction letter panel in Figures 1 and 2, green MAZDA F lamps in combination with regular filament lamps are used with letters having transparent centers of red glass or plastic.

With only the green F lamps burning, the attraction letter panel has a luminous green background against which the letters with red glass centers appear as opaque silhouettes. (This is because the green F lamps have no red light available to be transmitted by the centers of the letters).

Then as the filament lamps (connected to a dimmer with automatic timing) are turned on, the transparent centers of the letters appear red. This is because filament lamps are high in red energy. At the same time, the so-called white light produced by the filament lamps dilutes the green produced by the fluorescent lamps, and the luminous background becomes practically white.

Other colors may also be used for variation, and lighting effects never before practicable can be obtained. For details write General Electric Company, Dept. 166-BT-I, Nela Park, Cleveland, Ohio.

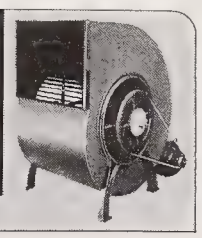
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Table II [*page* 23] data are given for coverage for several conditions.

In addition to the walls, the ceiling is a logical surface for fluorescent decorations (*Figure* 6). Certain treatments employing the cooler colors tend to give great apparent height to the auditorium:

(1) The warm colors have the opposite effect, or appear to advance.

(2) The combination of large areas in blues and green with small pattern in yellow, red and pink give apparent feeling of great depth or distance.

The energizing of the ceiling may be from units concealed in coves or other architectural feature, the same as indirect methods of providing visible illumination. The spilled black light usually present may be used to energize the decoration suggested above the unit. Brightness values may be higher on the ceiling surface than on front and side walls where it is out of the range of normal viewing.

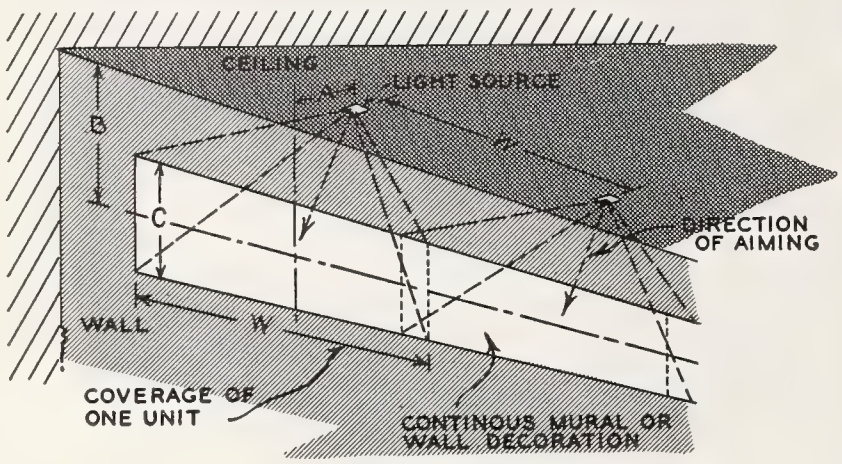


Figure 5.—Rectangular beam of black light more nearly fits panels of same proportion than circular shaped beam.

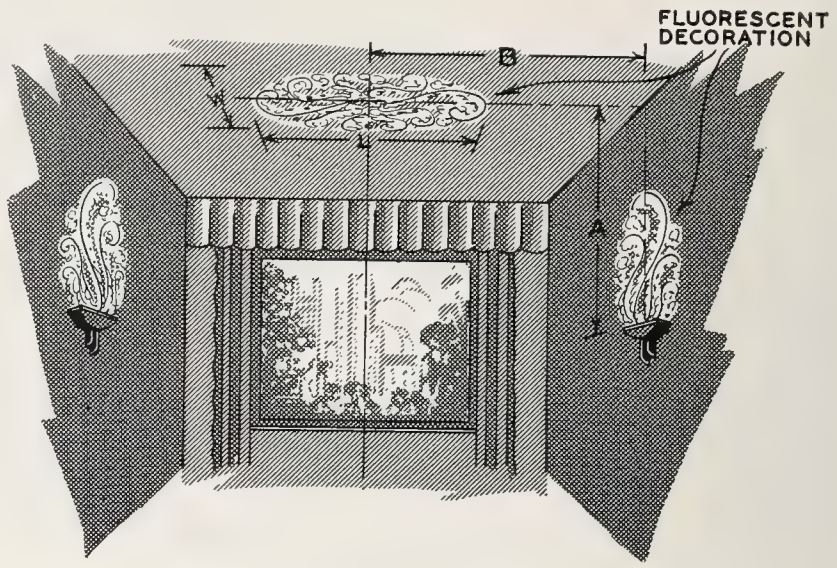


Figure 6.—One method of lighting ceiling patterns and of using spill radiation for decoration above units.

Design and Installation

As mentioned in the previous articles of this series [July 27th issue], the brightness of fluorescent material depends upon several factors. First, the amount of effective energy (black light) striking the fluorescent material. Second, the efficiency of the material in converting the black light into visible light. And, third, the amount of masking light—that is, other visible illumination striking the fluorescent surface. The latter does not reduce the brightness, but may change the color and reduce the degree of contrast with untreated surfaces.

Mercury light sources, as already pointed out, are relatively good producers of the long wave length ultraviolet energy. The sharpest contrast and least "masking light" resulting from commercially available filters, may be had by using Corning No. 587 filter. The relative efficiencies of different materials for converting black light to visible vary over a considerable range. For a comparison of colors see the first article in this series [issue of June 1st].

In general, the brightness of the material is also affected by the angle at which the radiation strikes the surface. It is not practicable to control the black light so the same amount of it strikes the surface at the different angles and distances from the source. Where it is desired to obtain a surface of uniform brightness, the two above factors may be compensated for to a large extent by the amount of fluorescent material applied to the decoration, or by using colors with different degrees of efficiency of conversion. For example, with some colors the surfaces nearest the light source would need less material than those farther away. When several colors are employed, those with the lower efficiencies for converting black light to visible might be used on the areas nearest the light source.

Assuring Color Values

During the process of making a mural it is well to observe the colors and their relative effect under black light in surroundings as nearly similar as possible to the auditorium in which the decoration will be installed. This procedure is often helpful in determining satisfactory placement for the black light units, as well as to determine the amount of energy that will be

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required. Because of the above factors, which vary, and the different efficiencies of equipment, only a general range of energy can be suggested here. For the 100-watt type H-4 and the 250-watt type H-5 mercury sources equipped with No. 587 filters, the order of .5 to 1.0 watt per square foot gives a basis for computing the approximate number of units required.

Several positions for the lighting equipment are suggested in *Figures* 1, 2, 5 and 6. It is desirable to conceal the light sources from view as much as possible. Bright spots which are visible, and direct radiation from the light source, are objectionable.

Mercury lamps cannot be operated directly on regular alternating current lighting circuits and must be connected to individual transformers (cannot be used on d. c. circuits). These transformers may be located near the reflector containing the light source. The arc in the mercury lamp will be extinguished in the event of a current interruption, but will start automatically after a cooling period of several minutes.

The transformer may also be placed at circuit panels, in which case it is necessary to design for very little voltage drop in the wiring from the lamp socket to the transformer. For long runs No. 12 wire is desirable.

TABLE I—*Approximate coverage for reflector of 30° spread (all values shown are in feet).*

A	B	Area Sq. Ft.	L	W
8	10	64	13	7
	15	185	26	9
	20	510	56	12
12	10	76	12	8
	15	180	19	10
	20	310	31	13

TABLE II—*Approximate coverage for reflector with rectangular beam spread of 10° x 80° (all values are in feet).*

A	B	Area Sq. Ft.	L	W
4	10	70	5	14
	15	240	12	20
	20	600	23	26
8	10	64	4	16
	15	154	7	22
	20	280	10	28
12	10	80	4	20
	15	150	6	25
	20	240	8	30

Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre planning. Better Theatres' Service Department annually deals with hundreds of inquiries regarding planning problems, equipment, furnishings, etc. This is strictly a service to readers for which there is no charge.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of a theatre architect. Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

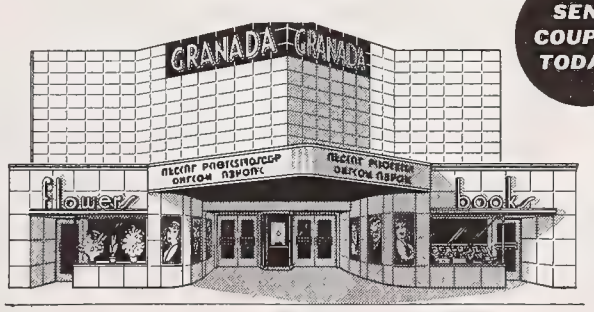
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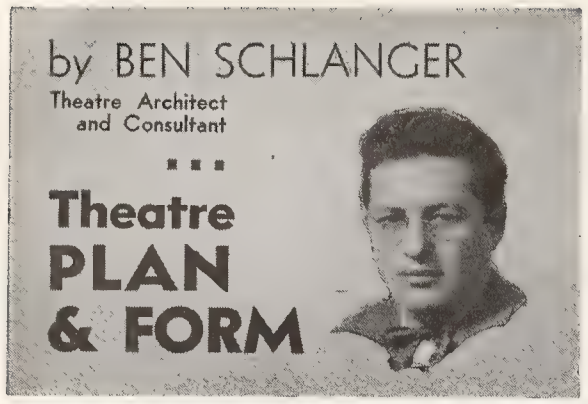
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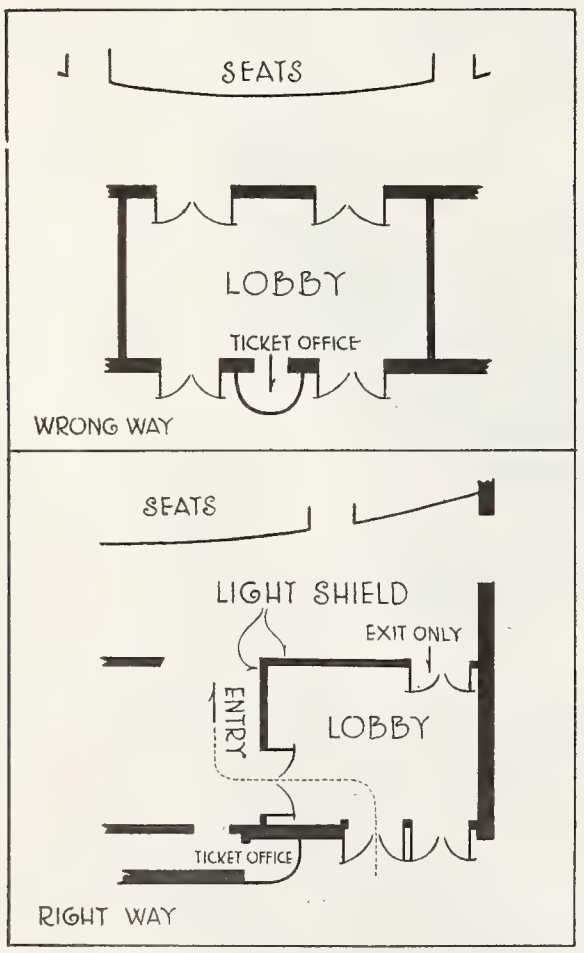
These columns are regular features of *Better Theatres* dealing with methods by which the theatre may be planned as efficiently as possible for the exhibition of motion pictures. Both Mr. Schlanger and Mr. Potwin are consultants to *Better Theatres*. All inquiries concerning planning should be addressed to *Better Theatres Service Department*.



DOORS AS SHIELDS

A COMMON error in motion picture theatre planning is found in the manner in which the entrance doors are located in reference to the seating area of the auditorium. In instances where there are three groups of doors, as well as where only two groups are used, each group of doors is often placed more or less directly behind the preceding group, thereby allowing a serious infiltration of daylight, street noises and objectionable drafts.

Such makeshift corrective items as curtains or glass walls are sometimes erected above the standee wall to overcome the objections which become apparent in some cases only after the building is completed.



The accompanying sketches show two examples of the placing of two groups of doors. The upper figure shows the usual error made in traffic planning; the lower plan shows one of the possible arrangements developed to overcome the discussed objectionable features. Many other variations of this scheme are possible, keeping in mind the necessity of the shield. Note that in the lower scheme no light can pass through the entrance doors into seated area.

Conditioning Halls For Motion Pictures

SEVERAL inquiries received on the subject of recreation halls may prove of special interest to exhibitors in small communities where such halls offer the only facilities available for the showing of motion pictures. In most cases, halls of this type are very poor acoustically.

Areas for acoustical treatment are usually limited, because in almost every case one-half to two-thirds of the side wall area is taken up by windows, and very little wall space is left for the application of absorbing materials. An analysis of the distribution of sound reflections from these surfaces frequently shows that the window areas themselves would be the best location for absorbing material.

The Exhibitor's Problem

The exhibitor, in using the hall and attempting to offer his patrons good sound, is often faced with two problems: (1) providing the acoustical treatment required at his own expense, and (2) using a type of treatment which is acceptable to the owner.

Obviously, due to the lack of fixed absorption, such as the upholstered seats and carpet used in the average theatre, it is expensive to treat acoustically a hall of this type so that the best possible conditions may be obtained.

How to Apply Drapes

From the standpoint of economy and flexibility, quite acceptable acoustical conditions can be obtained in a hall of this type through the use of draping material, provided it is strategically arranged so as to have a maximum effect in reducing the intensity of first reflections of sound. The draping material, of a fairly heavy weight, should be hung in folds and spaced from 4 to 6 inches out from the rear wall. The windows along the side walls sould be draped in a similar manner, the amount of draping material depending upon their area. This temporary form of treatment will at least reduce the intensity of echo effects and help to improve the intelligibility of sound in halls of this type, frequently offsetting the need for permanent treatment.—C. C. P.

PLACEMENT OF MATERIALS

AS EACH new theatre design is developed to the point where acoustical materials are to be specified, it is natural for the architect to think of acoustics in terms of the material which he has used successfully in an earlier project. This practice is not objectionable from the acoustical standpoint, provided the material *actually fulfills the needs* of each new theatre design or modernization for which the architect may be responsible.

Aside from the fact that the requirements for sound absorption vary with different theatres, there are two other factors which should also affect his decision.

Decoration and Economy

First, the use of one type of material obviously limits the choice of interior decorative treatment, often resulting in too much similarity between the interior designs of several different theatres.

Second, the question of economy in acoustical treatment is no doubt equal in importance, in the mind of the exhibitor, to the other considerations of theatre construction. *Is it not axiomatic, therefore, that the requirements for acoustical treatment should be written into specifications in such a manner that they may be open to competitive bidding, and that possible variations in treatment may be studied from both the acoustical and architectural points of view?*

An acoustical specification is most advantageous because it sets the limits of sound absorption of the acoustical treatment to be used in the theatre.

Basis of Specifications

Instead of referring to actual materials, the specifications set forth the requirements of the particular theatre as determined by the acoustical analysis, and outline the characteristics of the material which should be used for treatment in terms of absorption coefficients. This makes it possible for various acoustical material manufacturers or suppliers to bid on the project, preparing their proposals on the basis of particular types of materials which fulfill the absorption requirements of the specifications.

The writer has reviewed several acoustical specifications written by architects recently, which have specified an absorption coefficient *at only one frequency*. This is a dangerous practice. It will be discussed in the next issue.

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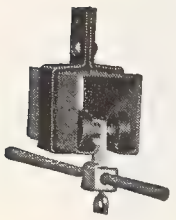
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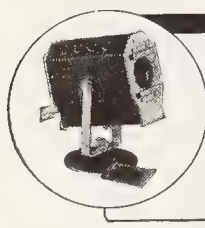
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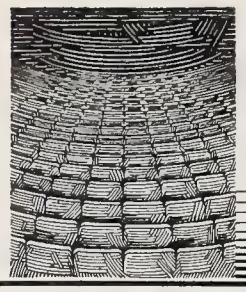
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SEATING the auditorium

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Checking Your Seating Needs As to Plan, Chair and Floor

• Offering a checklist of the critical considerations in the provision of comfortable viewing conditions for guidance in planning and constructing the auditorium

By BEN SCHLANGER

THE EXHIBITOR will have a better knowledge of seating if the various phases of the problem are clearly defined in his mind. In this way it will help him to realize the relative importance of the various factors, and that to give attention to one and not to others, will have a detrimental effect on the results obtainable. The following is a list of the various phases of the modern auditorium seating problem, with explanations:

The Seating Arrangement (in the horizontal plane)—

1. The shape of the entire seating plan
2. The location of the aisles
3. The number of rows in depth in relation to the size of the picture
4. Chair locations from which the picture will not appear distorted
5. Accessibility to means of ingress, egress and emergency exits
6. Direction in which each seat faces toward the picture

Unobstructed Vision of the Picture (sight lines)—

1. The slope of the floor
2. The stagger or non-stagger placing of the chairs
3. The placing of the picture (distance from the floor near the picture to the bottom of the picture)
4. Assurance of a constant dimension from the floor to the top of the seat cushion for all seats so that no person is seated lower than the design of the floor slope dictates (periodic checking of seat cushions to ascertain if the cushion construction has settled, thereby reducing the above dimension)

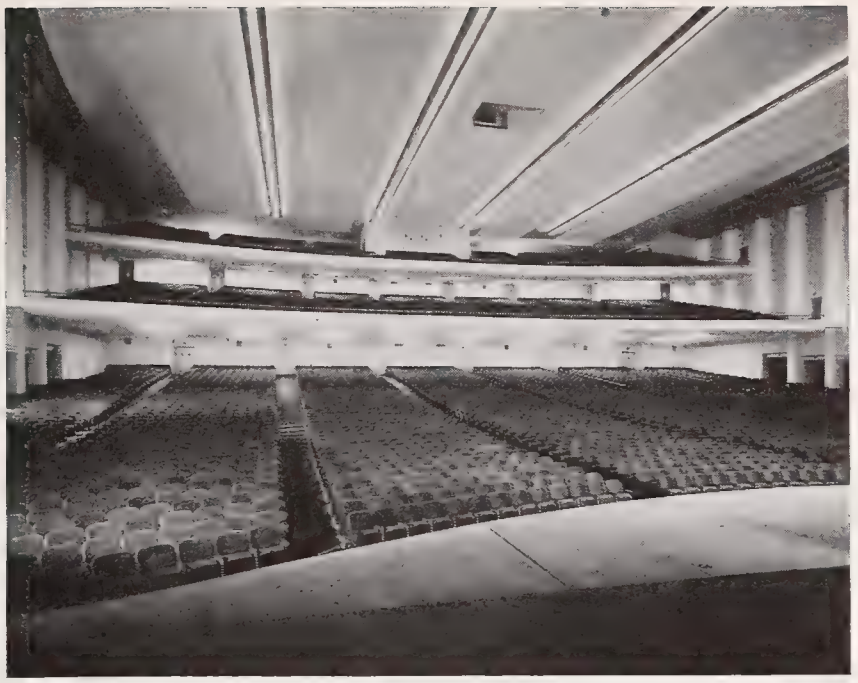
Chair Design and Construction—

1. Chair width, seat depth, height of back, height of arm rests above the seat cushion and height of seat cushion above the floor. (With the exception of the chair width, all of these dimensions are subject to proper standardization and most of the reliable seat manufacturers have established proper dimensions)
2. Proper angles for the chair back and the seat cushion (these angles will affect comfort in sitting posture—the support of the patron's back—different chair back angles being necessary in accordance with the position of the seat in relation to screen position.
3. Thickness of the chair back as it will affect the row spacing (allowance of extra row spacing where extra back thickness is used)
4. Allowance of passing space by the use of retracting seat mechanisms or by sufficient row spacing.
5. Chair construction as to durability and comfort (desirable resilience within a sufficiently rigid support and framework for the seat cushion—shaping is more important for the chair back than the need for resilience)
6. Covering materials for the seat cushion and the chair back (durability, texture pleasing to sit on or against, and provision for interchangeability of chair back coverings for seasonal or wear purposes)
7. Provisions for adaptability of fitting chair standards (supports) to varying floor pitches

Floor Construction—

1. Wood floors (need for rigid framework for flooring to avoid creaking noises; sufficient nailing of under and finish flooring boards, also to avoid creaking noises; also end nailing of floor strips for the same reason)
2. Concrete and cement floors (one inch cement finish when stone concrete is used as a floor slab, and two inch cement finish when cinder concrete is used as a slab—extra cement thickness necessary for holding chair shields and bolts, because cinder concrete breaks up with drilling.

(*Continued on page* 28)



The Purdue University Hall of Music, Lafayette, Indiana

Walter Scholer, A.I.A.
Architect
Lafayette, Indiana



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3. Laying or pouring of the floor to given levels for each row of seats

   (All properly designed floor slopes show a change in the rate of the slope in every row for non-stagger seating and a change in the rate of slope in every other row in the case of staggered seating. The floor must always be finished so that all chair supports of a given row rest on a true level line for that entire row.)

The exhibitor, when contemplating the construction of a new theatre or the remodeling of an existing one, should use the above check list and information in considering his seating problem. His architect should assist him in all of the details involved under the first, second and fourth main headings above, and the considerations of the third division are best known to the engineering departments of the reliable seating manufacturers, or to the consultant in theatre design.

It is difficult to believe that in most instances some of the vital considerations of seating, if thought of at all, are not studied until the building is nearly complete and ready for seating. The complete seating problem should be well thought out in the very early stages of theatre planning. Seating is not just another part of the equipment problem, an item which can be purchased and installed at completion time; it is just as much a part of the original planning of the structure as the structural planning itself.

[*The author is well known to readers of* BETTER THEATRES *for his regular column on theatre planning and other contributions. Mr. Schlanger, New York architect specializing in theatres, is chairman of the Society of Motion Picture Engineer's committee on theatre design.*]

■ ■ ■

RECENT THEATRE INSTALLATIONS

AUDITORIUM CHAIRS

Queens, Ladysmith, South Africa; Chicago, Chicago; Rialto, Detroit; Cine Florida, Monterrey, N. L. Mexico; Stratford, Stratford, Conn.; State, Pierre, S. D.; Pace, Chadron, Neb.; Pace, Gordon, Neb.; Dawn, Detroit; John Coveleskie's Catherine, Detroit; M. J. Charget's Oakland, Highland Park, Mich. (*Reported by International Seat Corporation, Union City, Ind.*)

ARCHITECTURAL MATERIALS

Maumee, Ft. Wayne, Ind.; State, Clairton, Pa.; State, Kittanning, Pa.—aluminum poster cabinets and porcelain enamel box offices in all cases. (*Reported by The Artkraft Sign Company, Lima, Ohio.*)

AUDITORIUM SEATING

Theatre, Ford Building, New York World's Fair; McDonough Theatre, McDonough, Ga. (*Reported by Kroehler Manufacturing Company, Chicago.*)

CARPETING

Robb & Rowley Theatres, Dallas, Tex.; Ritz, Crockett, Tex.; Selwyn and Harris, Chicago. (*Reported by Mohawk Carpet Mills, Inc., Amsterdam, N. Y.*)

TICKET REGISTERS

Cole, New Braunfels, Tex.; Capitol, Frankfort, Ky.; Arden, New York City; Mayfair, Flushing, N. Y. (*Reported by General Register Corporation, New York City.*)

MARQUEES

Maumee, Ft. Wayne, Ind.; State, Clairton, Pa.; Ruble, Logan, Ohio; State, Kittanning, Pa. (*Reported by The Artkraft Sign Company, Lima, Ohio.*)

AIR-CONDITIONING

Colony, Wilmington, N. C.; Paramount, Charlottesville, Va.; Reveria, Charleston, S. C.; Gloria, Charleston, S. C. (*Reported by Carrier Corporation, Syracuse, N. Y.*)

OTHER INSTALLATIONS

The Wil-Kin Theatre Supply, Inc., of Atlanta, Georgia report the following installations:

Rex, Good Water, Ala.—U. S. Air cooling system; International auditorium chairs.

North Birmingham, Birmingham, Ala.—U. S. Air cooling system.

Seminole, Homestead, Fla. —U. S. Air cooling system.

Moore's Riverside, Jaxville, Fla.—Motiograph projectors.

Kingston, Daytona Beach, Fla.—International auditorium chairs.

Florida, Haines City, Fla.—U. S. Air cooling system.

Grand, Greer, S. C.—U. S. Air cooling system.

Hollywood, Woodruff, S. C.—U. S. Air cooling system and International auditorium chairs.

Famous, Birmingham, Ala. — International auditorium chairs, Alexander Smith carpeting.

Boulevard, Miami, Fla.—Wil-Kin draperies, Brenkert projection lamps, Forest rectifiers, Alexander Smith carpeting.

Carolina, Orangeburg, S. C.—Brenkert projection lamps and Forest rectifiers.

Liberty, Johnston, S. C.—Brenkert projection lamps and rectifiers.

Auditorium, Hendersonville, S. C.—Motiograph projectors, Brenkert projection lamps and Forest rectifiers.

Pal, Vidalia, Ga.—U. S. Air cooling system and International auditorium chairs.

Ritz, Thomaston, Ga.—International auditorium chairs.

Paramount, Asheville, N. C. — Alexander Smith carpeting.

Patricia, Aiken, S. C.—Brenkert projection lamps and rectifiers.

Opera House, Abbeville, S. C.—International auditorium chairs and Alexander Smith carpeting.

Lyman, Lyman, S. C.—U. S. Air cooling system.





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■ ■ ■

Lowering Air-Conditioning Costs

How problems of a large old-style theatre were economically met

By JOHN W. ELMENDORF

HOW ORDER was brought out of a maze of old ventilating ducts—some of which had never actually been used—and an economical system of air-conditioning installed in Proctor's theatre in Troy, N. Y., is an interesting demonstration of what can be accomplished by the application of modern methods of air-conditioning with today's equipment.

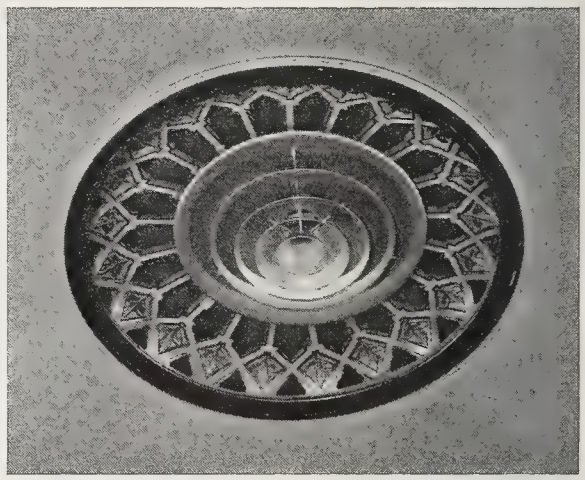
Although comfort air-conditioning cut its eye teeth in theatre applications, there are still a great many Class "A" houses that do not yet have comfortable, effective air-conditioning. The initial investment is almost invariably the primary obstacle to theatre owners. What the owners may not fully realize—and what Proctor's installation illustrates—is the fact that the cost of air-conditioning has been greatly reduced. Proctor's, for example, was air-conditioned for 37% less in 1940 than estimates called for only a few years ago! And because of certain economies in the use of electricity, *the operating cost is but little more than the old ventilating system alone.*

History of the Job

In January of this year a request was received from the Fast Theatres, Inc. to submit a quotation for air-conditioning the Proctor theatre. In March a contract to install the job was obtained. Although this theatre is probably larger than the average, it will serve as an example of the type and cost of modern air-conditioning plants now available.

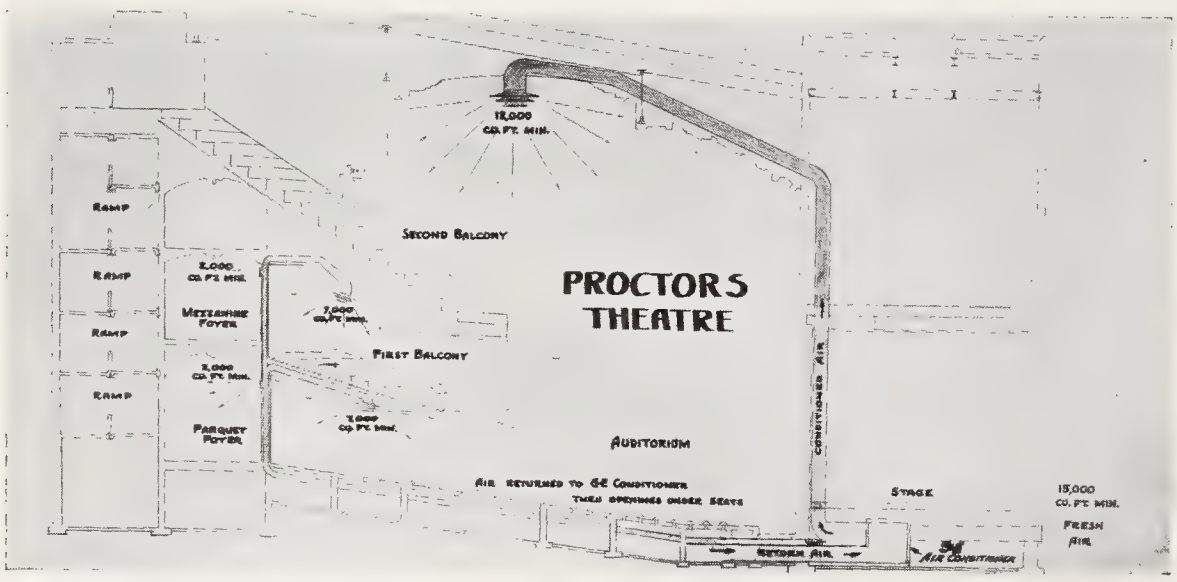
In order to design a system, co-operation with the management and complete understanding as to expected results are essential. A situation unusually advantageous to mutual general planning existed because the theatre manager, Mr. Irving Liner, had previously managed several theatres in the metropolitan area where air-conditioning systems were installed, and consequently he was familiar with installation problems.

A set of the original building drawings was available, which saved us many hours of survey and layout work. The blueprints permitted accurate calculations of



Main air distributing outlet in the ceiling of the auditorium is this large Anemostat handling 12,000 c.f.m. This type of outlet employs an aspirating effect to diffuse the air throughout the room without setting up any drafts.

the volume of the theatre, the figuring of heat gains, and most valuable of all, they disclosed important data on the size and location of the existing ventilating duct work. The theatre is arranged with about 1,400 seats on the main floor, 300 on the mezzanine, and 600 on the balcony. The ceiling height under the mezzanine averages about 11 feet; under the balcony the ceiling has a very step pitch, with an average height of 12 feet. The balcony ceiling varies from 10 feet at the rear to about 50 feet in the front, and the over-all ceiling height in the center measures 87 feet.



Diagrammatic sketch of the air distributing system in Proctor's theatre, Troy, N. Y.

Existing Ventilating System

Three blowers had been installed for heating and ventilating purposes. The first blower was enclosed in a penthouse on the side of the building, and served to remove smoke in the balcony. A 6-foot space between the mezzanine ceiling and the balcony was being used for an exhaust chamber. A second exhaust blower in the organ loft on the opposite side of the theatre was connected by a duct system to the rear of

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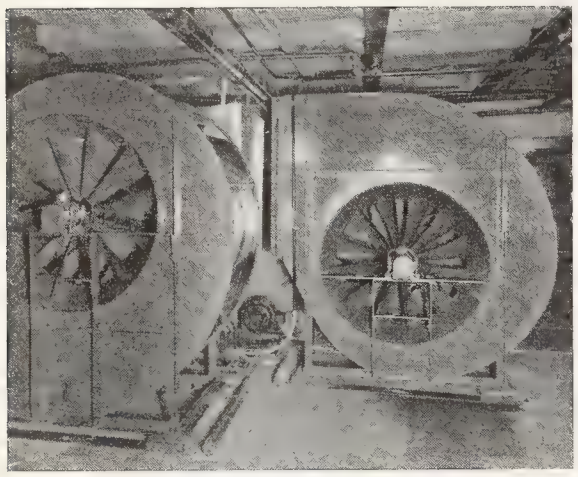
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the balcony. Evidently the purpose of this blower was also to exhaust air from the first floor in front of the orchestra pit, because there was a Gypsum block duct from the blower room to the basement, and a brick duct under the orchestra pit; however, this had been bricked off at two points and apparently had never been used.

The third blower was installed for the heating system and was located in the basement next to the boiler room. One hundred per cent fresh air was taken from an alley, heated, then delivered to two plenum chambers and several small outlets in the offices, lobby, rest rooms, etc. Both plenum chambers were equipped with mushroom caps; one chamber was located under the entire first floor, the other under the mezzanine floor. The duct work to the plenum chamber under the mezzanine was furred in between two pilasters on either



First step in the installation of air-conditioning equipment in Proctor's theatre was positioning of the two large centrifugal fans in the basement.

side of the theatre. This duct was originally connected to a third plenum chamber between the mezzanine and the balcony. This extension was never used, the duct work having been cut off at the mezzanine floor to provide space for the exhaust system referred to above.

All in all, the old ventilating system was quite a tangle. For example, we never did quite figure out why air entered a grille on the floor of the first floor foyer, then came out of a grille on the second floor,



Refrigeration for air-conditioning the Proctor's theatre is furnished by two General Electric 60-h.p. compressors installed in these cramped quarters in the basement.

when both outlets were on the same duct! At any rate, we decided to use all of the existing duct work, as well as the mushroom caps on the first floor and the chamber under the first floor, for our return system.

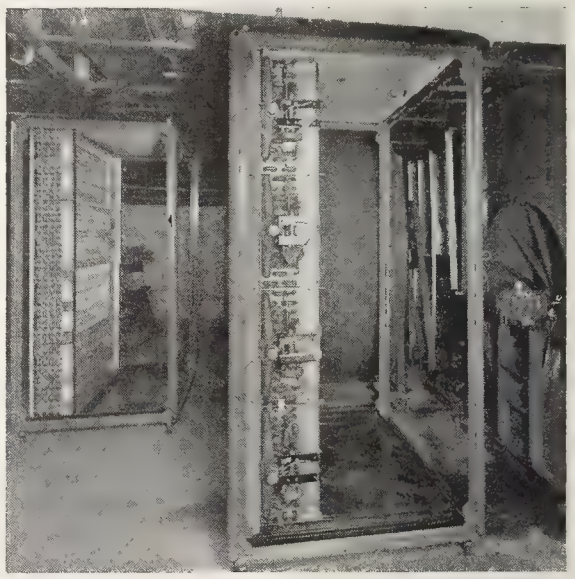
Location of Equipment

This fixed the location of the apparatus under the stage and presented another problem. The space was divided into a boiler room, blower room, switchboard room serving the theatre and a large office building, a storage room, a motor-generator room, an orchestra room, another blower room for the organ blower, and a passageway. In one corner of the storage room was a room containing the organ mechanism, connected to the organ by hundreds of wires which made moving it practically impossible.

We made a layout of the basement, exclusive of the first three rooms which could not be used, and cut templates of the equipment that we proposed to install. This layout was made on a large scale and revised and revised until finally the equipment, as laid out, fit in the basement perfectly. It was necessary to remove several partitions and use two blowers, two conditioners and two sets of filters in order to avoid excavating. The equipment had to be shipped knocked down and installed one piece at a time. Very little clearance was allowed, and it was fortunate that the apparatus could be installed as planned.

Cutting and Fitting

The cutting for the new duct work presented quite a problem; in fact, it was impossible to make a contract price for this



Second step was to install the cooling coil sections adjacent to the fans. Each of the two sections is made up of four GE direct expansion coils.

work. Before the equipment could be moved into the basement two partitions had to be removed and a 3 x 7-foot opening made in another. The openings from the basement under the orchestra pit, into the plenum chamber under the main floor, also had to be cut before the equipment could be installed.

After the cutting was well started, the sheet metal men started work on the new ducts. They set up the two blowers and connected the outlets together into one duct, which was then run under the orchestra pit into the plenum chamber. Here it split and a 40-inch square duct was connected to the bottom of the old Gypsum block shaft. The top of the shaft was connected with another duct, which was installed on the scaffold above the ceiling and connected to a No. 95, Type B Anemostat. This duct handles 12,000 cubic feet



Auditorium of Proctor's theatre. Conditioned air is distributed by Anemostats under each of the balconies as well as by a large Anemostat in the forward ceiling.

of air per minute. The other delivery duct, handling 18,000 c.f.m., was connected to the heating ducts under the first floor. In the plenum chamber under the mezzanine, round ducts were connected from the heating duct to four Anemostats in the ceiling. The risers were extended into the exhaust chamber under the balcony, and four additional round pipes installed to Anemostats in this ceiling. These outlets are now used for heating as well as cooling.

The return air duct is just a short connection to the plenum chamber under the main floor. Fresh air is brought in from a court between the office building and the theatre. Fifty per cent of the air supplied to the theatre is fresh air.

Refrigeration Equipment

Two 60-horsepower General Electric compressors and their starting controls were installed in a room adjacent to the court. Because of water costs, evaporative condensers were used instead of water-cooled units. All of the heat removed from the theatre and incoming fresh air must be dissipated by the condensers. Figuring an average water consumption of 100 gallons per hour per compressor horsepower, the water consumption would be about 12,000 gallons per hour if water-cooled condensing units were used on this job. Evaporative condensers dissipate the heat by blowing air over the condenser, which is sprayed with water. This reduces the water consumption by 90%; therefore, about 10,800 gallons of water per hour are saved, less the

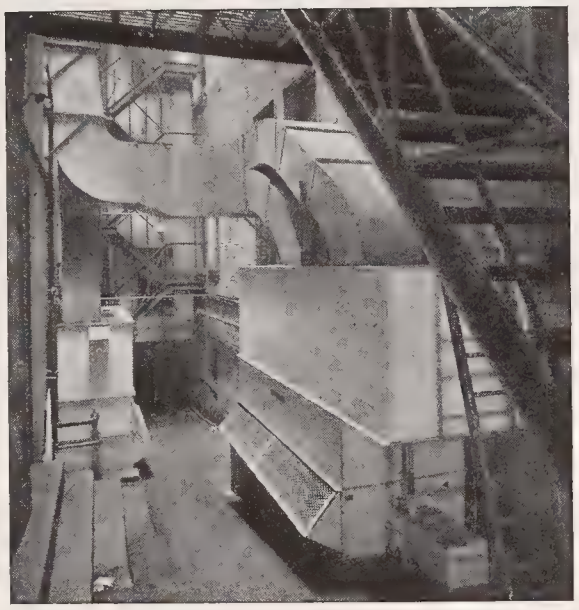


Third step was to connect shrouds between fans and cooling coil sections. Filter sections (left) are shown ready to be moved into place and bolted to coil sections.

power necessary to operate the blower. This more than justified the added cost.

Evaporative condensers were installed in the same court as the fresh air supply duct. It was necessary to install discharge ducts from both evaporative condensers up the side of the theatre so that the heat could be expelled above the roof, precluding the possibility of heat being taken back into the system by the fresh air connection.

The refrigeration tubing work between the various units was a simple job and incurred no difficulty. Wal-seal, high temperature sweat fittings were used, and a good, permanent job obtained.



In a court between the theatre and an adjoining office building, two General Electric evaporative condensers were installed to conserve water used by the air-conditioning systems.

More Economical Power

The electrical service for the switch board was not adequate for the new system. Two meters were being used, one for three-phase power, the other for lighting. By changing this service to a four-wire, 208-volt circuit, and installing one meter, a considerable saving in the previous power bills was effected.

The control system is extremely simple. The blowers are manually operated, being started by magnetic, across-the-line starters. Each starter is equipped with an auxiliary switch, and the control circuit for all the other apparatus is taken through both of these switches. The entire system can, therefore, be started and stopped at this point.

Two duct thermostats in the return duct from the theatre operate the balance of the equipment in response to a call for cooling. One thermostat is set two degrees lower than the other so that only one set of equipment will operate under average conditions. The second system operates only as, if, and when the load increases and the temperature rises higher than the settings on its thermostat. A time delay relay, set for 30 seconds, prevents the two compressors from starting at the same time. This, together with reduced voltage starters on the condensing units, prevents excessive starting currents, which would cause a noticeable drop in voltage.

Cost Factors

The use of evaporative condensers, the saving secured by having one electrical meter instead of two, and the use of two independent systems with two thermostats, resulted in an over-all operating expense only slightly above the previous operating costs of ventilation *without* air-condition-

This detailed description of the equipment and its installation is typical of the problems encountered in this type of work. The net capacity of the Proctor's theatre system is 110 tons of refrigeration, and it cost about $220 per ton. A few years ago when this theatre was surveyed for air-conditioning and a proposal was submitted by a leading manufacturer, the price was about $350 per ton.

Rapid strides in the manufacturing and design of apparatus, increased production, and the designs of systems by experienced engineers and contractors, have decreased cost of air-conditioning to this extent.

[*The author is an air-conditioning and ventilating engineer of the staff of Westover-Wolfe, Inc., heating and ventilating contractors in Albany, N. Y., who designed and installed the air-conditioning system in the Proctor's theatre.*]

Unit Heating for the Theatre

(*Continued from page* 10)

by coils located close to the main ventilating fan. The entrance lobby and foyer of this theatre were always uncomfortably cold. The problem involved getting steam supply and returns to the front of the theatre; they would have had to be put underground or overhead or run exposed in the theatre. If placed underground, they would have to run below the water line in the boiler, which meant installation of a condensation pump. The same applied if the lines were run overhead. The estimated cost for this work was $3,500.

The problem was solved with gas-fired duct type unit heaters at a cost of about $1,400. Slight changes in the supply duct system were made so that the entrance lobby and foyer were served from the same branch duct. Then two duct type unit heaters were installed as booster heaters in this new branch duct. A full-by-pass was made around these heaters so that the summer air distribution was not penalized by the resistance of the heaters. The manager discovered that with this installation, during the early spring and fall, on many days, the only heat required in the theatre could be provided by these unit heaters. The first year of operation showed a fuel saving of $125.

It is my opinion that the mechanisms of a theatre should be kept out of sight. The fewer fans, radiators, wires, etc., that can be seen by the public, the better. A theatre should have beauty—light, color, novel effects—and the appearance of any mechanical equipment usually detracts from appearance. Therefore, I recommend only the installation of exposed unit heaters when there is absolutely no other way to make the installation. This is not to be taken as a criticism of the design of the unit heaters manufactured today. It is just the nature of our business that makes me feel this way.

[To be continued in October 19th issue]



THE MARQUEE

• • & exploitation equipment

Providing for Exploitation Of Today's Interest in News

THESE ARE days when the newsreel is a feature on the program. For that matter, the whole trend of public interest in recent years has been toward the topical—that is to say, people have grown more interested in current affairs whether they are dealt with in the newspaper or real life. Fiction adopts these affairs for its themes. The magazine stalls have many times over today, more magazines devoted to the reporting and discussion of news than ever before. News is always merchandise nowadays; the reporting medium merely needs to exploit it.



Newsreel advertising at the Hollywood, East Orange, N. J.

The present situation in world political affairs of course intensifies this interest in the news. Americans are intimately concerned with what is happening in England, because they have become convinced that what goes on there directly affects them. They now appreciate the significance of Japan's ambitions in the Far East—for *them*. They now are curious about Latin America, because we have become linked with the rest of our hemisphere in critical matters of defense and commerce. Canada draws closer both as a possible military ally, therefore as a neighboring people. The material of all these interests are in the newsreels. That fact should be announced on the theatre's attraction boards.

The amount of space normally available for the attraction board advertising of the program does not, however, allow for adequate exploitation of the contents of the current newsreel. Such advertising needs more than the word *Newsreel* in the copy. To take advantage of the high interest in the news, motion picture reporting of it must be *sold*. The features—the "front page" stuff—in the current newsreel should be pointed out at the front of the theatre. Such screen material is merchandise today.

Auxiliary Display

A number of theatre managers have observed the trend and taken advantage of it. Among them are Dick Hill, division manager for Warner Theatres in North-



One of the best positions for an auxiliary attraction panel for newsreel advertising is above marquee.

ern New Jersey, and Don Jacoks, zone manager. Their initial effort in this direction, illustrated in an accompanying photograph of the theatre front, was at the Hollywood in East Orange, N. J. The attraction boards already on the marquee did not accommodate any copy beyond that for the regular feature program and shorts. To provide advertising space for the screen news, they had another attraction board erected at the side of the entrance, above the display cases along the sidewalk. This equipment consists in Wagner multiple-line panel and letters in several sizes to allow for variation in emphasis, according to the contents of the specific newsreel showing. And above this attraction was placed a neon sign saying "News Flashes."

Panel Above Marquee

Unless the marquee is to be built up to a height too great in many instances, the attraction panels on the fascias are needed to their full depth for feature and shorts copy—that is, if the copy is arranged for greatest legibility, variation and selling punch. Where space similar to that employed at the Hollywood is not available, that above the marquee often can be utilized, as illustrated in the accompanying drawing. Being visible up and down the street, such space, moreover, has certain advantages over the side position.

The location of course should provide sufficient space for a panel of sufficient height to accommodate the modern type multiple-line panels with at least two, preferably three sizes of letters, for "typographical" arrangement of copy, allowing variation in treatment with each issue.

Few are the theatres at which an attraction panel for newsreels (it would be available, on occasion, for some special attraction, such as a stage show) would form a physical encumbrance. And it is needed in most cases if today's intense interest in current events is to be taken advantage of by the motion picture theatre.

in other media of reporting. Once today's happenings were remote: people, towns, countries seemed more distant than they do today; news reporting was slow; contacts with things beyond one's own little world were few for the average person. The automobile, the radio, the airplane, the popular magazine, the big-circulation newspaper, the motion picture have changed all that.

These interests are not stimulated only by critical situations in international affairs. They are being continually cultivated commercially—by the radio, the magazines, the newspapers. News is a commodity—and the motion picture is a means of distributing it—not a static one like the picture magazines, but a dynamic one, with the action and sound of the actual event.

The publishing field has discerned the growth of this interest in the day's happenings, in the developments and dramas of

The Responsibility of Leadership

WAGNER Originated . . .

The ONLY SUCCESSFUL Silhouette Letter — COMPLETELY Surrounded By Light

The ONLY SAFE SILHOUETTE Letter — the Slotted Type Mounting

Wagner's EXCLUSIVE right to manufacture it has been affirmed by the U. S. District Court, Northern District, Eastern Division and confirmed by the U. S. Circuit Court of Appeals, Seventh District.

Some thought a substitute could be found but - compare the

REAL with the IMITATION

SHEET METAL LETTER



Note divider bars destroy silhouette; due to their flatness sheet metal letters at angle view lose readability.



Note the "completely silhouette" display of Wagner Multi-Size Silhouette Letter.

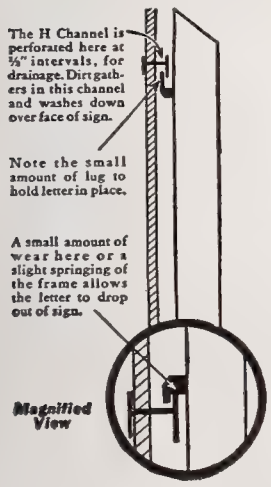
LUG TYPE LETTER



Note letter distortion caused by the lugs — also the heavy bars.

The Wagner Multi-Size Letter gets the most value from your marquee space. The only practical means of having a Multiple-Size-Letter display that kills "Eye Monotony" and creates "Eye Interest."

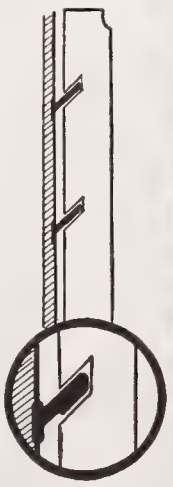
LUG LETTERS ARE UNSAFE



The small lugs, wearing down quickly, the top lug may then clear the edge of the frame and allow the letters to start dropping out, endangering pedestrians and creating damage suits.

On the other hand— Note the sturdy correct engineering of Wagner Multi-Size Letters shown to the right. They set firmly on the frame, no wear can cause them to drop out.

WAGNER LETTERS ARE SAFE





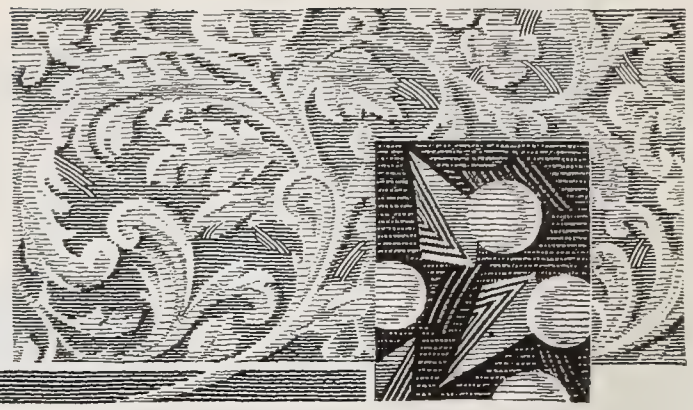
Marquee set up with Wagner Multi-Size Letters — a variation of form and "weight of color" that results from the set-up of several sizes of letters.

WAGNER SIGN SERVICE, INC.

218 South Hoyne Avenue . . . CHICAGO
123 West 64th Street . . . . . NEW YORK
706 East Hancock Avenue . . DETROIT
6 Britain Street . . . . . TORONTO

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.



Economy in Carpet Installation and Care

● The steps in real carpet economy are selecting the right carpeting for your theatre, installing it properly, and keeping it clean. Here are some pointers on installation and maintenance

MUCH HAS been written on the selection of carpeting—on carpet patterns and color schemes adapted to specific interior designs of theatres; authoritative articles in this publication have been comprehensive from the decoration point of view.



This phase of the problem of getting the most out of the money expended for theatre carpeting is an extremely important one. Those of us who get around among theatres a good deal and who have an eye out for such things, are able to note many instances in which the carpeting has been carelessly selected, or chosen merely on some bargain basis. Carpeting is too important to the overall effect of the interior to be dealt with casually or cheaply. Genuine economy in the carpeting of theatres is attained by selecting a design which is *exactly right,* then installing and maintaining it properly. This discussion is concerned with these last two factors.

Only a few theatres have adequate carpet strip. Ten and fifteen years ago carpet laid on concrete floors was held in place by wood plugs on 4-, 6-, or 8-inch centers, into which the carpet tack was driven. As the wood plug dried out and shrank, it became loose in the hole and plug, tack, and carpet would pull out together. It may be surprising to you who are managing theatres in large metropolitan centers, but wood plugs are still being used!

Carpet, as any other floor covering, requires a lot of attention. During the life time of carpet there is probably four or five times its initial cost spent in maintaining it. Consequently, if something can be done to minimize or lessen this maintenance cost, it is very much worth while. Now, good carpet strips in a theatre cost real money. For instance, in a new theatre costing $45,000, the carpet stripping, when done properly, will cost from $350 to $400; the carpet for the same theatre would cost from $1,800 to $2,200.

The ratio of the cost of carpet stripping to the cost of the carpet itself, seems entirely out of proportion, and this is the relation that the owner sees at first glance. But there are other costs in connection with installation—for instance, the making up and laying will cost the theatre owner in the smaller town from 65c to $1 per running yard (¾ width); the carpet padding will cost from 60c to 90c a yard; the carpet layer will ask from 10c to 20c for drilling and plugging holes in the floor; so no matter which plan you follow, carpet properly laid in a theatre is going to cost from 35% to 45% of the initial cost of the carpet. For this sum the carpet *can* be installed properly, and it *should* be, so as to require the minimum amount of attention later.

Laying of Strips

If the architect does not detail the proper way to install carpet strips, but just shows a line on the drawings and letters in "carpet strip," mentioning the item under the carpentry section of the specifications, then you are going to get the cheapest thing the contractor can put in and still have it pass as a carpet strip. For instance, in one case like this I know of, a theatre owner got three-ply veneer nailed on top of the concrete floor with concrete nails!

Sometimes the carpet strips are an afterthought and when installed they go into the job as an extra. I don't need to go into detail on the hazards of extras on any job and the premium that the owner pays on all extras.

Other than by cleaning the carpet daily, the greatest savings in carpet maintenance can be made by proper installation in the first place. I have by a series of drawings tried to show the various types or kinds of carpet strips which when installed have proved very satisfactory.

The wood for carpet strips should be heart cypress, birch or maple. Pine is not satisfactory.

Figure 1—This shows the method of installing carpet where the carpet abuts a wall. Note that the strip is not locked or keyed into the concrete; it is secured to the surface of the concrete by screws and Rawl plugs. Such screws should be on not more than 18-inch centers. Also note that the carpet strip is installed before the base as the base is on top of the carpet strip. The base moulding is not installed until *after* the carpet is laid. You will have little trouble if the carpet in the foyer is installed in this way.

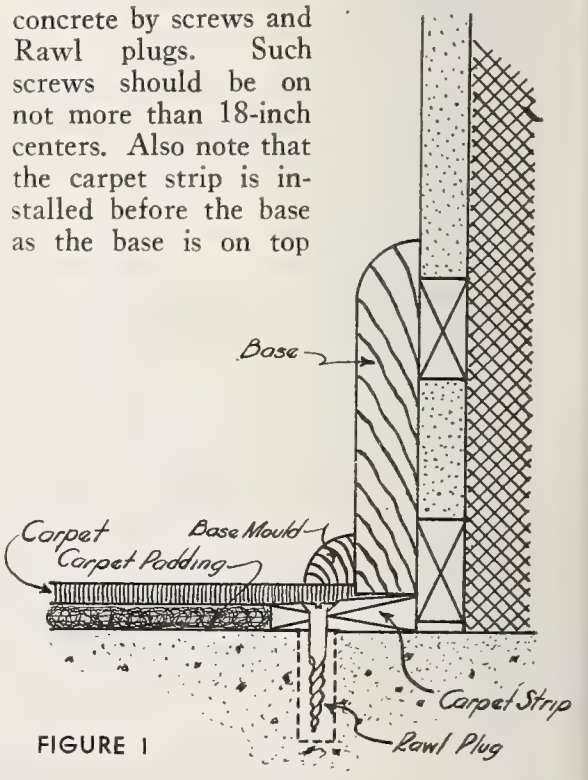


FIGURE 1

Figure 2 — This shows an alternate

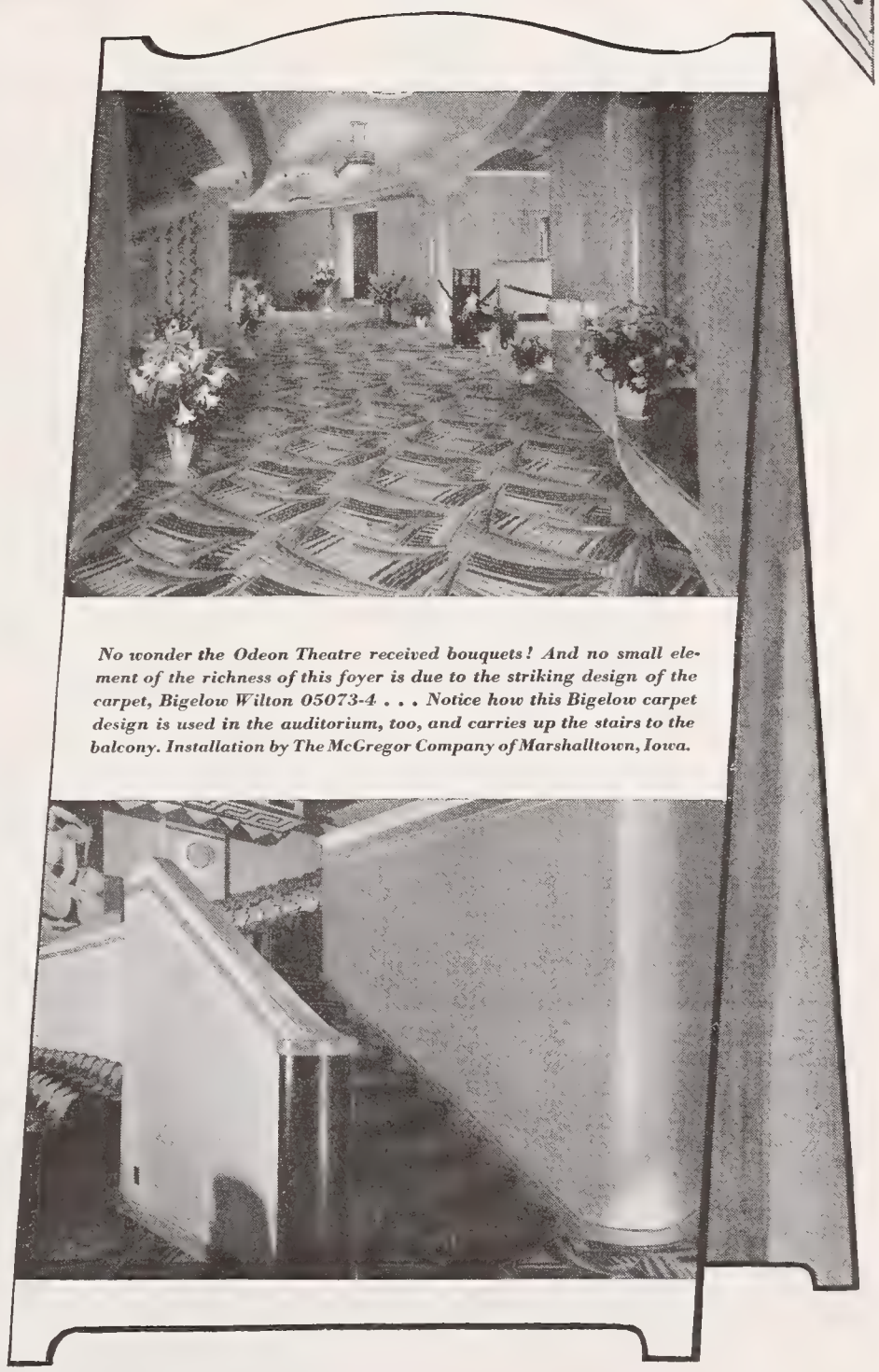


BIGELOW has the floor — at the new Odeon Theatre, Marshalltown, Iowa

Theatre operators everywhere today give as much thought and consideration to the smart decoration of their houses as to the selection of films . . . because the public knows and demands the best.

That's why the management of the modern Odeon Theatre, like so many other alert exhibitors all over the country, turned to Bigelow and to Carpet Counsel.

Why don't *you* take advantage of Carpet Counsel? It's a big service at no extra cost per yard. It offers expert help and advice in selecting the right grades of Bigelow carpet for the right spaces . . . the right colors . . . at the right prices for your budget. Consult your dealer, who will bring you to one of our offices . . . Bigelow-Sanford Carpet Co., Inc., 140 Madison Avenue, New York, N. Y.



No wonder the Odeon Theatre received bouquets! And no small element of the richness of this foyer is due to the striking design of the carpet, Bigelow Wilton 05073-4 . . . Notice how this Bigelow carpet design is used in the auditorium, too, and carries up the stairs to the balcony. Installation by The McGregor Company of Marshalltown, Iowa.

THE SERVICES OF CONTRACT SPECIALISTS ARE AVAILABLE IN BIGELOW OFFICES IN:

**ALBANY, N. Y. • ATLANTA • BOSTON • BUFFALO
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GRAND RAPIDS • HARTFORD • HIGH POINT, N. C.
INDIANAPOLIS • KANSAS CITY, MO. • LOS ANGELES • MEMPHIS
MILWAUKEE • MINNEAPOLIS • NEW YORK • PHILADELPHIA
PITTSBURGH • SAN FRANCISCO • SEATTLE • ST. LOUIS**

BIGELOW WEAVERS

*THINK OF CARPETS ...
... THINK OF BIGELOW*

CARPET COUNSEL by BIGELOW WEAVERS

method of installing the carpet strip. This method can easily be adapted to new construction, while the method indicated in *Figure* 1 is especially for existing theatres. Note that the carpet strip is keyed into the concrete.

Figure 3—This illustrates the most satisfactory way to install carpet on stair ways.

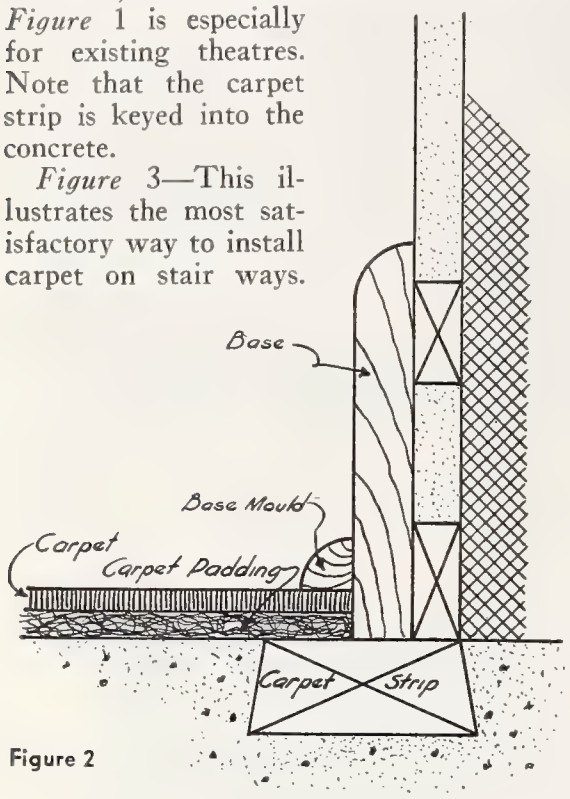


Figure 2

This can be done on new construction. Note how the strips extending the entire width of the carpet are keyed into the concrete. The screws shown are spaced about 6 inches on center. By using a brass screw

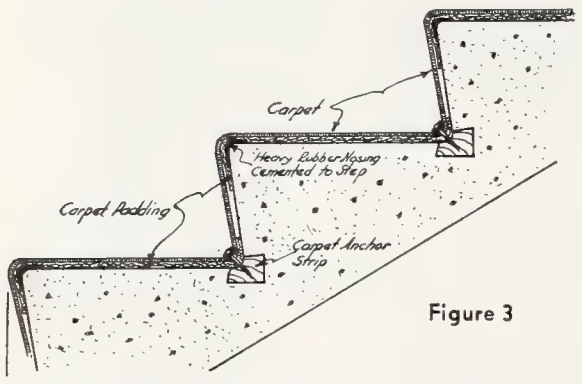


Figure 3

and a brass washer bent to the proper curvature, the metal will gradually oxidize and become dark in color and thereby become very inconspicuous. I call your attention to the rubber nosing on the nose of the step; this will add many months of wear to the carpet on the stairway. The carpet padding on steppings should not be continuous.

Figure 4—This represents the method of installing carpet stripping at the edges of

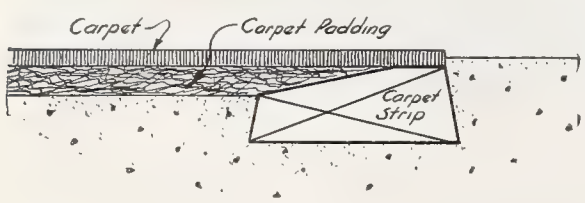


Figure 4

aisles. Again I call your attention to the fact that the strip is keyed into the concrete.

Figure 5—This illustrates the type and kind of strip to install at the head of aisles, where the aisle carpet joins the foyer carpet. This strip should be substantial in

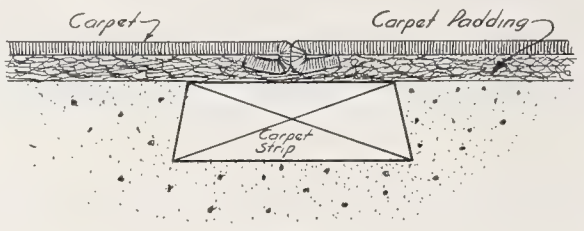


Figure 5

size and also should be laid flush with the finished floor.

Figure 6—Any wood laid in concrete is likely to shrink. This figure shows the method of tightening up these carpet strips should the wood shrink and become loose. The strips will not shrink sufficiently to

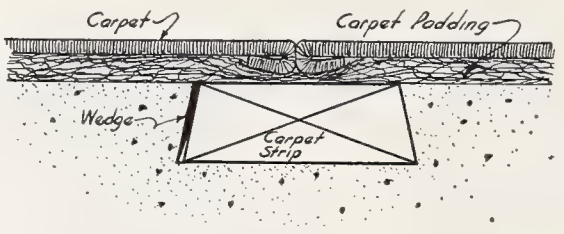


Figure 6

come out of the concrete, but looseness may cause wrinkling, especially in the aisles; therefore by taking up the carpet seam sufficiently to drive in some hard wood wedges about every 12 or 18 inches, this can be corrected. The process generally only has to be done once in the lifetime of the carpet strip. Please note that this tightening method can be applied to the stair strips illustrated in *Figure* 3.

Removing Stains

The rest of the job of carpet maintenance is to keep the carpet clean. I won't touch on vacuum cleaning here; I assume that even the smallest theatre has a vacuum cleaner and uses it every day. But in this day of popcorn, candy, soft drinks and ice cream in theatres, plus the old problem of chewing gum, the theatre manager has a more serious carpet maintenance problem on his hands.

Many cleaning fluids have a base of carbon tetrachloride, the fumes of which are obnoxious; it therefore should be used only where there is adequate ventilation. There are cleaners on the market variously called bubble cleaners or suds cleaners which in my opinion are excellent for theatre use. They seem to accomplish the required results without too much penetration of the carpet being attained by the cleaning agent.

When removing spots, always use a clean cloth and the minimum amount of cleaning agent. Start from the outside, an inch or two from the spot or stain, and work towards the center with slow circular motions. Here are some proved methods for various kinds of stains to which theatre carpeting is commonly subject.

Butter Stains from Popcorn

Use carbon tetrachloride, bubble or suds cleaner, gasoline without tetra-ethyl. Put small quantities *around* the spot and *on* the spot, rub from the outside in towards the center with a circular motion, then use a piece of clean blotting paper to blot up the cleaning agent and the grease which has been loosened from the carpet. Continue this until no grease shows on the blotting paper. If suds cleaner is used, try to use mostly the *suds*, and a minimum amount of the liquid.

Removing Candy

Use only hot water—sugar dissolves in warm or hot water. When the candy has been loosened from the carpet nap, remove it with a very dull knife or a piece of wood sharpened like a chisel. If any stains remain, let the spot dry, then remove the stains as outlined in the paragraph on butter.

Ice Cream Stains

Hot water or a suds cleaner can be used. Carbon tetrachloride will also do a good job in combination with water. Dampen the entire area with hot water, then rub from outside with circular motion toward the center with a clean rag soaked with carbon tetrachloride; do this while the area is still wet. When the area is thoroughly dry and any stains still remain, sponge the entire area with carbon tetrachloride.

Chewing Gum

Carbon tetrachloride in a small oil can is a handy means of removing chewing gum from carpeting. Squirt the fluid all around the gum spot, using enough to soak through the pile of the carpet under the gum, then with a sharpened stick, pick the gum loose from the carpet, and with a clean rag soaked with carbon tetrachloride, rub out any remaining stains.

Tar Tracked in on Patron's Shoes

Use carbon tetrachloride as outlined in paragraph above.

Road Oil Tracked In

Proceed with carbon tetrachloride as outlined for popcorn butter stains.

Carpet maintenance is a daily task—not weekly, not monthly — but *every day*. Merely vacuum cleaning the lanes of traffic over carpet is not enough. Spots, stains, chewing gum and candy should be removed *immediately*. They should not be left for merely monthly or bi-monthly going over.

To realize that the *right* carpet, intelligently selected and properly installed, represents a substantial investment and that it contributes vitally to the environmental character of the theatre, is to appreciate the necessity of giving these floor coverings conscientious and informed attention according to a regular system.

about People of the Theatre

news of their activities reported from all sections — and briefly told.

A. W. Blue, aged 63, retired theatre operator of Tampa, Fla., was killed west of Live Oak, Fla., recently, when the automobile in which he was riding was struck by a passenger train.

Charles "Buddy" Winthrop is again managing the RKO Grand in Columbus, Ohio. The house has reopened after having been dark for the summer season. During that period it was renovated.

Yates Ham has purchased the Roxy theatre in Pleasanton, Calif. The house was formerly operated by the Harvey Amusement Company of San Francisco.

Burdette Schwenn has been named assistant manager of the Capitol theatre in Madison, Wis., to succeed Thomas Mack. Mr. Mack has become manager of the National in Milwaukee. Both houses are operated by the Warner-Saxe circuit.

George Norman of Storm Lake, Ia., and Jack Kuech of Charles City, partners in the ownership of a number of theatres in northern Iowa, have opened their latest theatre, the Arrow, at Cherokee, Ia. The new house, which is reported to have cost $45,000 to build, is modeled after the house owned by by Norman at Storm Lake and seats 600. F. W. Naulteus is manager.

The Ritz theatre, Greenville, S. C., is installing a new front and making other improvements at a cost of between $7,000 and $8,000, according to Fred Curdts, house manager.

F. W. Steele has taken over the management of the Williams theatre, Williams, Calif.

Harry Knight, who operates the Royal in Columbus, Ohio, has purchased the New theatre from Lou Holleb there.

Mrs Ida Gibbs, owner of the Strand at Marengo, Ia., plans to install new sound equipment and a new marquee.

Clarence Wall, former manager of Fox's Lloyd at Menominee, Mich., has been named manager of the Fox in Marinette, Wis. Mr. Wall has been succeeded at the Lloyd by Russell McNamee, former manager at Iron Mountain, Mich.

Jack Redmond and Tony Tedesco have taken over the Half Moon Bay theatre and have begun a program of improvement to include new seating.

Charles E. Connor, manager of the Center in High Point, N. C., died recently at the age of 26, from typhoid fever.

H. G. Griffith Theatres, Inc., have opened the new Palola theatre at Palola, Kans. Jack Jeffries is manager of the house, under the supervision of R. W. "Sippi" Ferguson, manager at Osawatomie, Kan., who handles both towns.

Jack Forland, former Paramount salesman, has opened the 400-seat Broadbook theatre at Broadbrook, Conn. The house was formerly operated as part of the Lampert circuit and had not been operated for a year.

Paul Hickey, manager of the Sutter theatre, San Francisco, was a recent victim of sluggers. While leaving the theatre, Mr. Hickey was felled, dragged into the office and compelled to open the safe. The attackers escaped with $269.

C. W. Stiles, projectionist at the Strand theatre in Memphis, Tenn., recently died after an illness of several months.

Grand Theatre Corporation has started reseating and renovating the Cannon's theatre in New Haven, Conn. Modern Theatre Equipment has the contract to install 350 International auditorium chairs, projection equipment, stage drapes, screen and carpeting.

The Warner Circuit has taken over the State in Wilkinsburg, Pa., from Leon Reichblum. The addition gives Warner three theatres in the town.

Dade Theatres, Inc., of Miami, Fla., has filed articles of incorporation at Tallahassee, Fla. Authorized capital is 100 shares, no par value. The incorporators include R. P. Terry, A. Prothro and R. O. Burr.

For the second time in two years, the office safe of the Paramount theatre in Hot Springs, Neb., was looted of about $400.

The new $50,000 Granada theatre in Kansas City, Mo., which was constructed from the walls of the old Granada by Mrs. Allie Winkler, J. A. Becker and

She Likes Single Bills—and Showbusiness



■ Elsewhere in this issue (page 11) is pictured the new Mayfair theatre in Ventura, Calif. It represents the growth of an interest in show business that was, it appears, thrust upon the woman who ordered it built. For Mrs. Jenne Dodge had, not so many years ago, given up motion picture exhibition for lemon growing.

"Ten years ago," she tells us, "my husband sold our Mission theatre in Ventura and bought a lemon ranch. The purchasers of the theatre, however, were unable to fulfill their obligations and we were forced to take it back. Well, my husband's hands were full at the ranch, so I volunteered to manage the theatre until another buyer came along. I had so much with it that I am still at it.

"The only distinguishing feature of my operation is that I have successfully single-billed against double bill competition for years. The single bill policy will be continued at the new Mayfair."

In responding to our request for a few words about herself, Mrs. Dodge modestly failed to mention that, in the course of building her business up to one warranting an establishment like the present Mayfair, she became a member of the board of directors of the Independent Theatre Owners of Southern California and Arizona.

L. R. TURNER of Associated Theatres of Independence, Mo., has opened. Associated Theatres operate the Plaza and Electric in Independence, and the Maywood in the inter-city district. The Granada has changed its policy from double features to single bills.

JOHN MATIS, former manager of Fox's Strand in Manitowoc, Wis., has been named manager of the circuit's house, the Wausau, in Wausau, Wis.

Vogue Theatre Corporation of Orlando, Fla., has been incorporated with an authorized capital stock of 10 shares, par value $1,000 each, to operate motion picture theatres. The incorporators include G. C. DIAMOND, NORMA BUTT and J. A. CARGILL.

The Indianola, neighborhood house in Columbus, Ohio, operated by the Indianola Theatre Company, has been leased by Central States, Inc., headed by VIRGIAL A. JACKSON.

MAURICE CONNERS has been transferred from Warners' Frankford theatre, Philadelphia, to manage the circuit's Hiway in Jenkintown, Pa. The Hiway was formerly known as the York Road.

The Court theatre in Huntingdon, Tenn., is being completely remodelled and redecorated. A new heating and air-conditioning plant, as well as new seats, are being installed.

about People of the Theatre (continued)

H. L. CAESAR has been named manager of Fox's Lyric in Stevens Point, Wis., to succeed MYRON A. NEUMANN, who managed the circuit's Lyric and Fox and who will now manage only the latter house.

JAMES J. KANE, theatre owner of Conway, Ark., will lead the 1940 Red Cross roll call in his county.

PAUL GOSSETT, who formerly operated a theatre at Coldwater, Kans., has taken over the Rialto in Lyndon, Kansas, from J. WARD SPIELMAN. Mr. Spielman has the Gem at Baldwin, Kans.

MARCE BRAZEE, former manager of the Pathenon in Hammond, Ind., has been named manager of Warner's Venetian in Racine, Wis., to succeed ELI ARKIN, who has been made manager of the Avalon in Chicago.

Fox West Coast Theatres has taken over the entire holdings of the California Amusement Company at Pasadena, Calif., comprising the Pasadena, State, Washington and Park theatres.

WARREN IRVIN, district manager of Palmetto Theatres, with headquarters in Columbia, S. C., has been appointed chairman of the publicity committee for the 1940 Community Chest campaign in his city.

The Bay and Kenosha theatres, Standard Theatres houses in Green Bay and Kenosha, Wis., have switched managers, with E. R. BRENNAN going from the Kenosha to the Bay, and FRANCIS SCHLAZ from the Bay to the Kenosha.

E. J. FRANCK, who operated a motion picture theatre at Ajo, Ariz., recently died.

A new theatre at Decatur, Ga., was recently opened by Mion & Murray, with JOHN THOMPSON as manager.

■ ■ ■

LOUIS LONG is planning the erection of a new building at Benson, Ariz., to house a theatre.

J. A. PRENTICE, formerly of Fort Meade, Fla., is the new manager of the Crescent in Dade City, Fla. The house is being remodeled and redecorated.

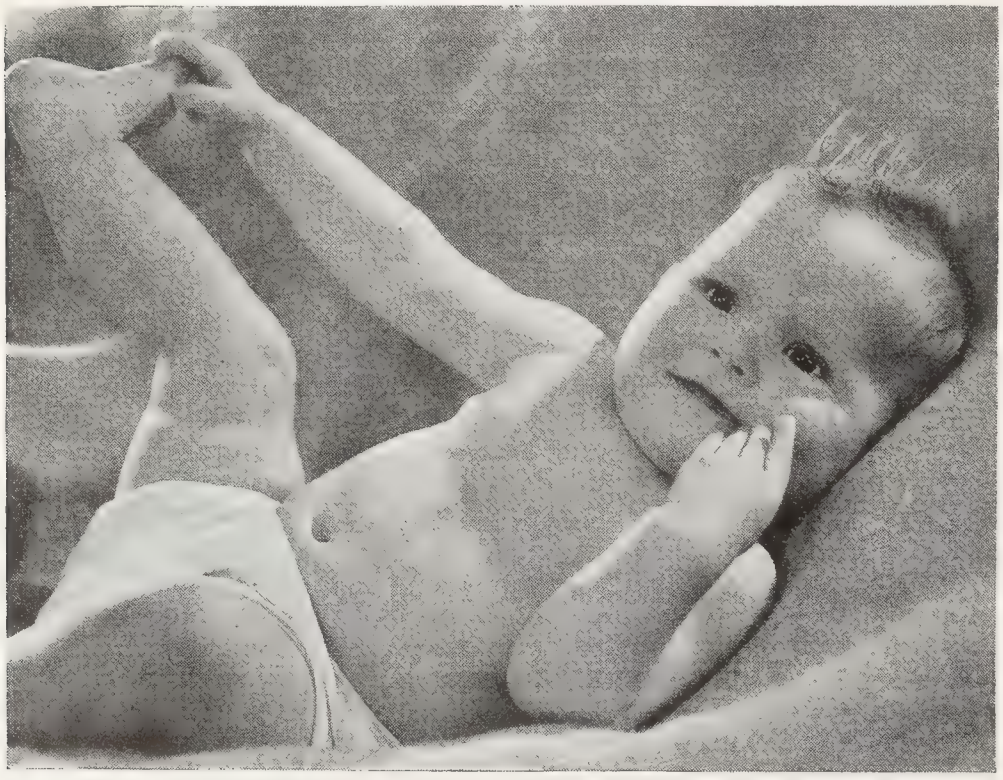
Two Wisconsin houses, the Majestic in Sheboygan, and the Rivoli in Two Rivers, were recently robbed of week-end receipts totaling $1,014. In the robbery of the Majestic, an unmasked gunman, who was later apprehended, forced LEO SCHUESSLER, manager, to open the safe and made away with $528. The Rivoli's safe was cracked at night.

A merger of three independent circuits in Washington, Alaska and California into one partnership has been closed in Seattle. The new firm, known at Hubenart Theatres Company, will operate 14 theatres formerly owned by ARTHUR C. ST. JOHN of Centralia, Wash., BEN F. SHEARER of Seattle, and HUGH W. BRUEN of Whittier, Calif.

ALBERT SOTTILE, president of the Pastime Amusement Company, is reopening the long-shuttered Majestic in Charleston, S. C., and has arranged with RCA Photophone for new sound equipment.

The Longmont at Longmont, Colo., is being remodeled by the Joseph J. Goodstein Enterprises. Mr. Goodstein has signed with RCA Photophone for new sound equipment. The company operates houses in Denver, Idaho Springs, and Pueblo, Colo.

MITCHELL COHEN, who operates two houses in Norfolk, Va., for colored patronage, has purchased the 1,400-seat Casino



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in Cincinnati, from PHILLIP MILLER. The house will be closed for two weeks for installation of air-conditioning and new seats and will be renamed the Regal. The new house is not a colored theatre.

A. M. DUNLOP of the Liberty theatre in Astoria, Ore., has been elected a director of the Astoria Chamber of Commerce.

G. L. CARRINGTON, vice president and general manager of Altec Service Corporation, has returned to New York after a month's business trip around the country. Mr. Carrington made the trip in his own car, ringing up 9,400 miles.

MR. and MRS. I. G. KILLOUGH, partners of the Griffith Amusement Company in Ada, Okla., are on a six-week vacation trip through the Pacific Northwest.

JOHN LOOFBOURROW and J. Ebersole Crawford, who operate the Woodlown in Cheviot, Ohio, have opened their new Four Star Dixie theatre in Fort Mitchell, Ky.

C. B. AKERS, assistant general manager of the Griffith Amusement Company, has announced that the circuit's house, the Dunkin in Cushing, Okla., is being renovated.

The Rosedale in Kansas City, Kans., formerly operated by A. L. DARE, has been taken over by HOMER P. PAUTZ and C. W. RHODE. Messrs. Pautz and Rhode also operate the Sun in Kansas City, Mo. The Rosedale has been remodeled.

The Palace in Schenectady, N. Y., has been reopened after being closed for three months. The new operator is ISIDOR BERNSTEIN of Troy, N. Y. SAM ROSENBLATT, Albany, N. Y., formerly operated it.

The Criterion in El Reno, Okla., operated by the Griffith Amusement Company and E. R. "RED" SLOCUM, Griffith partner, has been reopened under the new name of Rocket. The house had been darkened for three weeks for remodeling.

SAMUEL FINESTONE has begun the building of his new Unruh theatre in Philadelphia.

J. R. BROWN, operator of the Texas in Shamrock, Texas, a 700-seat house, recently installed new carpeting, screen, ticket machine, and curtain control and track, lenses and an automatic rewinder, purchased from the National Theatre Supply of Oklahoma City.

IRVING SAMUELS of the Automatic Devices Company, officiated at the recent opening of the company's new office in New York, which is in charge of LEE SPIVACK.

CECIL MABERRY is remodeling his Basin theatre at Eureka Springs, Ark. New sound and projection equipment as well as new seats are being installed.

EREIL ARMOLD, who operates the Avon at Hillsboro, Kans., has taken over the Chapman in Chapman, Kans.

BEN P. MCCORMICK, theatre owner in Canon City and Florence, Col., and Hot Springs, N. M., was killed at Canon City when his plane, in which he was just learning to fly, nosed over and crashed.

WILLIAM PEARK is putting new RCA sound equipment in his 1,150 seat house, the Alcyon, at Highland, Park, Ill.

Among RCA Photophone executives who addressed a meeting of company personnel at Camden, N. J., for the purposes of announcing plans for the fourth quarter of 1940, were FRANK R. DEAKINS, vice president in charge of special apparatus; EDWARD C. CAHILL, manager of the Photophone division; FRED WENTKER, assistant manager; HOMER B. SNOOK, sales manager; MAX C. BATSEL, chief Photophone engineer; M. J. YAHR, commercial engineer; JOSEPH PESCE of Mr. Batsel's staff; E. T. JONES, Photophone advertising manager; W. L. JONES, service manager; ADOLPH GOODMAN and GUS HOLLY of the service division.

Possible disastrous consequences were prevented by HARRY E. BOSTON, manager of the Empress in St. Louis, Mo., when fire broke out in the theatre as an audience of 900 was watching an evening show. Mr. Boston walked up and down the aisles, assuring the patrons that there was no possible danger.

NICK MARLEMES and NICK KOUNARIS, who recently acquired the 963-seat Rialto in New Britain, Conn., from MAX TABACKMAN, have renovated the theatre and renamed it the Roxy. MICHAEL COOPER has been appointed manager.

The Crescent Amusement Company of Nashville, Tenn., has purchased the Princess in Paris, Tenn., from BEN F. DIGGS. The company already operates the Capitol and Gem in the same locality, but plans to close up the Gem. HAL LAURANCE is manager of the Crescent.

ATHAN PRAKAS is repainting the lobby, marquee and front of his 736-seat Rivoli in Bridgeport, Conn.

Altec has secured contracts with the Evergreen Theatres Circuit of Seattle, Wash., to cover all theatres operated by the company in Seattle, Bellingham, Bremerton, Spokane and Vancouver, and Washington and Portland, Ore. The contracts were negotiated by B. W. ARDELL of Altec's Seattle office.

HARRY M. BESSEY, secretary-treasurer of Altec, has returned to his New York office from a six-week business trip by motor to California and the Northwest.

A Nation-Wide Hit!

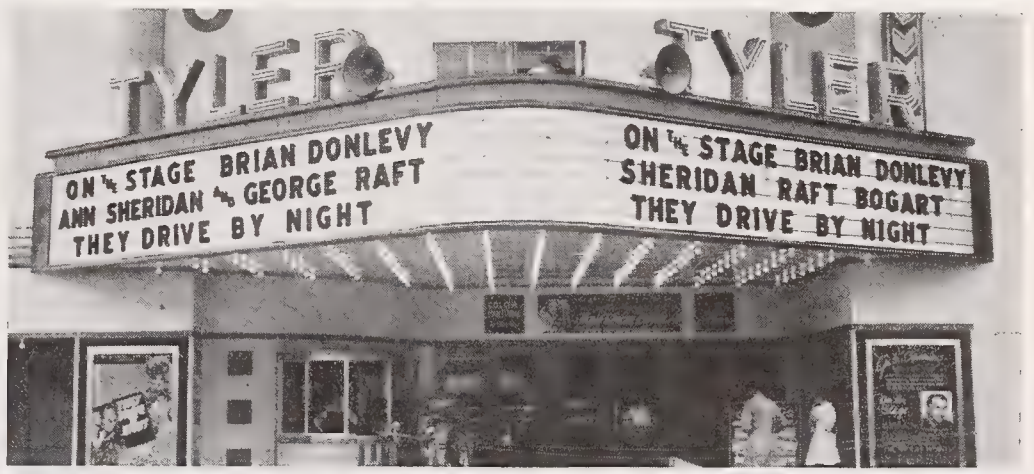
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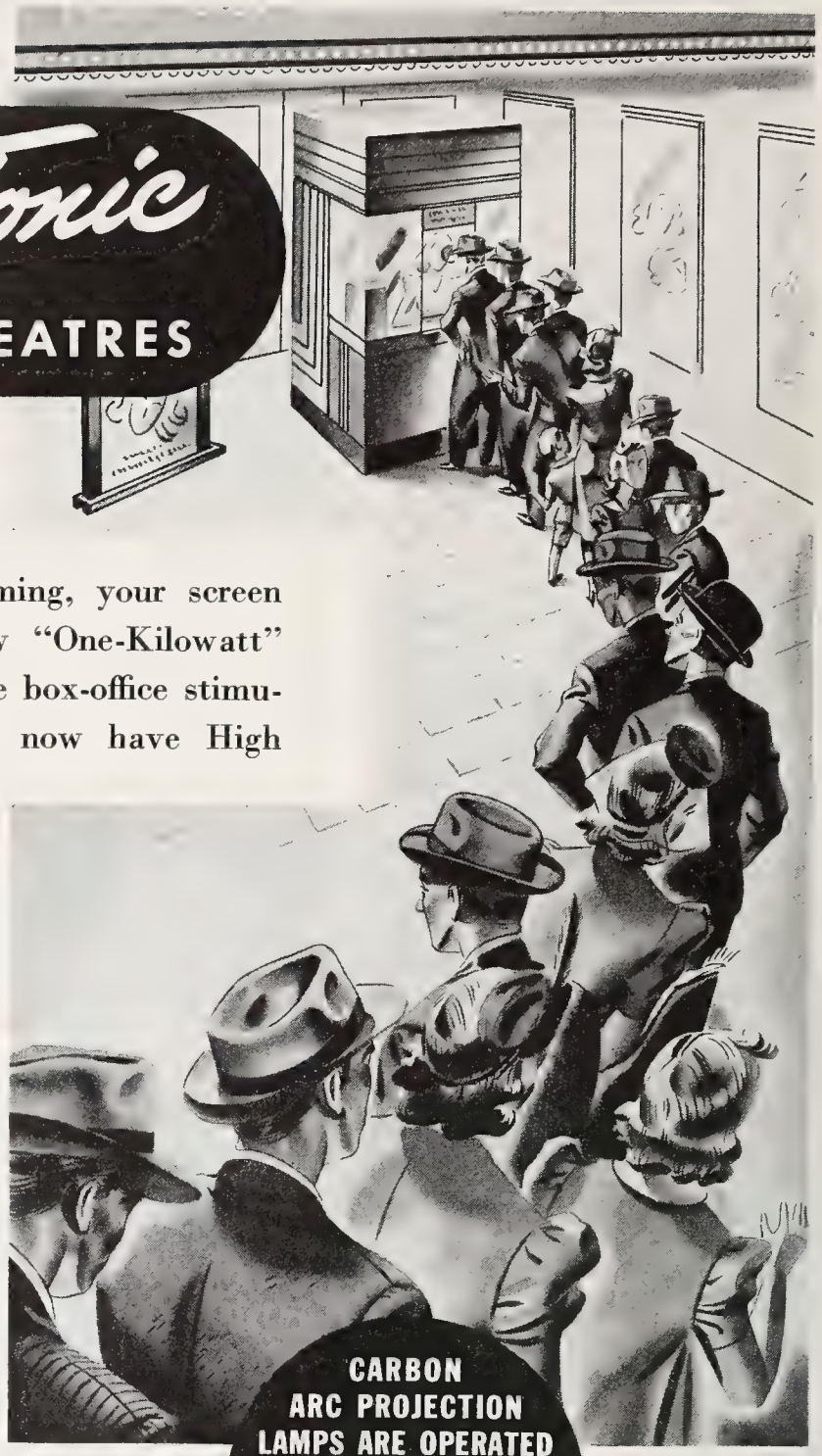
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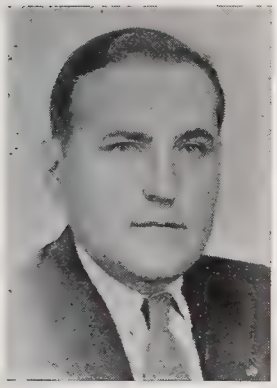
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THE SCREEN: Deterioration Costs Determining Its Size Handling Installation

By J. J. SEFING

HOW CAN THE theatre exhibitor best protect his investment in modern projectors, projection lamps, rectification equipment, sound systems, and lenses? The exhibitor wants a clear, steady, well lighted image, otherwise he would not purchase this equipment. Light is the very substance of the motion picture. And the screen is a medium of light.



J. J. SEFING

By keeping an old screen much money is wasted; by installing a new and efficient screen, the exhibitor is purchasing an insurance policy on his projection machinery, for a poor screen nullifies the performance of the rest of the equipment, no matter how good the latter may be.

A reasonable question to ask is, "What makes the difference between an old screen and a new one?" White seamed screens are made of fabric varying from special types to cheap grades; some are made of rubberized materials. The sound screens are perforated in various patterns with unavoidable mis-matching at the seams. These variations and seams become small valleys which fill with dirt and become worse as a screen ages. The main cause of screen deterioration is the sinking of the reflective coating into the cloth, which, after a few months, becomes roughened, causing the weave to show. The rapidity of deterioration depends on the thickness of the coating, the matching of the perforations, the quality of the cotton fibre base, and the amount of atmospheric dust regularly present.

It can be readily seen that an old screen will waste light and become a dirt trap. And there is very little to be done to prevent the deterioration, since it is due largely to just average theatre conditions and the natural "makeup" of the screen. The moisture in the air affects screens; it deposits itself on the rough cotton fibre around each perforated hole and "wicks" in along the threads. This action is the same as can be seen in a kerosene lamp as the kerosene runs up the lamp wick. When this happens in a screen, the swelling cotton threads push out the coating and it breaks down. This breaking down process roughens the surface, develops a dirt trap and as a result, sound transmission and light reflection noticeably drop.

The Cost of Old Screens

Another fair question is, "Just how much does an old screen waste?" According to several reliable surveys, screens three years old are not even 50% efficient, and of the 16,500 theatres operating in this country, perhaps as many as 9,000 are using screens in this age class. Surely, those thousands dirty, inefficient screens are wasting money for their owners.

Let us figure, roughly, just how much those old screens do cost the theatre exhibitor per month and per year. A 50% efficient screen is wasting half the light projected upon it regardless of how good the projection is. The theatre operator is paying for the light every day he operates, in carbons, electric current and wear and tear on his equipment. If he is using 50 amperes at the arc, and operates 300 hours per month, the current cost, with no separate meter, will be about $31. The carbons will cost about $60, which makes the two items add up to about $91 per month. For a year, the cost would be around $1,092. Now, half of this money is wasted on the 50% efficient screen—an amount many times more than enough to pay for a new efficient screen. By installing a new screen, the light would be increased 80% and allow for reduction of current cost.

Another comparison of the cost of an old screen can be made in *light* terms. With a low-intensity arc, the lumen output is 1,300; the 27-volt, 40-ampere arc produces 2,000 lumens, the 50-ampere "suprex" carbon arc generates 2,900 lumens; and the 65-ampere "suprex" carbon arc, 3,600 lumens. Let's say the exhibitor changes from low-intensity to "suprex" carbon arc equipment to get 2,900 lumens of white light, instead of 1,300 lumens of yellow-tinged light. With a 50% efficient screen, the audience receives only 1,450 lumens, since the light that leaves the screen is what is seen, not what strikes its surface. In this case, the audience is unaware of the money spent in the projection room and the exhibitor is really no better off than when using a low-intensity arc.

Deciding Screen Size

Another good question is, "What screen size should be used?" It is surprising how little thought is given to the proper selection of the size of the screen; yet the size and type of screen is a vital factor in the effective re-creation of the art created at the cost of millions in Hollywood.

A good deal of thought and care should be given to determining screen size. It is true that each theatre has its own particular problem formed by sightlines, floor pitch, auditorium width and depth, stage height and width, and other factors. A small screen will be quickly noticed by patrons who, on the average, have a good sense of proportion and comparison. A theatre with a small screen will be classed out-of-date; a screen too large for the theatre is also a mistake. A screen should be installed of a size so that the picture is clearly seen from the last row of seats, with viewing comfort throughout most of the theatre, and without being too large for the front rows.

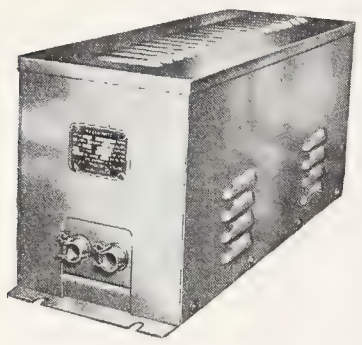
The average screen size in theatres today is, approximately, 20x15 feet, with the seeing distances up to 100 feet, and the bottom of the picture 4 feet, 9 inches above the auditorium floor at the front row. In determining the screen size, the visual angle

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should be taken into consideration. This is arrived at by drawing a line from each side of the screen to the eye of an imaginary observer. This forms a triangle with the apex at the observers' eyes, and the base at the screen. As you move away from the screen, the angle gets smaller; as you come closer, the angle increases. For the front seats, 60° provides the maximum viewing comfort, for the last row of seats, minimum visibility is at about 12°. This 60° visual angle is about the limit of viewing range for the average human eye, and the 12° visual angle is based upon the limit of visibility of 1/700th part of the film image width. A picture 20 feet wide at 95 feet will form a visual angle of slightly less than 12°, and a picture 14 feet wide at a distance of 12 feet, 6 inches, a maximum visual angle of 60°. As can be seen from the above, the average size of picture for the distances and angles mentioned would be about 18 feet wide.

Screen Elevation

Another important step that is often overlooked is the determination of proper height of the picture from the stage floor. Three points should be established in the auditorium floor, and at least three points in the balcony if there is one; one point should be at the rear row of seats, one at the center, and another at the front row. In scheming this out on paper, lines can be drawn from each point—that is, looking at a longitudinal section through the auditorium—to the top and bottom of the picture. The lines running to the bottom of the picture from the center and last rows of seats should clear by at least 12 inches the point at the front row which is 3 feet, 8 inches from the floor. This 3 feet, 8 inches is the average distance from the floor of the eyes of a patron sitting down. Lines can also be drawn from the projection room, intended as the projected light beam, with the lower line running to the bottom of the picture. This lower line should be at least 6 feet above the auditorium floor at the front of the stage.

Receiving and Installing

The installation of the screen should be done carefully and by experienced workers. In unpacking the crated screen a pinch bar should never be driven into the box to pry open the cover. This bar can be easily driven into the screen itself. Use a good claw hammer to loosen the boards, then pull out the nails with it, without breaking or splintering the boards—wood splinters can fall alongside the rolled screen and easily puncture it while handling. Carelessness during uncrating or lacing has ruined many screens and made necessary costly replacements. The screen when it laves the factory is usually in perfect condition and packed carefully.

For vertical lacing of the screen, always place the protruding end of the roller at the top of the screen frame. Through the small hole drilled in the roller, pass a light rope line to support the entire weight of the screen during installation. *Do not support the weight of the screen on one or two gromnet holes, for the surface will crack and buckle.* The rolled screen should be kept tight at all times, whether lacing in an upright position or horizontally. The heavy paper should be left on the screen until the lacing is finished, specially if lacing horizontally. This paper helps protect the surface from dust and dirt while lacing is going on.

Preparing for Installation

One thing that nearly always causes a "headache" is lack of provisions on the stage for fastening the screen frame.

This annoyance and delay can be easily avoided by having the carpenters on the job before completion of the theatre, fasten to the rear wall two upright 2x6-inch wood members 16 feet long, space equally on each side of the center line of the proscenium opening. These two members should be the same distance apart as the outside dimensions of the screen frame and should be lagged by lag-screws to the rear wall of the stage. When the screen installation men come on the job, they can nail light wood strips across these members to the screen frame to hold the screen in an upright position. These fasteners can be of angle iron to make a first-class job. Another good practice is to install, right at the beginning, a curtain track in front of the screen and hang it from the ceiling for the installation of a curtain to protect the screen. In any case, proper hangers should be provided when the theatre is being constructed, as it will cost more later to install them.

What Projectors Should Have Today

(*Continued from page* 9)

at the front of the mechanism. Self-locking focus adjustments, self-centering lens mounts, and in one case, a built-in changeover, are other modern additions making for smoother, better, *surer* operation.

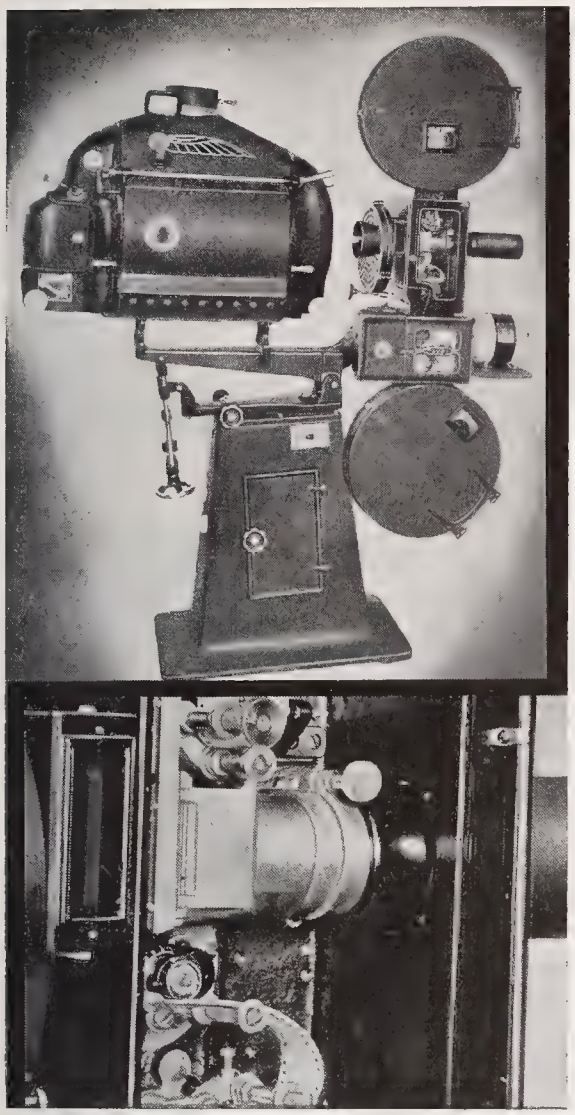
Efficiency Factors

A number of improvements relate to facilitating the work of the projectionist, guarding him against errors made in the pressure of the performance, that might either impair the show, or damage the mechanism or the film. Threading in frame is assisted now by visible means, including threading and framing lights. An example of this is a second "framing aperture" (located in the gate above the projection aperture proper) in which the projectionist can observe whether or not he is in frame; another is a means to enable him to observe the film in the projector aperture itself.

Guides to correct loop size are increasingly common as integral parts of the mechanism.

The extensive modern facilities for insuring against possible negligence in lubri-

cation have already been mentioned. Additionally, lubrication is now largely applied from the driving side, to protect the film, as far as possible, against oil stains which would appear in the picture as smudges and in the sound as noise. Moreover, projectors are better sealed against accidental penetration of lubrication to the operating side—for instance, by the fact that gears turn on shafts, instead of shafts in main frame bearings; or by the use of oil "splashers" which utilize the centrifugal principle to spatter oil *away* from the points where shafts penetrate to the operating side of the mechanism. The work of the projectionist in cleaning the mech-



THE S. O. S.-SUPERIOR

anism of oil is thus greatly reduced, and clean film is assured.

Threading is facilitated by greater finger room, simpler, easier arrangements along the film path, and provision of a threading light.

General cleanliness is promoted by the use of white-enamelled housing interior, which, in conjunction with the threading light, show up dirt and appeal to the pride of the projectionist to keep his mechanism clean and in good condition.

External streamlining and decoration, sometimes moderately elaborate and tied in with streamlining of the soundhead and magazines, also promote a feeling of pride in the man in charge of such machinery, and inculcate in him a desire to operate it and maintain it with the care good machines deserve.

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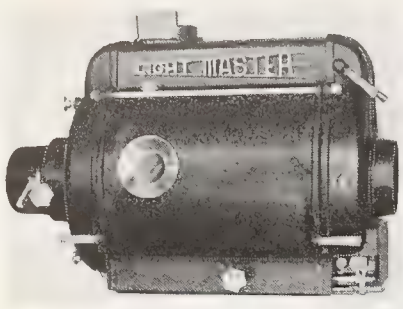
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F. H. Richardson's COMMENT

How Management Can Assist in Projection

THE RECORD shows that for 32 years I have pretty vociferously urged projection improvement, noting faults and *demanding* their eradication. This I have done so consistently that some folks have even regarded me as a nuisance. So be it. When it is considered how very much depends upon the maintenance of high projection standards, perhaps it may be admitted I had ample excuse for my ravings.

Remember how enormous is the investment in artistic talent; what a great aggregation of skill, how much scientific research covering many years of intensive effort, Hollywood embodies. Considering that all the results attained by Hollywood's concentration of capital and manpower must be turned into merchandise by the theatre, who will say that one is not justified in *demanding* maximum results in the projection of the image and the reproduction of sound?

As Terry Ramsaye has said in MOTION PICTURE HERALD, "The putting of a camel through a needle's eye was no considerable undertaking as compared with the performance of the motion picture projector, which puts maybe a billion and a half dollar's worth of entertainment in the United States each year through an aperture about the size of a postage stamp."

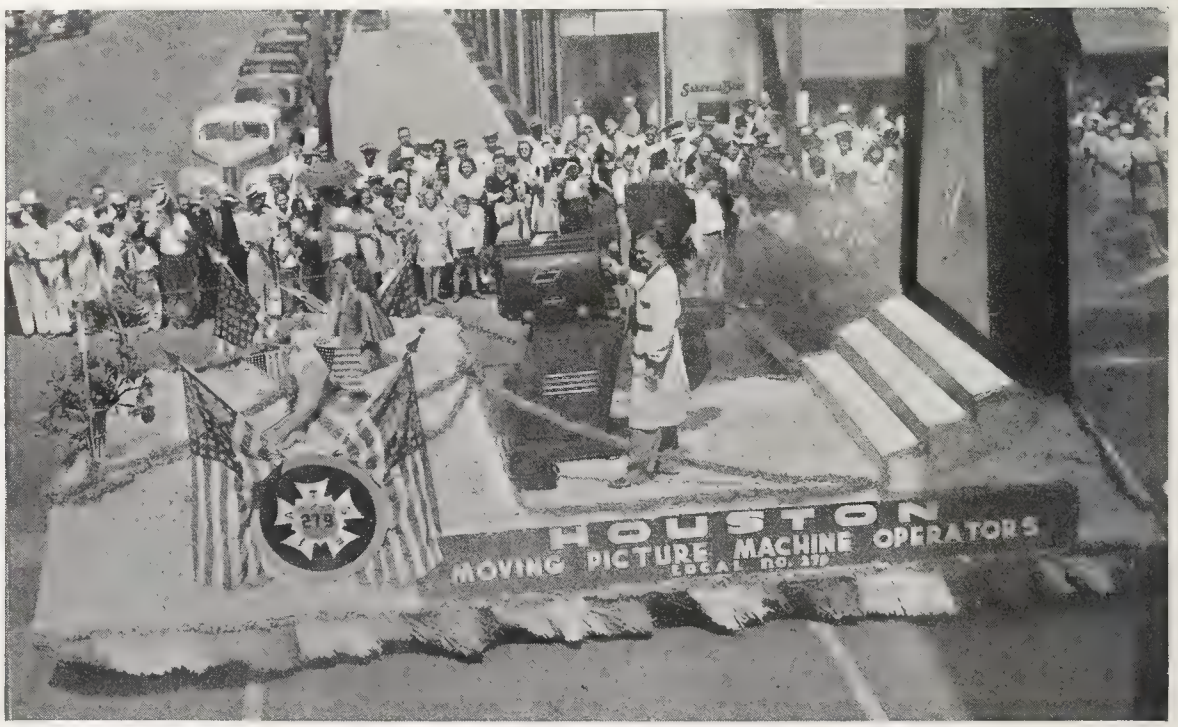
The motion picture theatre has, in the last analysis, only one thing to sell—the show on the screen. Comfortable seats and atmospheric conditions, pleasant surroundings, etc., are important to the extent that they contribute to the patron's sense of ease and luxury so that they are mentally, emotionally conditioned for complete enjoyment of the performance. The performance, however, is the ultimate *product* of the projection-sound machinery and of the skill and conscientiousness of the men who operate and maintain that machinery.

Management of course plays a big part in this scheme. Indeed, it must be management which, in the end, determines the results at the screen. Management decides when equipment is to be replaced, when it is to be repaired; and management either exacts or fails to exact of its projectionists the skill and care required to get from the equipment that it is capable of delivering.

There is also a type of manager who, while having very real ability, negates much of that ability by antagonizing most or all of the men under him by this manner. Instead of demanding and enforcing strict obedience to directions and orders and otherwise mixing with his employes on a friendly basis, he adopts an I-am-greater-than-thou attitude. He's the Boss, with a capital B. Such an attitude invariably breeds inefficiency. Under a manager of that type, men may *appear* obedient, but they most emphatically will not work with the same zest and painstaking effort that they will for a manager of the businesslike, yet congenial type.

The theatre manager of the best kind is one who issues intelligent orders and directions, demanding strict obedience to them, then having done so, is entirely friendly toward his staff.

The queer part is that the more able em-



Projection local's float in Labor Day parade. Shown being drawn down a Houston street is the contribution to that Texas metropolis' celebration in honor of its workers made by Local 279, IATSE & MPMO. Kenneth Christensen, projectionist at the Navaway, presided en route over the Brenkert projector loaned for the exhibit by the Southwestern Theatre Equipment Company Brenkert dealer. L. W. Merchant, projectionist at the Tower theatre, rigged up p. a. system for the float, and a Kate Smith "God Bless America" record came from its speakers throughout the procession. The float was designed by Frank Coogler, with assistance from E. J. Miller, IA International representative, and Clarence Nelson.

ployes are the ones who most resent the I-am-greater-than-thou attitude, thus to antagonize them is to waste one's advantages.

Still another factor is one cited by many projectionists in letters to me. In effect, all these chaps have pointed to a situation in which the head office of a large theatre circuit takes the position that projectionists should accept whatever is supplied them without question. The projectionists are not given any information whatsoever about the equipment, except such as has to do directly with its operation and perhaps how to make a few minor adjustments. As a matter of fact, it is not desired, in such cases, that the projectionist offer any suggestion looking to improvement or a change of any kind.

Every one of the letters came from a high class projectionist. One remarked, "Such procedure constitutes a definite discouragement for projectionists to study and fit themselves to handle equipment so that the best possible results may be obtained." Another said, "Such action is a direct discouragement to projectionists to fit themselves to handle the equipments expertly, and deliver high class results at the lowest possible expense." Still another commented, "Makes a man who has tried hard to excel, feel like telling them all to go plum straight to hell and earn his pay with the least possible effort."

When most of the servicing of equipment, particularly sound equipment, is done by a special circuit department, or by a service organization, such an attitude may be carried to such an extreme that the projectionist is made to feel that he is little more than a robot. It is a destructive attitude, since you cannot expect a man to feel fully responsible for results when he is made to feel like an outsider in his own projection room.

Proper Procedure In Case of Fire

A LETTER from the Tri-State Theatre Corporation brings this inquiry: "Recently a fire started at the aperture of one of our projectors. The projectionist immediately opened the magazine door, feeling that such action would prevent an explosion. We are of the opinion that this was altogether wrong.

"First we believe the fire might not have got past the rollers of the upper magazine fire traps. Second, in the event it did get past them, it might have died from lack of air had the magazine door remained closed.

"Will you kindly advise whether or not our contention is correct. In case of fire at the aperture, what should be done aside from switching off the current?"

The opinion of the management is wholly correct. It is quite true that the fire trap rollers might have prevented the fire from getting into the magazine; also it might not have done so. Having once entered the magazine, it would not die out from lack of air. Film will carbonize, emitting vast clouds of very black smoke, with little or no air.

It is extremely unlikely that the door



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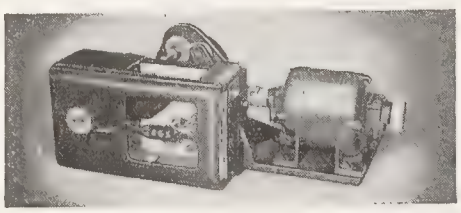
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would be blown open. If this did occur, it probably would mean that either the latch was a very poor one, or the magazine door itself fit so poorly that enough air was admitted to cause the film to burn rapidly, instead of carbonizing rather slowly.

The correct procedure of the projectionist in case fire gets into the magazine, is to drop, as quickly as possible, the port fire shutters, pull the projector main switch and notify the manager. Other action is governed by circumstances *but never, under any circumstances should he open the door of either magazine of the projector.*

Lens Color to Whiten The Projection Light?

FROM A projectionist in Illinois comes a letter containing a small fragment of a condenser lens of a kind that the older projectionists will well remember. After more or less extended periods of service, they gradually turned a sort of pink, due to some substance used in their manufacture. He wants to know whether or not such lenses can now be had, and goes on to say that he is using low-intensity light sources and that the color in the pink condenser lens serves to kill the amber and whiten the light, to the general improvement of his screen results.

The introduction of color into projection light to neutralize its inherent yellow characteristic would be to effect only a superficial appearance of improvement, rather than to provide the quality of light needed for a well-defined, full-toned image. What is needed is a snow-white light, which is now available at moderate cost.

Particularly now that color pictures form a part of many programs, color in projection light must be kept at a minimum. The proper projection of color productions (without such projection they lose fully half of their beauty) requires an average screen illumination of 10 foot-candles, which means approximately 15 foot-candles at the screen center.

With light sources now available, snow-white light can be produced in any theatre, provided always that an excessive screen size not be used. My advice to exhibitors with low-intensity lamps is to install one of the light sources providing white light, and to reduce the screen area, if necessary, until there is an average of 10 foot-candles of illumination. Your eyes will pop out in amazement the next time a color film is projected; also, you will be delighted to see the black-and-white image show up much better.

Incidentally, the projectionist who asks about the "pink" lenses, winds up his letter with:

"Don't let any one kid you that you did not bring a world of improvement in the condition of prints. In a short while after you 'went after' the issuing of poor prints that exchanges—at least some of them—were sending out, the print condition was improved fully 50%. It still is improving. All this occurred after one of your lecture tours, and BETTER THEATRES articles."

The "Tails-Out" Issue Gives Another Wag

A LETTER now has come from Paul Beck, projectionist of the Heart Theatre in Effingham, Ill., concerning "tails out." "Most projectionists in this section," he writes, "would prefer to receive film from the exchange with the tail end instead of the title out. We can then rewind it to our projection reels, inspecting it as we do so. The extra rewinding thus is avoided.

"Any unnecessary rewinding of course inflicts damage, especially when the shipping reels are more or less badly bent because of their flimsy construction and the abuse they receive in shipment. We also know that most theatres in smaller communities use the exchange reels for projection to avoid the expense of buying their own reels. I am writing you on behalf of many projectionists, as well as myself, asking that you advise as to a possible means of getting prints shipped to theatres tails-out."

This matter received a good deal of attention in these columns not so long ago. It seems that the tide was turned against it, after the trial we set in motion, by the kicks of those who *objected to any rewinding at all!*—of those preferring to yank the prints out of the shipping case, thread them in the projector, then *hope* there would be no break. If one happened, and there was a fire, that was just too bad.

Shipping by the exchange, of prints with tails-out, has very definite advantages, one of which is that it encourages use of proper reels in the projector room, and inspection before projection. But, also, all this is regarded as too much bother and expense by a great many projectionists and theatre operators.

Explaining Some Units Of Electricity and Light

JOHN C. BRANSCOME of Chillicothe, Mo., inquires: "Perhaps you will deplore my lack of knowledge, but will you please explain the following: Exactly what do the following terms mean: *milliampere, microampere, megohm.* Also we are told that in a series of two or more lamps, only voltage is consumed, whereas the amperage is the same all along the line. I cannot understand how voltage alone can produce light, make a motor run, etc. Please make these matters clear."

Milliampere is the term employed to express one-thousandth of an ampere; *microampere* equals one-millionth of an ampere; 1,000,000 ohms is expressed as one *megohm.*

The other matter puzzles many. *Voltage* is pressure, *ampere* quantity through which pressure works. In the cylinder of a steam engine is steam under pressure. The pressure applied to the piston head causes it to move; as it moves the steam expands and loses pressure.

It is exactly the same with voltage and

amperage. Amperage supplies the medium through which voltage (pressure) works. At the end of the stroke of the piston head, all the steam that entered the cylinder under high pressure is exhausted, but at low pressure.

Some other terms have been bothering John L. Evans of Vancouver, B. C. He asks, "Will you kindly explain the exact difference between a *foot-candle* and a *foot-lambert*. The latter term is now frequently employed by engineers."

Foot-candle is the term employed to express strength or intensity of illumination. For example, if a 1-candle-power source of illumination be placed 1 foot from a surface, the light falling upon that surface has an intensity of 1-foot-candle.

If the surface reflected 100% of the light (which is never the case), the brightness of the reflected light would be correctly expressed as 1-foot-lambert.

This leads to the general rule that the brightness of any illuminated surface, expressed in foot-lamberts, is equal to the intensity of its illumination in foot-candles multiplied by its co-efficient of reflection, either as a fraction or a percentage.

•

New Amplifiers Employing Inverse Feedback Principle

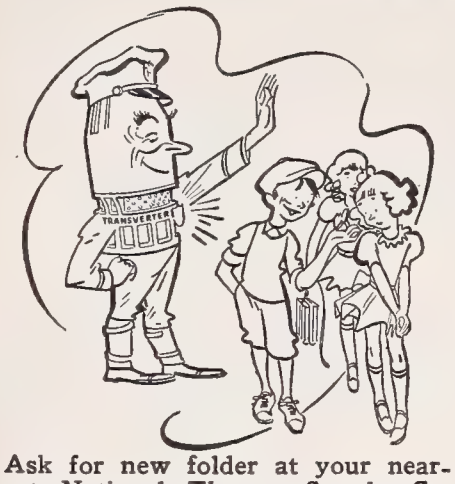
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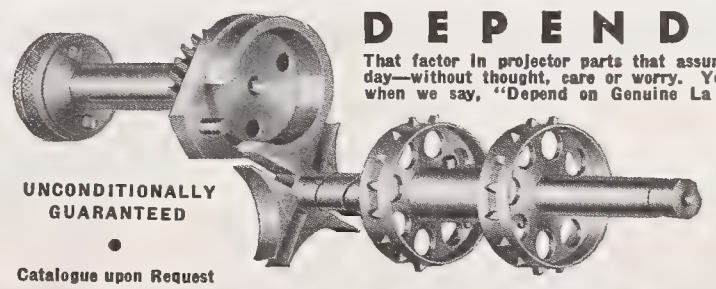
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ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand, reflector
106—Lamps, incand, flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Leatherette for walls
307—Luminescent paints
308—Paint, lacquers, etc.
309—Porcelain enamel
310—Roofing
311—Terrazzo
312—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltage regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

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1103—Drinking fountains
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1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

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1401—Fixtures
1402—Paper dispensers
1403—Paper towels
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(See also Maintenance)

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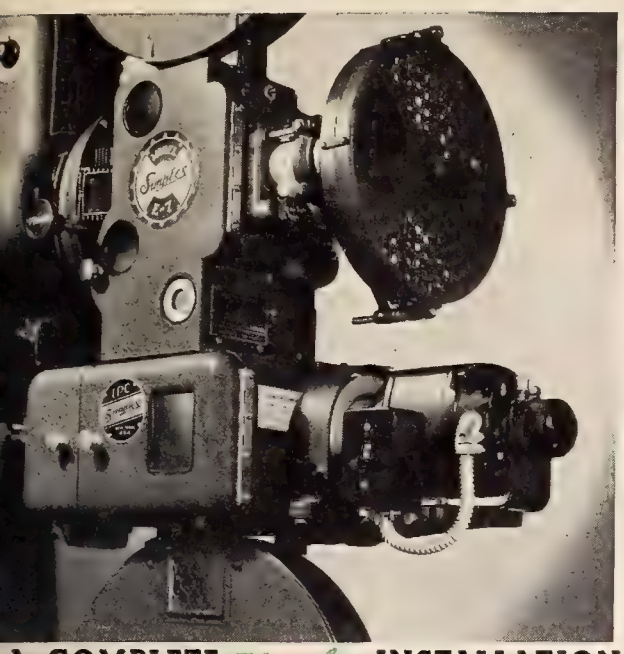
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In my seventeen (17) years' experience as a projectionist, I have never seen any equipment run so smoothly and project such a wonderful picture on the screen, which is just as if the picture was painted thereon. I know this is all due to the many wonderful improvements which you have built into the manufacturing of the E-7's.

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If I can be of any service to you in any way or recommend your equipment in the future, I shall be glad to do so.

Yours very truly,
Floyd W. Clark

Floyd W. Clark, President
I. A. Local 372

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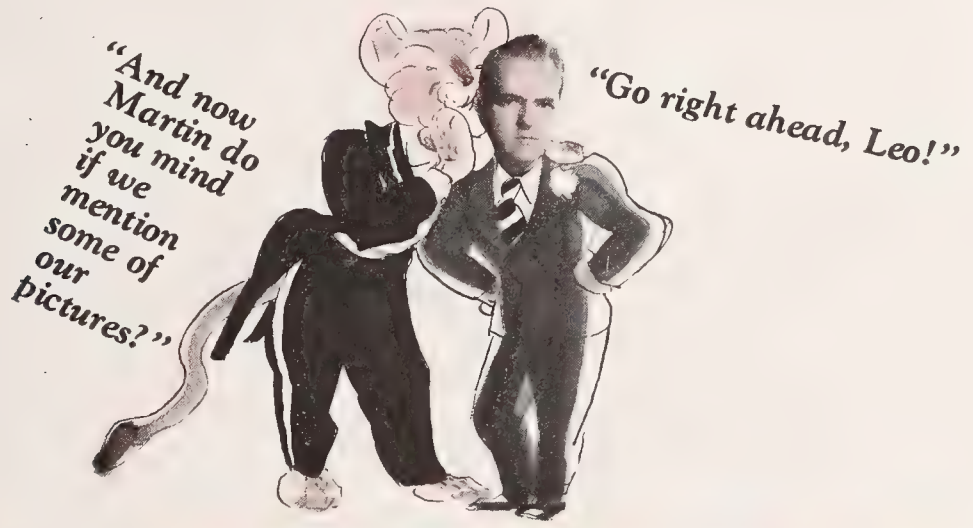
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"STRIKE UP THE BAND"

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JUDY GARLAND
in
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(more M-G-M

Foreword

The life of Knute Rockne is its own dedication to the youth of America, and to the finest ideals of courage, character and sportsmanship for all the world. Knute Rockne was a great and vital force in moulding the spirit of modern America through the millions of young men and boys who loved and respected him, and who today are living by the high standards that he taught.

This picture has been made with the permission and valuable assistance of his widow, Bonnie Skiles Rockne.

Appreciation is expressed to the University of Notre Dame for its gratuitous co-operation.



So Stirringly Produced by Warner Bros.

ITS FAME WILL MATCH
THAT OF THE NAME IT PROUDLY BEARS

KNUTE ROCKNE
ALL AMERICAN

INAUGURATING NATIONAL KNUTE ROCKNE WEEK
WITH 3-THEATRE PREMIERE AT SOUTH BEND, OCT.4

(Sold out 1st day of ticket sale at $1.65 top)

with

PAT O'BRIEN

GALE PAGE · RONALD REAGAN · DONALD CRISP

Directed by LLOYD BACON

Original Screen Play by Robert Buckner • Based upon the private papers of Mrs. Rockne and the reports of Rockne's intimate associates and friends.

A Warner Bros.-First National Picture



There's something big to celebrate on PAGE 131

It's a grand business we're in, Martin.

Your 25 years tell you this business was built by great pictures and showmanship.

So on your anniversary it must be gratifying to see that the same skill and courage that built the past will build an even greater future.

Twentieth Century-Fox
Film Corporation



25TH Anniversary

THESE twenty-five years in motion picture journalism have been an experience of abundant satisfactions, not the least of which is to have witnessed in these latter years the realization of starry-eyed expectancies of those earlier years.

The motion picture, in a swifter moving world than ever before, has been a pace-maker.

In this quarter century it has become a force in the lives and living of a vast public—beyond anything ever previously approximated by any form of the dramatic art.

It has become to a myriad of millions the world over the pre-eminent source of refreshment, inspiration and knowledge.

It has taken honorable place amongst those social agencies which are the sinews of civilizaton.

It has made good the dreams of those who jealously fostered it in its days of obscure beginnings.

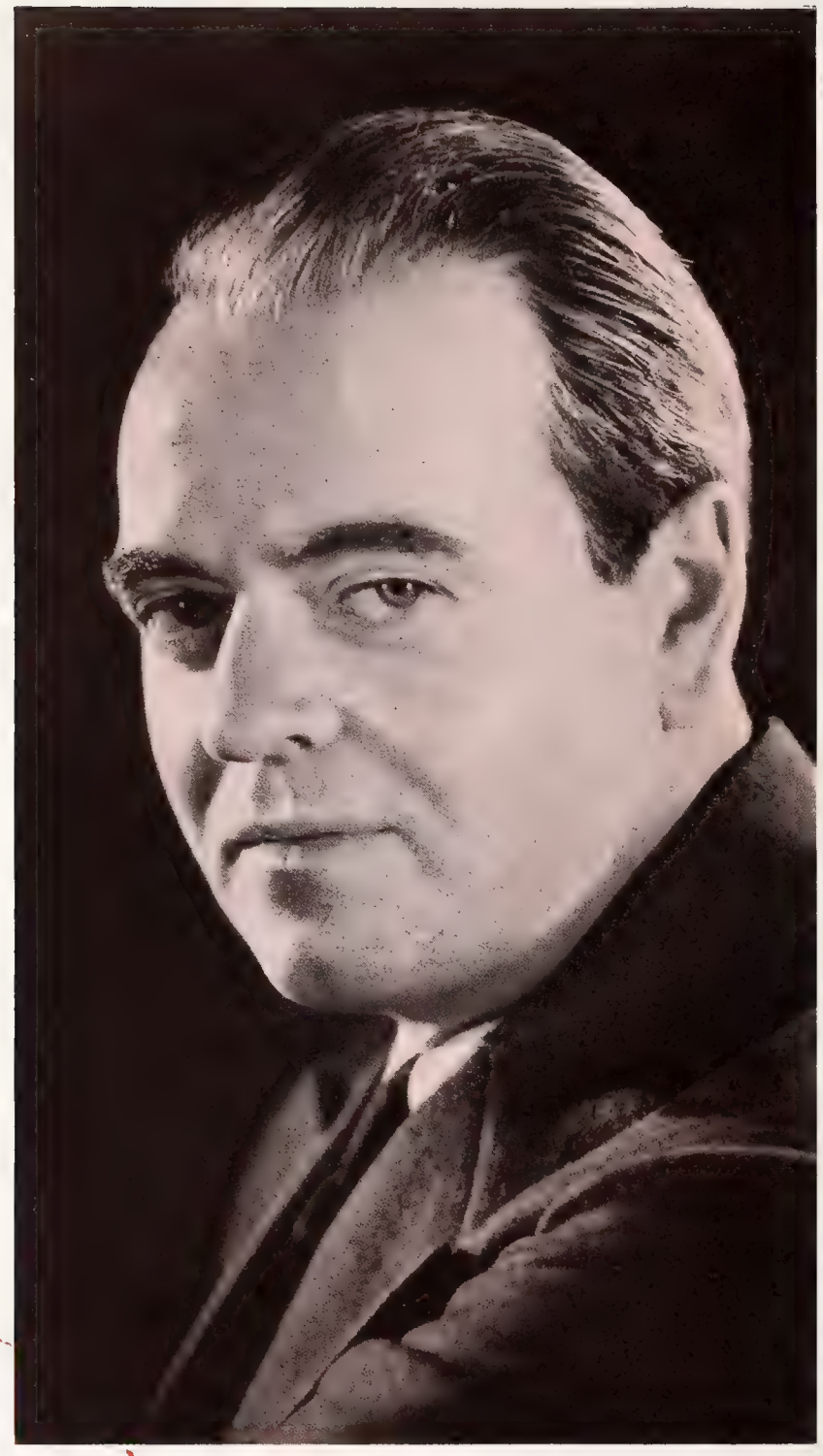
To have witnessed and chronicled and lived in the vibrant midst of this parade of progress and betterment of the one natively and genuinely American art has, indeed, been a privilege.

To my colleagues and co-workers who, through the years, have made possible what has been done, I take this occasion to convey appreciation and gratitude.

To the multitude of fellow workers in the art and industry of the motion picture, past and present, with whom I have crossed the years in friendly association—all of those whose encouragement and co-operation have so invaluably contributed to the progress of these years—I offer this word of salutation and good-will.

And now facing, as we of the industry do, a prospect both immediate and remote, in which there is so much to be done, this occasion shall not be passed without renewed emphasis that those policies and practices which, I may presume to say, have through the years been made abundantly clear to the world of the motion picture, shall continue steadfastly to be served.

—*MARTIN QUIGLEY.*



MARTIN QUIGLEY, Litt. D., LL. D., editor-in-chief and publisher of Motion Picture Herald, Motion Picture Daily, Better Theatres, Motion Picture Almanac and Fame.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 140, No. 13 — September 28, 1940

ABIDING POLICY

THROUGH these twenty-five years which we this week commemorate the motion picture, in the large, has had to create and evolve most of what it is and has. Even though the screen is but a newer way of saying what humanity has always had to say, its equipment represents surprisingly little acquisition from the older arts, in any particular from product to processes of conveyance.

Exception however is to be noted, appropriately now, that while the industry of the picture had to start at the beginning a quarter of a century ago in most of the processes by which it was to emerge from a tangled little business into a great industry, it did in that formative year of 1915 acquire a full flowered journalistic service, delivered in the person and the works of Mr. Martin Quigley with his Herald.

Not only is the institution of Quigley Publications the oldest surviving and actively functioning department of the motion picture industry, it is also the only institution of the screen which has required no basic, vital or radical adjustment of policy through these growing years.

Elsewhere in the pages of this issue, the publisher and editor-in-chief's expressions in print on problems and issues through those twenty-five years are presented in excerpts and abstracts. Examination of what he has had to say will reveal that substantially from the beginning those issues and problems which today concern the industry and its showmen have been dealt with by him in his Herald—many of them long enough ago that they might by now have been solved by operating leaderships willing that they should be solved.

THIS quality of anticipation, early to become important in the career of service of the publisher and the Herald, was arrived at by no processes of magic or special revelation. It is token rather that there are fundamentals in all human relations, including business, and that he came with them from the well matured field of journalism, long experienced in the service of the commonweal, long succeeding by understanding and attention. There was, and for twenty-five years has been, no necessity for pioneering in the business journalism of the motion picture. America's press and journalistic standards evolved with the whole of American industry and its heritages of what this land's founders brought with them of the riches of old world experience.

It has been observed that every new industry has evolved its own ethics. That is only another way of saying that young industries, like the human infant, have rather much to go through the phases of the race in its long development. That perhaps is why the motion picture is still talking trade practices which were at issue in 1915, in 1920, in 1925 and in 1930—always. But "always" in the world of the motion picture has so far not been very long, not so long in fact as the active lives of most of its masters.

That "always," from the waning of the Patents Company and its dictations, to Federal Trade Commission, to N.R.A. to "Consent Decree" days of now, has had before it a Martin Quigley contention that fair dealing between branches of the industry, between competitors, was the American way, and the way of the greater final profit for all concerned. It has been a contention that might does not make right, that fundamental rights are ever clear and apparent.

The world of today is a battlefield for the defense of that principle.

△ △ △

WHY NOT NOW?

FOR quite a spell now Mr. Walter Wanger has been urging pictures laden with message and social meaning.

Just now he is about on the road with his "Foreign Correspondent," finding new and local audiences for his outgiving, typically reported last week by Pittsburgh correspondence quoting:

"We must marshal our forces to accept our responsibility," Mr. Wanger declared, in advocating greater use of films as a medium of enlightenment on the American way of life. . . . motion pictures must educate the United States against dictatorial aggression and political oppression. . . ."

Mr. Wanger talks one kind of a picture and makes another.

This zealous producer can, at any time, marshal his forces, and march into production with what he thinks the situation requires.

Meanwhile, if the United States must be educated against dictatorial aggression and political oppression, who is going to educate the educator? Who are to be the authoritative dictators of the dictation against dictators?

The American way of teaching liberty has been to have it.

△ △ △

PLACE TO GO

APPROPRIATELY on this occasion marking the twenty-fifth year of a screen era, may we take cognizance here of the budding manifestations of a new one to come. The intensive experience of the public with the motion picture, and the growing dissemination of the technology, so that most any one with a notion can make, in some fashion, a picture, has more than just begun to widen the audience beyond the theatre of entertainment.

There is probably nothing to concern the theatre in that fact, save for the instances and periods in which amusement wares, made for the theatre screen escape into competitive exhibition. And that manifestation is likely to obtain only through a transition period.

Interesting expression from the leaders of the sixteen millimeter field is to be found in the pages of this issue of Motion Picture Herald, wherein they make their first public utterance on policy to the industry.

The future success of the amusement screen is likely to be governed by the same factors as gave it its success of the past, the same service to its patrons, supplying entertainment of a certain timeliness and calibre—and supplying to a gregarious people some habitual place to go—a theatre.

—Terry Ramsaye

This Week in the News

A Substitute Decree

TERMING the pending consent decree proposals "unworkable, disastrous and offering no relief to exhibitors," the Pacific Coast Conference of Independent Theatre Owners this week, divulged an 11-point program which it had given to the Department of Justice as recommendations for a substitute agreement.

Objections to the agreement as now written were made on the grounds that selling pictures in blocks of five would disturb the constant flow of product necessary for the operation of theatres, and that the arbitration clause is "unfair and unworkable."

Proposals made by the organization include:

1. All contracts for features shall clearly identify pictures with the burden of proof as to whether a given picture was included in the contract resting upon the distributor.

2. The exhibitor shall have the right to cancel 20 per cent of pictures in a contract.

3. Distributors shall not have the right to designate preferred playing time.

4. The distributor shall not force, as a condition for entering into a contract with an exhibitor for features, the sale of westerns, re-issues, serials, foreign pictures, shorts, newsreels and trailers.

5. All clearance shall be computed from the opening date of first run in each exchange territory.

6. Unfair clearance shall be eliminated.

7. Where an exhibitor buys a selective contract, he shall be required to announce acceptance, or rejection of any picture in such contract within one week of receipt of notice of availability in order to establish definite availability for such pictures to subsequent runs.

8. New brief standard exhibition contract shall be prepared with the approval of the Department of Justice.

9. Commercialized previews of feature pictures shall be considered first run if such preview is presented to paying audience or announced to the public by any medium whatsoever.

10. The exhibitor shall have the privilege of cancelling, in addition to 20 per cent of unrestricted cancellation, any picture, exclusive of westerns and reissues, that do not have first run in a recognized first run theatre in his exchange center.

11. The exhibitor shall have the right, in addition, to exclude from any licensee agreement, any feature which may be locally offensive on moral, religious or racial grounds, provided he gives the distributor written notice, not later than 14 days after conclusion of its first exhibition in exchange territory.

12. There shall be no discrimination by distributors as to the right to buy priority of runs, clearance, price, etc., in favor of theatre in a given competitive area belonging to or affiliated with the distributor or producer, theatre circuit or booking combination, to the detriment of the theatre in the same competitive area not so affiliated.

Meanwhile the Government and the majors were "polishing up" the pending decree for legal language in New York. (See page 26.)

News on the Screen

A PROJECTOR for a continuous flow of "creeping film" to flash news bulletins on theatre screens, has been designed by Louis Gerard Pacent, of the Pacent Reproducer, which figured in early Warner-Vitaphone sound developments. Pacent Engineering Corporation, now engaged in fac-simile, television and radio-phonographic fields, has been working on the new mechanism with Theatre Communications, Inc., headed by Paul Davis, of Two Park Avenue, New York.

Theatre Communications is replacing its earlier experimentations with the Pacent development, Mr. Davis on Tuesday declaring that an hour-by-hour service of flash news for theatres will be offered exhibitors shortly, saying that Transradio Press, would be "specially edited for screen use."

Bell Telephone teletypewriters will print the flashes on a film developed for the purpose, in the laboratories of Miller-Bryant Pierce, of Aurora, Ill., then relayed to Transradio local pickup and branch press bureaus.

150% More Taxes

THE National Defense Act, enacted last July 1st, reducing the exemption from the Federal admission tax from 40 to 20 cents, resulted in an increase of more than 150 per cent in Treasury collections from that source in the first month of the new revenue act's operation, it was reported this week by the Bureau of Internal Revenue.

Tax collections in August, covering July admissions, totaled $4,407,097, compared with $1,513,468 in August, 1939, and indicated a possible annual revenue of some $55,000,000, as compared with slightly less than $22,000,000 collected in the 1940 fiscal year under the former 40-cent exemption.

As a result of the lowering of the exemption, collections for the first eight months of this year jumped to $17,225,032, compared with $12,202,945 secured in the corresponding period in 1939.

Lawrence In, Pettey Out

JOCK LAWRENCE, former publicity director and production executive for Samuel Goldwyn, was appointed last Saturday to the new office of assistant to the president, in charge of press relations, of the Association of Motion Picture Producers. Y. Frank Freeman, president of the AMPP, said Mr. Lawrence would work with the studio publicity directors' committee which is headed by Harry Brand, Twentieth Century-Fox.

On the day Mr. Lawrence was named, Tom Pettey, who resigned a somewhat similar publicity position to become Hollywood correspondent for the New York newspaper, *PM,* was released, the newspaper having closed its Hollywood bureau.

In New York, Tuesday, directors, sales managers and advertising heads of MPPDA member companies discussed ways and means of improving the industry's public relations (see page 100).

'The Great Dictator'

UNITED ARTISTS will sell Charles Chaplin's "The Great Dictator" on the same basis as MGM sold David Selznick's "Gone With the Wind"—on a rental basis of 70 per cent, and a guarantee of 10 per cent profit. First terms of this major are understood to have been closed with Loew's, Inc., for the Astor and Capitol simultaneous "world's premiere" October 15th runs on Broadway. Like "Wind," higher admissions will be demanded.

Broadway Wednesday night was talking about the reported offer made by "certain New York financial interests" to buy the film outright for $4,000,000 for "investment purposes."

United Artists is understood to have hopes for a $10,000,000 domestic gross, which is $2,000,000 higher than the world wide gross on Chaplin's "City Lights."

Mr. Chaplin's "Great Dictator" reputedly cost $2,200,000,

Plagiarism Clearance

A CENTRAL bureau to handle all film research on literary properties purchased and copyright infringement cases brought against the majors, has been proposed, again. A similar plan has been offered off and on for the last 12 years.

Emil K. Ellis, an attorney who has figured in a number of film industry cases and is now council to the New York City Council committee investigating the Municipal Civil Service Commission, is now sponsoring a plan to unify the major film companies' activities with respect to establishing originality of plots submitted and dealing with plagiarism suits.

Newsreel History

NEW YORK'S Museum of Modern Art Film Library gained its first comprehensive news film record of the historic years, 1910 to 1930, when, on Friday afternoon, in special ceremony, George J. Schaefer, president of RKO and chairman of the board of Pathe News, presented the latter's entire footage for the period to John Hay Whitney, president of the film library.

The library will have the Pathe collection on "semi-permanent loan"; the collection remains the physical property of Pathe, and the library has full non-commercial rights to it.

The collection includes all Pathe material: news issues, pictorial footage, and footage filmed by Pathe cameramen, but not used.

Pathe and library personnel this week started cataloguing it.

The collection, starting with Pathe's first issue in 1910, showing Rodman Law jumping with parachute from the Statue of Liberty, includes footage showing Hitler in 1924, after his unsuccessful "beer-hall putsch"; Mussolini in 1922, in his March on Rome; the Delhi Durbar of 1911, during which King George the Fifth was crowned Emperor of India; the first draft, in 1917; Lindbergh's flight to Paris, in 1927; the wreckage of the dirigible Shenandoah, and other historic items.

Each January, Pathe will give to the film library another year's footage; thus, next January, the library will receive Pathe's 1931 footage.

Disney, RKO Renew

A CONTRACT was signed Monday by Walt Disney Productions and RKO Radio extending the releasing arrangements on the color cartoons which have been handled by the distributor for four years. It also provides for the release of two cartoon features, "Bambi" and "The Reluctant Dragon."

Deals on previous Disney features, "Snow White and the Seven Dwarfs" and "Pinocchio," were made separately. The Disney organization will handle the roadshow engagements of its next feature, "Fantasia," which is scheduled to open, probably in November, at the Broadway theatre, New York.

As in former seasons, there will be 18 Disney shorts. Terms of the extended contract were not announced, but it was reported that the distributor's share of the gross would remain about the same, approximately 20 per cent, which is a low for distribution charges, resulting from Walt Disney's belief that his product has goodwill value.

THE NEWS

EXHIBITOR organizations across the country discuss and act on consent decree proposals, admissions Page 23

ALLIED stand on decree described as opposed but resigned by Abram Myers at Atlantic City Page 25

ATTORNEYS rush legal phrasing of decree draft; arbitration set Page 26

PREMIERE at Fort Worth for "Westerner" heads news of openings Page 42

ENTERTAINMENT plans for new army camps set by Government and industry Page 62

TELEVISION program preferences of public lean toward films, DuMont poll indicates Page 63

BRITISH industry readjusts to meet total war conditions Page 71

NEWSPAPER theatre directory advertisements growing in popularity Page 72

BROADCASTERS net $18,206,716 on gross revenue of $88,990,646 Page 115

LONDON during the raids as told by Aubrey Flanagan Page 128

CANADIAN Government war films showing in 2,400 theatres of U. S. and Dominion Page 178

THE ANNIVERSARY

REMEMBERING Page 20
Lightsome history from then to now

"THE STRANGER" Page 39
Written at Christmas, 1917

HOW THE GROSSES GREW Page 44
A dollar story of golden days

WITH QP SINCE WHEN Page 46
A roll call of service

CORNER AT CROSS ROADS Page 48
About the Rialto's 25 years

FOREIGN MARKETS Page 64
Or "Over There" from War to War

HOLLYWOOD OF YESTERDAY Page 77
A remembering of places and people

HOUSES OF QP Page 102
Pictures of where we do it

MONEY MAKING STARS Page 123
Of these twenty-five years

RETROSPECTIVE Page 154
Quotes from Quigley editorials

PICTURE PIONEERS Page 166
Story and names of the beginners

EXHIBITION ORGANIZERS Page 216
Story of showmen in action

$4,004,000 Gross

GROSSING an average of $77,000 per week during 1939-40, the New York Radio City Music Hall, under direction of W. G. Van Schmus, established a top record for its seven years ago, piling up a total of $4,004,000 for the Rockefeller operation.

During the year the product of five companies was played at the Music Hall. The pictures and runs for each company were: six Metro-Goldwyn-Mayer films, for 14 weeks; five United Artists, for 13 weeks; seven RKO Radio, for 11 weeks; four Columbia, for eight weeks and two Warner Brothers, for six weeks. MGM's share of the theatre's gross amounted to more than $300,000 during the year and United Artists got about $200,000, it is estimated.

Truce on Plays

A TENTATIVE agreement on all principal issues has been reached by representatives of major film companies, the Dramatists Guild and the League of New York Theatres on proposed changes in the Guild minimum basic agreement to permit purchase of film rights to stage plays prior to their production.

3 Millions for 'Jukes'

GORDON MILLS, of the Mills-James Roosevelt Novelty Company, claims that the company has obtained $3,000,000 worth of orders for their Panoram Movie Machines.

He said the first factory production order was for 5,000 machines, to be ready for shipment December 1st, and that Panoram's 1941 production would reach the 30,000 mark.

RCA special projectors, amplifiers and other mechanical features are to be used in the cabinet equipment, RCA also increasing recording facilities for the project, it was learned elsewhere.

James Roosevelt has been elected president of Soundies Distributing Corporation with Mills Novelty Company officials as other officers. The company will handle the coin film machines for which the eldest son of the President agrees to produce 60 per cent of the musical films required. Forty subjects will be ready by December 1st.

Bell and Howell, of Chicago, old line projector manufacturer, has taken over national distribution of Audio Pix's automatic projector. While B. & H. is making automatics for various manufacturers it has none under its own name.

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CONTRASTS '15-'40



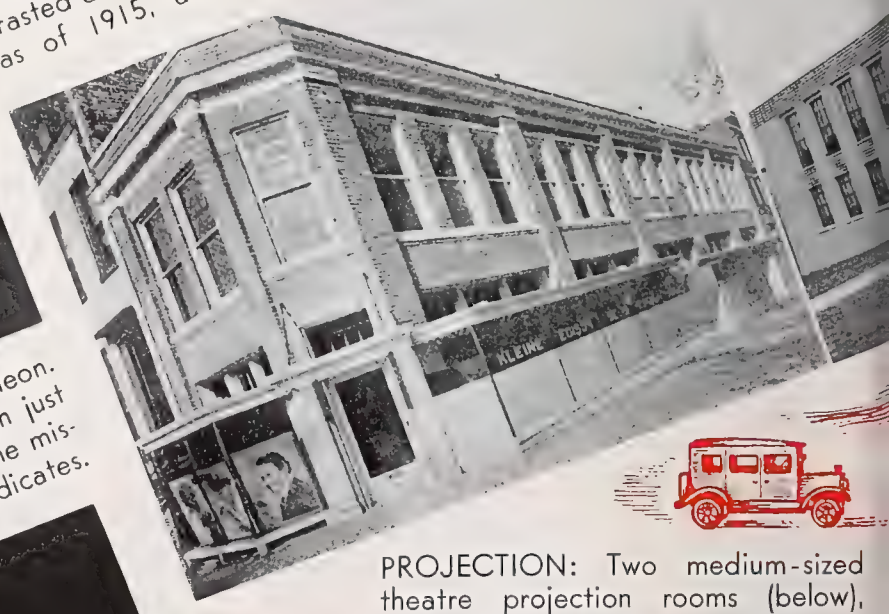
PRODUCTION: Time-dimmed, but authentic, is the reminiscence above of labors at the Jesse L. Lasky studio along about 1915. Cecil B. DeMille must have been around when this scene was being shot, for he was Mr. Lasky's production man. And at righ Mr. DeMille brings us up to date in production matters with an exhibit of artists and technicians at work on his new Paramount Technicolor production, "North West Mounted Police".



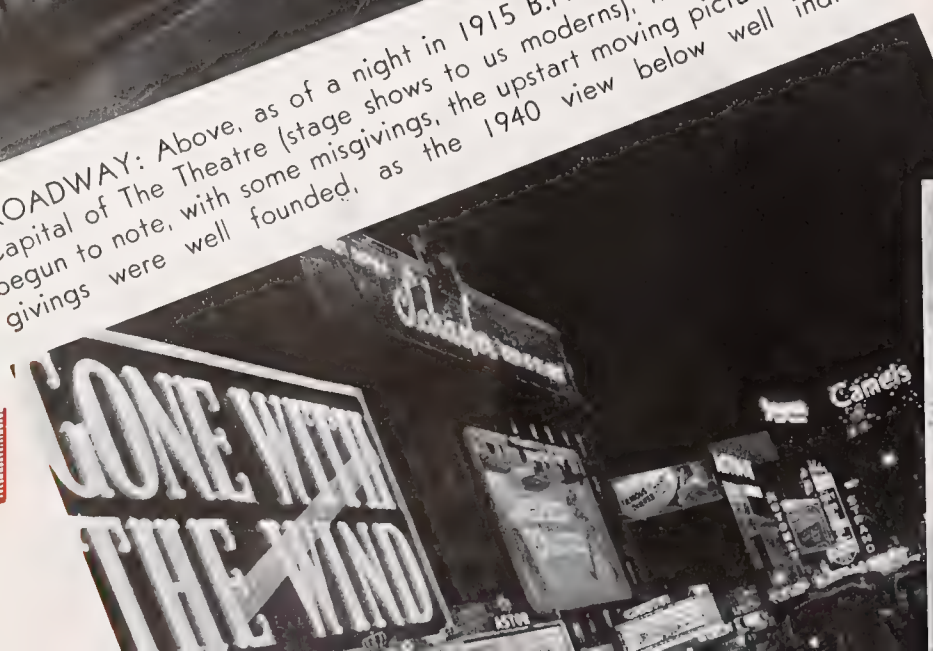
DISTRIBUTION: Within the limitations of the camera (which has only so much candor at best), the pictures below reflect the changes that the last quarter-century has wrought in film renting facilities. Contrasted are the General Film Company offices in Washington, D. C., as of 1915, and the new Warner exchange in the same city.

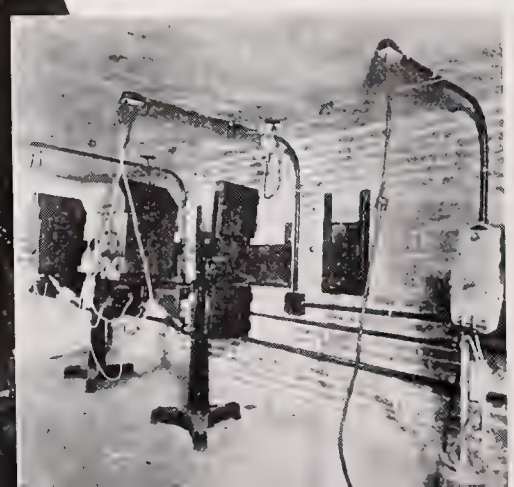


BROADWAY: Above, as of a night in 1915 B.N., meaning Before Neon. Capital of The Theatre (stage shows to us moderns), it had by then just begun to note, with some misgivings, the upstart moving picture. The misgivings were well founded, as the 1940 view below well indicates.



PROJECTION: Two medium-sized theatre projection rooms (below), but one of 1915, the other of 1940.



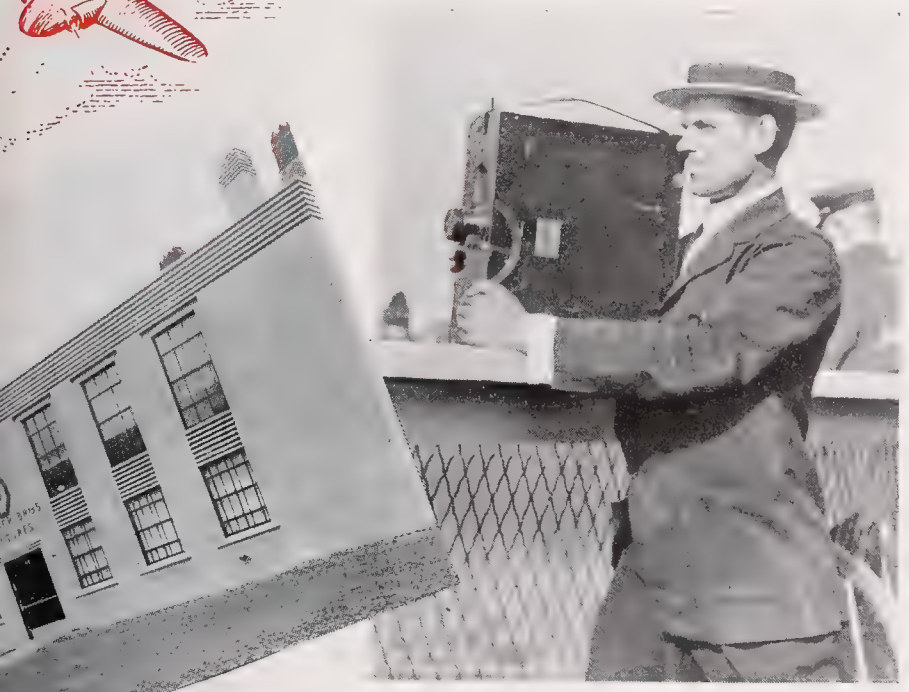








STUDIOS: A pair of pictures (above) that tell of the motion picture's 25 years of progress in a twinkling. The to photograph was taken on the original Lasky lot. The other picture is of the Twentieth Century-Fox plant, show ing, of course, but a section of the 110-acre establishment, with the administration building in the foreground



NEWSREELS: U. K. Whipple of Universal (above), representing the topical film in 1915. Below, Al Gold of Fox Movietone News, and aides, fashion a report of a 1940 New York tunnel.









THEATRES: The photographs above and below represent two ends o a quarter-century on the same site. The Poli (above) was a notable new structure in Scranton, Pa., in 1915. Torn down in 1939, it ha been replaced by the Comerford theatre building shown below



THIS WEEK IN PICTURES



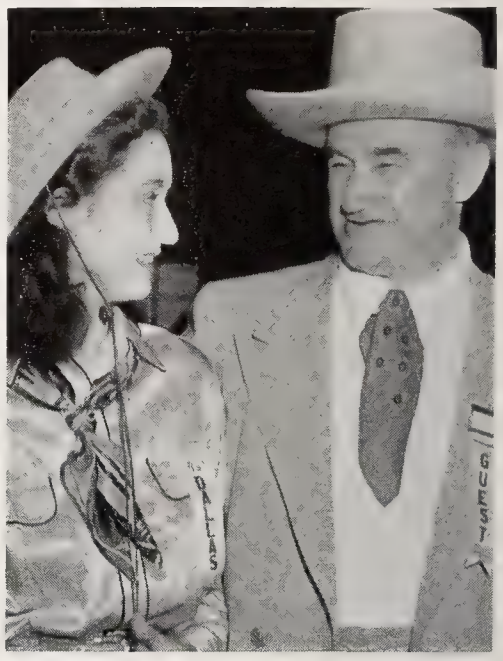
By Metropolitan

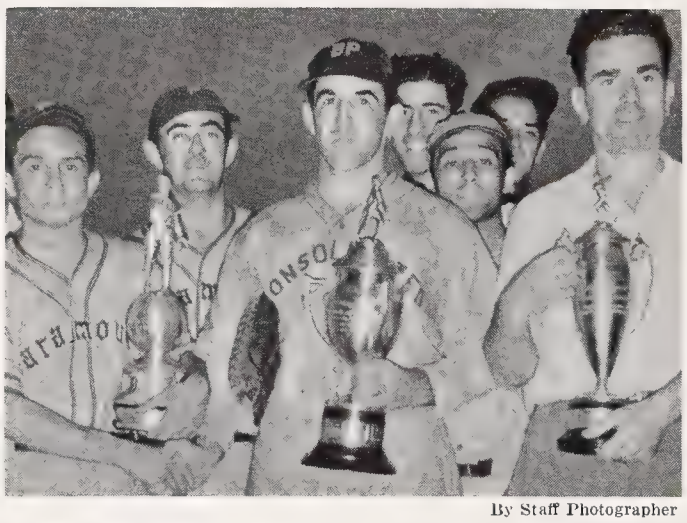
ROOSEVELT PREMIERE. Mrs. Anna Eleanor Roosevelt and her son, James, in the lobby of the Globe Theatre, New York, at the premiere of "Pastor Hall" which Mr. Roosevelt bought in England and is releasing through United Artists and for which his mother made a prologue.

LUNCHEON PARTY, below. Terry Ramsaye, editor of Motion Picture Herald; Carol Bruce, star of "Louisiana Purchase," and Matthew Fox, Universal vice-president at a testimonial luncheon in New York for Mr. Fox.

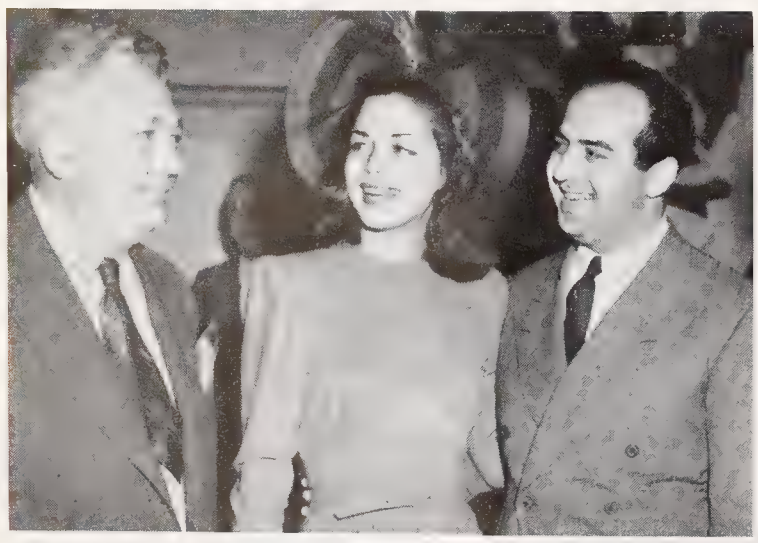


PARTY IN FORT WORTH. With the fullest cooperation of the Chamber of Commerce and publisher Amon G. Carter, United Artists supplied all the trappings for a location premiere of Samuel Goldwyn's "The Westerner." Above is the parade which made history according to the local fathers. At right is Mr. Goldwyn, the producer, and the Texas beauty who was selected in a contest as Miss Dallas.





By Staff Photographer



DIAMOND CHAMPIONS. Captains and managers of the Consolidated and Paramount baseball teams pose at Macombs Dam Park, New York, after the final game with trophies for the most games won (Paramount) and most runs scored (Consolidated). The Quigley trophy for the championship will be presented later. Left to right: Theodore Campo, Albert Sicignano, Joseph Germain, Jim McCluskey and Jack Arthur.



By Staff Photographer

FRANK LUTES, manager of the Capitol Theatre in Frankfort, Kentucky, with his bride of two weeks, visits the RKO exhibitors' lounge in Rockefeller Center.

"NORTH WEST MOUNTED POLICE", DeMille-Paramount saga of the valiant Canadian guardians of the law, is to be released nationally November 22nd with nine marquee names. These full-color reproductions of scenes from the Technicolor picture show Gary Cooper, Paulette Goddard and Robert Preston, right, and Cooper and Madeleine Carroll, below, against the Canadian Rockies.







JUDY GARLAND grows up, in MGM's forthcoming "Little Nellie Kelly", directed by Norman Taurog and produced by Arthur Freed. She plays the part of the little Irish sweetheart to George Murphy, as above.



PERSONAL APPEARANCE, left. Harold Huber, featured player in Kit Carson, gets press, radio, public and managerial attention in New England. Left to right: Harry F. Shaw, Loew Poli division manager; Joe Anstead, manager of the Elm Street, Worcester; Mr. Huber; H. H. Maloney, manager of the Poli, Worcester; Lou Brown, Poli publicity head; Bob Portle, manager of the Poli Plaza, and Nate Rubin of the Poli.



F. W. CUPP, manager of the Paxtonian theatre of the McCollum circuit at Paxton, Ill., registers at the MGM World's Fair booth in Times Square.



FRANCIS GOOCH, above, manager of the Uptown, Bath, Me., with Mrs. Gooch and Mary McCabe, a friend, visits the Managers' Round Table offices in Rockefeller Center, New York.



JOHN J. O'LEARY, right, general manager of the Comerford Theatres and affiliated with that circuit for 13 years, will assume many of the excutive duties previously handled by Frank C. Walker, newly appointed Postmaster General.

L. E. TUNICK, below, operator of the Brooklyn and Hollywood theatres, Baltimore, visits the RKO exhibitors' lounge in New York and is reflected with Mrs. Tunick. He is opposed to the consent decree in its present form, and says business is fair.



By Staff Photographer



KNUTE ROCKNE WEEK, organized in connection with the premiere of Warners' "Knute Rockne—All-American" in South Bend, October 4th, originates in the South Bend office above where Mrs. Bonnie Rockne, widow of the coach, and Jeanne, his daughter, are sending invitations to their friends to attend the opening, so Warner publicity men say.



THE ARMY AND WARNER BROTHERS. A recruiting truck was placed in front of the Fox San Francisco to help exploit the Warner two-reel subject, "Service with the Colors", produced at the Presidio Army Base in San Francisco. In addition, one-sheets were placed on all army trucks in the city and officers were stationed at the theatre to give out recruiting information and blanks.

MOTION PICTURE HERALD

The Associated Motion Picture Advertisers, celebrating the twenty-fifth year of its existence, salutes and heartily congratulates

MARTIN J. QUIGLEY

on the occasion of his twenty-fifth anniversary as publisher of the

MOTION PICTURE HERALD

1915 1940

In honoring him we pay our profound respect to the moulder of a trade journalism which has become a fine, impartial and influential force, symbolic of the progress of the entire industry to which he has so generously contributed, and to him we tender this expression of our admiration and appreciation.

BY ORDER OF THE BOARD OF DIRECTORS, THIS FIRST DAY OF SEPTEMBER, 1940.

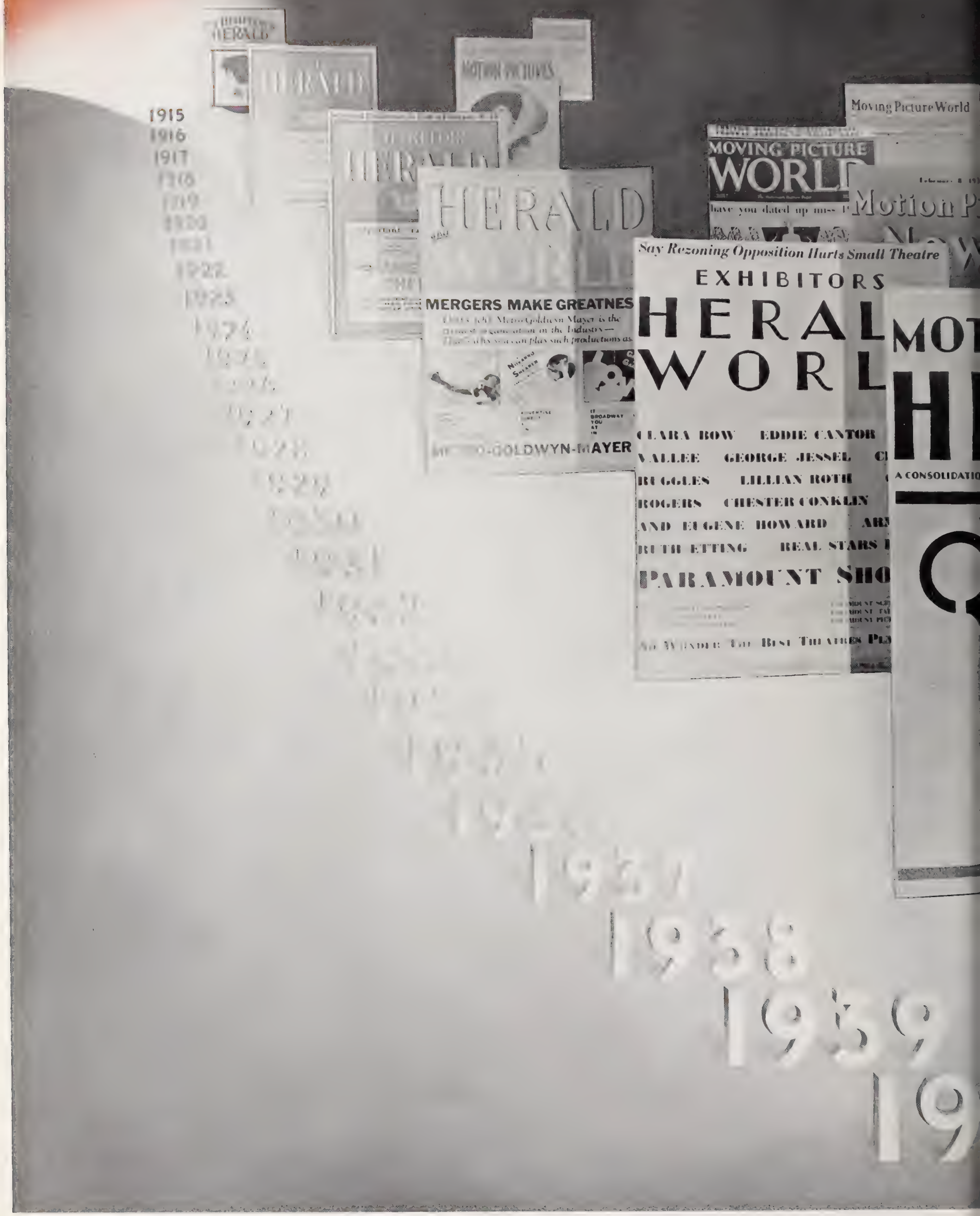
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industry of today the products of t
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behalf of the motion picture.
MOTION PICTURE
HERALD
Keeping
the Faith
¶ If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.
¶ It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.
¶ MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.
WITH THIS ISSUE
Better Theatres

A Remembering of 1915

WITH SOME HIGHLIGHTS OF SOME OF THE YESTERDAYS SINCE

by TERRY RAMSAYE

MID-YEAR of 1915, and the American motion picture industry was as vigorously chaotic as an unweeded garden. It was going everywhere, but apparently nowhere in particular. The two cliches of the day were: "The movies are here to stay" and "The pictures are in their infancy."

Not many, however, were sufficiently sure of any contention to make it the basis of a policy of operation. It was the entertainment hungry public, eager for pastime at a price which supplied the soil and it was by the selections of survival that the structures of the coming industry were ordained.

Only one certain fact obtained. Steadily, swiftly, since the nickelodeon dawn of 1905 there had been ten years of rising profits, bringing competitions, consolidations, classifications into the Motion Picture Patents Company combine and affiliates, and the "independents" who disagreed with everyone and themselves.

Even so early, the screen's first flight of millionaires had matured a crop of comfortable retirements, including Frank Marion and Sam Long of Kalem, H. N. Marvin of Biograph, Jeremiah J. Kennedy of the Patents Company, General Film Company and Kinetograph, and Edwin Thanhouser, most independent.

In fact, Mr. Thanhouser was back again, recalled at great price to return to the operation of the Thanhouser studios, just forty-five minutes from Broadway up at New Rochelle. Mr. Thanhouser, unlike the many, knew when he had enough, and he had gone to a happy valley in the south of Germany to enjoy it. He charged the stockholders quite a fee for coming back to be president again. Now these many years retired all over again he sits in great comfort on an estate looking across Long Island Sound. The European scene being what it is, it would seem that Mr. Thanhouser must have found a horseshoe under that old barn up in New Rochelle.

The principal fact of ferment in this year of 1915 was that there was a tedious, fevered tangle in which the industry waited on product and product waited on the industry, nearly as difficult as that old initial poultry problem—did it start with an egg or a hen? The years before the pictures were waiting to escape vaudeville into a nickelodeon theatre of their own, and the theatre was waiting until the movies should be bigger than vaudeville to do it. It took quite a struggle. Again in 1915 the pictures, impelled by a budding public demand and seeking to break the shell of limitation, as a vaudeville turn, out into a real motion picture theatre, fit competitor for the Broadway stage and roadshow operahouse, were waiting for the theatre, while the theatre waited for pictures.

Distribution was the boss, and as always the standpat defender of the status quo. Distribution meant three "programs," regular services of pictures up to seven daily changes, of one and two reelers, each week, supplied chiefly by the General Film Company, "the trust," the Mutual Film Corporation, big independent, and Universal Film Manufacturing Company, and its allies, almost as big and even more erratically independent.

There were of course several reasons why distribution was boss, some of them intrinsic in the nature of the business as of then, but probably mostly because the strongest figure of the ending era was that iron handed, uncompromising, dominant Jeremiah J. Kennedy, who was first, last and forever a distributor because in that branch of the industry he was so importantly helping to create there could be some undisputed law, order and efficiency. Also Mr. Kennedy was importantly assisted and supported by H. H. Hodkinson, erstwhile exhibitor and exchangeman, selling out to General and joining it in executive capacity. This Mr. Hodkinson, still ably extant by the way, was a man of method, diagrams, rules and good order. He helped much to make Distribution important.

The picture business up to this point had been built, by reason of the forces indicated, around Distribution, but now in 1915 Production was importantly pushing in, breaking up the arrangements with a daring pressure for what were called "features," those being pictures of about five reels and sold somewhat on their individual merit as entertainment.

Only a short time before, about 1911, George Kleine, Chicago importer, supply dealer, contributor to the General program, had disturbed the scene by presenting "Quo Vadis," made in Italy, at a cost of $9,000, Mr. Kleine's money, for which he received the American rights. It was a long picture, far too big for the nickelodeons, and was played on a roadshow policy in legitimate theatres and opera houses to enough profit to make Mr. Kleine another fortune and pay for the Candler Theatre building in New York besides. The picture showed lions eating Christians and everybody was thrilled with it.



"Quo Vadis" sent European picture makers off on a career of long and spectacular pictures, including Harry Raver's distinguished importation entitled "Cabiria," also a roadshow. Pictures were getting far too big for their britches—which included both Distribution and Exhibition.

Pressures were developing, in terms of evolution and personages, in all directions.

Two especially serious facts were markedly manifest in this 1915; one of them was Adolph Zukor and the other was David Wark Griffith. Starting in 1912, about when he was not getting along so very pleasantly in the Marcus Loew organization, Mr. Zukor went off on his own and imported one of those features, the now classic "Queen Elizabeth," starring the then still immortal Sarah Bernhardt, with Lou Tellegen, by the way, in the role of Essex. This had led Mr. Zukor by 1915 to a fullblown feature policy and his Famous Players Film Company, with the Jesse L. Lasky Feature Play Company, and assorted producers like Oliver Morosco and Hobart Bosworth, was collaborating in the Paramount program, dominated for a spell by that same orderly Mr. Hodkinson. So now in 1915 there was a "feature program" in the field—several of them in fact.

Now Mr. Griffith, who had been set afire with determination by the arrival of "Quo Vadis" and its sequelae, so much afire in fact that he had spent $50,000 making a four reeler entitled "Judith of Bethulia" for Biograph which didn't want a four reeler, had broken away, and taken up independent production with a script from Thomas Dixon's novel "The Clansman." This incidentally had been intended as a Mutual feature release, the president of Mutual being at the time Harry E. Aitken, who agreed with Mr. Griffith that pictures should be somewhat bigger and a great deal better.



Quite a time was had at Mutual about "The Clansman." The picture seemed to be running into money and some of it Mutual's money. The directors of that corporation, and it was exceedingly incorporated, found to their amazement and infinite disturbance that the concern was in for $25,000, or about a quarter interest in this mad Griffith venture. They argued with Mr. Aitken, who took his departure and a quarter interest in the picture, at his own expense. By mid-summer of 1915 it was more than apparent that Mr. Aitken had been stuck with a large slice of the biggest box office success that the United States had heard of since "Uncle Tom's Cabin."

Between Mr. Zukor's feature invasion, the same by now being built considerably more around Miss Mary Pickford than those other famous players he started with, and Mr. Aitken and Mr. Griffith's eruption with that "Clansman," by now "The Birth of a Nation," the industry was in a pretty pickle of portent, about equally in a dither about the revolution in product and new vistas of colossal importance, including revenue.

The Old Guard, grown rich on "program" declared that the industry was about to be destroyed by "the feature craze."

General Film was sticking by its policy, and dying of it.

Mutual and Universal were both, about equally, sticking by the old program policy and espousing the new feature idea, distinctly reminding any sober observer of the valiant horseman who leaped on his steed and galloped away in two directions. This annoyed Mr. Hodkinson, entertained Mr. Zukor.

Some of the entertaining confusion of the period was generated by Jack Cohn, film editor for "Imp," which was Carl Laemmle's officially entitled Independent Motion Picture Company and backbone of the Universal program. Mr. Cohn, laden with notions even at that early date, by devices only possible in that chaotic period, had made for Universal a feature entitled "Traffic in Souls," which seemed to have a bit to do with certain aspects of life in the Tenderloin district of New York. It was made, outside of working hours, at lunch time and such, at a cost, if they had kept books, of possibly $5,000. It made an amazing amount of profit, so Mr. Cohn kept his job—which may or may not have had a deal to do with coming events like C.B.C. and Columbia Pictures Corporation. Harry Cohn was, about then, contributing song hit shorts to the Universal program. The pictures invited the audience to make its own music.

Mr. Aitken with the nourishment, actual and spiritual, of "The Birth of a Nation" went immediately into a "bigger and better" campaign with what very shortly was announced as Triangle Pictures Corporation. It was apparently an isosceles triangle, only movieland didn't know it, with its three angles Mr. Griffith, Thomas H. Ince and Mack Sennett. That however was a geometric error, since with Mr. Aitken in the organization, it was unmistakably a quadrilateral parallelogram with him as organizer at the fourth corner.

It was from Mr. Aitken's corner that profound concepts and large ideas emanated, a lot of them in Saturday Evening Post advertising copy. His largest impress, and a real one, was a proclamation of $2.00 a seat movies, as a policy for a forward looking industry.



Triangle was in full flower by late summer of 1915, while "The Birth of a Nation" was still a running sensation. Triangle's show case was the Knickerbocker theatre in New York, with that rising young exhibitor Samuel L. Rothapfel in charge of presentation and Hugo Reisenfeld, former concert master of the Vienna opera house tending to the music. An early program was something with Douglas Fairbanks in it, probably "Don Quixote," with DeWolf Hopper and Fay Tincher, which today would be billed at advanced prices under the title of "Gone With the Windmills."

For a spell it looked as though the star of destiny hung over the Knickerbocker. Mr. Aitken and a Wall street syndicate had it in mind to take that troublesome and aggressive Zukor into camp and made him an offer of one (1) million dollars, cash in hand paid, for his control of Famous Players, etc. As Mr. Zukor remarked, he was "sitting with one ace." That ace was Mary Pickford. He decided to stay for the deal. That was Triangle's mistake. They should have raised another million, and it would have been cheap at that.

Mutual tried to do something about it. The largest, but not so conspicuous box office fact was Charles Chaplin, an English comedian who did not yet know that he was a philosopher burdened with social consciousness, but funny. Mutual knew about him, being the distributor of Keystone comedies made by Mr. Sennett, who had some social consciousness, and a hate of policemen himself.

Mutual had a new president, John Rudolph Freuler, of Milwaukee, exhibitor, exchangeman, and a participant in production in the current utterly terrific wave of serial pictures, including "The Million Dollar Mystery," a Thanhouser production, making an actual 700 per cent and the current "Diamond from the Sky," world's longest serial in thirty chapters and a sequel, directed by William Dean Tanner, alias Taylor—the same who was to be the victim of industry's best murder mystery, if you still think it is a mystery.

Mr. Freuler, taking over the presidency of the Mutual Film Corporation, rather at the instance of Kuhn, Loeb & Company—the first Wall streeters with courage enough to get into the movies since the Empire Trust Company had taken Biograph bonds in the days of the patents wars 'way back in 1905—had come upon a comeuppance. There was somewhere in the books of Mutual, Mutual of Virginia, Mutual of Tennessee, Mutual of Delaware, and sundry other states, including nineteen subsidiaries, a miscalculation, let us say maybe a bookkeeping error, running to about $900,000 of liabilities. For a corporation capitalized at $2,500,000, in a waning program market, and in distribution with a lot of branch managers in the exhibition business, this was an item.

It was about time for a miracle. Mr. Freuler reached for one with a program for several. First he wanted Mr. Chaplin, who was at the moment in the possession of Essanay, meaning George K. Spoor and G. M. Anderson of Chicago, contributors to the General program. Mr. Chaplin was working at the Essanay studios in Niles, California, with a high fence around him. One Jay Casey Cairns, able press agent, and may he rest in peace, established contact with Chaplin by riding into the studio done up as a cowboy. Mutual and Mr. Freuler got him for a series of 12 two reelers to be done in one year for a salary of $520,000 for the year and a bonus of $150,000 of which he gave his brother Sid $75,000 not to get the name of another Chaplin in the way for a while.



There were a lot of details. Among those who had considered was Famous Players, but Mr. Zukor refused to be interested. He did not think Mr. Chaplin was funny. Mr. Chaplin thought Mr. Zukor was very funny.

Meanwhile Mutual had some other notions. So did everybody else about then. After it had been verified that the Chaplin contract was actual, Miss Pickford appeared to be open to a deal. It was

made, almost. Mistress Mary listened to an offer of $14,000 a week and accepted tentatively. D. W. Griffith also, since Triangle was proving to be no ball of fire, was open to a discussion. Miss Pickford had some further conversation with Mr. Zukor and decided to take $7,000 a week in cash and "a percentage." Meanwhile Mr. Griffith was off on a project called "Intolerance," which is another story for another day. Too bad for Mutual.

Uptown in the World Tower Building was the World Film Corporation, which advertised its product at times, but always that its vice president and general manager was Lewis J. Selznick.



It was into such a joyously diversified industry that Martin Quigley of Cleveland, Ohio, and Chicago, Illinois, and way stations, engaged in daily newspaper journalism, discovered what is now called the cinema, in Chicago, with the Randolph street mid-west first run showing of "The Birth of a Nation." Young Mr. Quigley had not been in Chicago long, but he had been around a bit from the Examiner to the Tribune to the Evening Post and was prepared to consider something more promising. After seeing "The Birth of a Nation" he went to the newsdealers to see what was to be found out about this exciting manifestation. He acquired copies of Motography, Moving Picture World and Motion Picture News. They left him feeling no better, but inspired. That is why he emerged in September of our year of 1915 with The Herald, Exhibitors' Herald, then. They were all the trade journals of moment then. He bought them by the copy 25 years ago, and by the title since, along with a sprinkling of others.

That was the scene then. The Germans were on their way to Paris. Belgium was bleeding. Assured Britain had not yet shared the lion with M-G-M. The studios of England and all the continent were dark and the screen world was America's.

The feature picture took the field, and corporations rose, flourished and variously sometimes fell. Adolph Zukor's plans and structures grew rapidly as he moved into domination of the Paramount program and became less the producer, more the general executive, with Jesse L. Lasky taking over more the production, his friend Cecil B. DeMille becoming the dominant creative director-general on the lot. Then Samuel Goldfish, friend and affiliate came to dissent and he moved away from Lasky into major production on his own and presently became Sam Goldwyn of that Goldwyn Pictures organization which, somewhat whimsically, produced first rank feature efforts and the while also distributed Henry Ford's screen weekly propaganda for roads and travel.

And, by the bye, it was in that Goldwyn organization that Howard Dietz began to become specially manifest. You'll be recalling that time he sent a story to London to have it come back to the American press, quoting George Bernard Shaw as saying: "Mr. Goldwyn you are so much the artist and I am so much the business man we can never agree." That crack keynoted a quip policy for Goldwyn publicity for many a year.

Then, too, Lewis J. Selznick, outgrowing his relation to World Film Corporation, decided to take a trip for his health and sailed for Havana with Mrs. Selznick. Coincidentally Clara Kimball Young, who was the World's screen mainstay, failed in health and had to sail, too. "L. J." had merely gone south with the chief box office asset. He presently turned up with a star series selling plan, headed by Clara Kimball Young product, and neatly arranged so that by an advance deposit system the exhibitors could finance the project to make the pictures they were to get. It worked.

It worked all too well to please Mr. Zukor who was selling an output which was not arranged to allow playing time for competitors.

Mr. Selznick got ill and took to bed at the Astor. Mr. Zukor called on him, and "L. J." said, "offered me $5,000 a week to go to China and stay there." What eventuated was Select Pictures, in which Mr. Selznick and Mr. Zukor were partners —on the old principle, "If you can't lick 'em join 'em." Select worked fine, until "L. J." felt it necessary to help his son Myron into production, with a big electric sign on Broadway. Mr. Zukor did not like the looks of the sign and the return of the Selznick name to Broadway—so the partnership was over.

Meanwhile remember, too, that these years at the immediate end of the Patents Company era saw the building of the William Fox dominion, evolved from nickelodeon exhibition into distribution and thence into production, under strenuous administrations, too, from Winfield Sheehan, and giving to history Theda Bara of the vampire classics.

In the main the next few years wrote a general success story, with incidental chapters of adventure. General Film, once master and in the millions, died one day lacking $30,000 for rent and payroll. Universal found its new policy and prospered with wide fluctuations and building strongly into foreign distribution. Mutual all but flickered out; what was left of it became a part of Film Booking Offices, that FBO through which Joseph P. Kennedy, long later, was to enter this business and which was to be an ancestor of today's RKO.

As the industry levelled off in those middle years the Famous-Players-Lasky-Paramount structure achieved possession of something like eighty-five per cent of box office talent. Costs, prices, pressures grew. An argument that started when Tom Tally, Los Angeles exhibitor, protested about rentals on Pickford productions, resulted, under certain ministrations from J. D. Williams, of Parkersburg, West Virginia, and Australia, in First National Exhibitors Circuit, exhibitor-producers taking over Miss Pickford, Mr. Chaplin and others.

Meanwhile in the East kindred pressures and issues sent Marcus Loew, exhibitor, into production, giving us Metro-Goldwyn-Mayer.

The uniform and general pursuit of all the traffic would bear from every factor of power in the industry had borne fruit in new alignments, so it was inevitable, too, that star power should take a hand. Escaping from First National, in quest of higher returns, more independence, Mary Pickford—Mr. Zukor's one time ace—with Charles Chaplin, D. W. Griffith and Douglas Fairbanks, brought into being United Artists Corporation, a bit changed in policy and structure today, but still United Artists.

The production, distribution, exhibition map grew complex, as producer-distributor circuits began abuilding.



Trade practices, buyer and seller relations, always at issue, became poignantly important, much debated and with many alignments and realignments of exhibitors. Court actions, and Federal trade practise conferences, began to invite the Government into the issues and the industry's affairs.

A-top all this beginning, timidly in 1925-26 came sound whispering revolution. Sound came where the technologies of the older screen and young radio met in the laboratories of the Telephone Company and of such concerns as General Electric and Westinghouse.

Against its will and from such external forces, the motion picture had sound forced upon it. Foremost in its espousal, and much to its profit, was Warner Brothers, pioneering with such items as "Don Juan" and "The Jazz Singer."

Meanwhile the financial adventures of the industry, in the various consequences of sound, brought in new names and forces. —Radio Corporation of America, and David Sarnoff, Electrical Research Products and John A. Otterson, Radio City and the Rockefellers, the Chase bank of New York, a rising Technicolor and the Whitneys.

Through these eventful years, Martin Quigley, with his Motion Picture Herald, and affiliated publications, has been in the journalistic service of the ever striving industry—contributing the while to policies and practices such developments as the Production Code, and enunciation of the entertainment only policy demanded by an American public.

Where America goes, the motion picture industry goes and, with and for it, also Motion Picture Herald.

14 EXHIBITOR MEETINGS ON DECREE, PRICES, OTHER PROBLEMS OF THE DAY

One Key Meeting Is Allied's, at Atlantic City; Product Symposium Starts; MPTOA Calls for Decree Finish-Fight

Indicative of the extent of present revolutions and evolutions of normal exhibition-distribution practice and procedure is the turmoil among virtually all of the important organizations of the country over matters presently involving operations, calling conferences, conventions and caucuses for concerted action on the consent decree, on admission price "juggling," on taxes and admission charges, on block booking and cancellation, on new product terms and other items.

Fourteen different groups have held meetings in recent days, or have called meetings to act on one or more of the problems of the day, adding to those which have in the past few weeks met similarly, as previously reported in these columns.

Allied of Jersey in Session

One of the large meetings of the week was the fall convention of Allied Theatres Owners of New Jersey, at the President Hotel, Atlantic City, opening Wednesday morning.

The organization, on Friday (27th) was to turn the event from regional attention to national with a testimonial banquet to Abram F. Myers, general counsel and chairman of the board of Allied States, at which large delegations from distribution and home offices in New York were to be on hand.

Friday afternoon, Mr. Myers made the principal address of the convention on "The War, the Consent Decree and the Exhibitors." See page 25.

On the convention speakers list were such names as William F. Rodgers, MGM general sales manager; H. M. Richey, assistant to Mr. Rodgers; William A. Scully, Universal vice-president and general sales manager; Lee Newbury, N. J. Allied president; Sidney E. Samuelson, representing Allied of Eastern Pennsylvania; Jack Kirsch, Allied of Illinois; M. A. Rosenberg, Allied of Western Pennsylvania; Frank Lydon, Independent Exhibitors, Boston; Pete Wood, I.T.O. of Ohio; Col. H. A. Cole, president of national Allied, and Abram F. Myers.

Manufacturers and distributors who will have exhibits at the trade show include: American Seating Co.; RCA Manufacturing Co., Kroehler Manufacturing Co., National Screen Service, National Theatre Supply Co., Heywood-Wakefield Seating Co., Dennis Games, C. Cretors & Co., Sanitary Automatic Candy Co., Penn State Supply Co., MGM and Universal.

"AID" of Allied on Product Symposium

First on the New Jersey Allied agenda was the expected first report from National Allied Information Department, which was formed several weeks ago, in Chicago, under Sidney E. Samuelson, to conduct an exchange of information on product terms, conditions and policies set down by distributors for 1940-41.

At Wednesday noon, Mr. Samuelson and other members of the AID committee, together with several Allied national board members, went into session in Mr. Samuelson's Philadelphia headquarters to prepare the first AID report. As of midweek, it had not been determined whether the report would be given to Allied members only, or to the trade at large. Mr. Samuelson admitted he was against general release, "but that is for the committee to decide," he said.

Meanwhile AID has already started to exchange among exhibitors first information about certain distributors, certain pictures.

The report said that United Artists owes "Foreign Correspondent" to exhibitor customers holding 1939-40 contracts, that it is not a 1940-41 release, AID claiming that this picture is committed under the description given by U.A. on "Personal History" or "Personal Life," and which was not delivered as such.

It is also claimed that Columbia's "Arizona," withheld, at the end, from 1939-40 release, properly belongs to exhibitors for that season.

Republic is questioned for withholding Gene Autry and Roy Rogers westerns from 1939-40 release, and Universal, for the similar handling of Deanna Durbin's "Spring Parade."

Also, AID reports, "there has been some complaint about Universal allocations," AID informing exhibitors that, "AID has been advised that the local Universal branch manager has definite and absolute authority wherever an improper allocation has been made to re-allocate the picture in a bracket suitable to the theatre in question, and to make whatever adjustments are necessary."

AID wants exhibitors who have shown MGM's "Boom Town" at increased prices, as suggested by Metro's William F. Rodgers, sales manager, to report to AID how they fared in comparison with other "good" attractions shown at regular prices.

"This is of vital importance to every exhibitor," said the AID report, "as there is a tendency on the part of distributors to force exhibitors to raise prices on some of the top pictures.

MPTOA Plans Fight to Finish on Block-of-Five

"A fight to the limit" by the Motion Picture Theatre Owners of America against the block-of-five clause of the pending Federal consent decree has been authorized unanimously by the executive committee of the organization through a poll of committee members which has just been completed by Edward L. Kuykendall, president.

What form the fight will take has not been decided yet, but Mr. Kuykendall plans to leave for Washington about October 1st to confer further with Department of Justice officials.

If these final conferences fail to result in a change in the five picture clause the MPTOA presumably will resort to litigation to oppose adoption of the decree.

Mr. Kuykendall said he had been advised on Monday that the Government has made no final decision on the decree.

Connecticut Allied Opposes Price Raise

Expressing themselves as unanimously opposed to raising admission prices on any selected feature, members of Allied Theatre Owners of Connecticut, Inc., have instructed executive secretary, Lawrence C. Caplan, to send copies of the following resolution to all distributors:

"At a meeting of the Allied Theatre Owners of Connecticut, Inc., held in New Haven September 10, 1940, the following resolution was unanimously adopted:

'Whereas, certain distributors have instituted the practise of requesting exhibitors to increase their admission prices on special features; and

Whereas, it is felt that such a procedure would tend to earmark the good pictures and make the other features seem inferior by comparison; and

Whereas, it is the experience of the great majority of the exhibitors that the greatest profits at the box office have resulted from lower admissions, rather than higher ones; and

Whereas, the patrons of the neighborhood theatres have been subjected to a recent increase in admission price by virtue of the Federal tax; and

Whereas, such a practise, if encouraged, would be indulged in by a majority of the distributors and on pictures of questionable quality;

Now therefore, be it resolved that the members of Allied Theatre Owners of Connecticut go on record as being unalterably opposed to increased admission prices on any selected feature.

And be it further resolved that a copy of said resolution be sent to all distributors and trade papers.'"

More Connecticut Reasons

Connecticut MPTO members discussed the various provisions of the consent decree in the Government anti-trust suit at a regular luncheon meeting in New Haven last Monday. Special consideration was given the block-of-five booking clause. Herman M. Levy, executive secretary, presented his analysis of the decree preceding the discussion. The secretary also presented his report of the recent fifth annual film golf tournament in this territory.

ITOA Members Vote Against Block-of-Five

A 100 per cent vote against the block-of-five provision of the proposed consent decree, has been registered in the Independent Theatre Owners Association national poll of exhibitors, according to the organization. Hundreds of ballots have been cast in the poll, results of which were to be sent to Thurman Arnold, assistant attorney general, this week, it was disclosed by Lionel Toll, of the ITOA, in New York, Monday.

Ballots have been received from the following 19 states: Missouri, New York, Kentucky, Nebraska, Indiana, North Carolina;

(Continued on following page)

DISBANDING SHEA'S BUFFALO ORCHESTRA

The Shea's Buffalo theatre orchestra, Buffalo, which has been in existence for 14 years, is soon to be disbanded; its 21 members have received dismissal notices. The orchestra's career began in the era of silent films and served the Buffalo theatre at the peak of Publix revue presentations.

Vincent R. McFaul, general manager of the Shea circuit, was in New York last week discussing the fate of the orchestra with Paramount, a partner in the circuit.

Organized in 1926, the orchestra has been considered one of the finest theatre orchestras in the country. Its podium has been occupied by Ferde Grofe, Herbert Straub, John Ingram, Lou Breese, Charles Manning, Ray Sinatra, D'Artega and Joseph Cherniavsky.

FIVE-BLOCK CLAUSE CONDEMNED

(*Continued from preceding page*)

Michigan, Florida, Kansas, Pennsylvania; Maryland, New Jersey, Illinois, Mississippi, Iowa, California, Oregon, Texas and Washington.

Every ballot, without exception, according to Mr. Toll, was opposed to the block-of-five proposal. Among those who sent in comments with their ballots, he said, a majority favored the present system of block booking, but with a 20 to 25 per cent cancellation clause.

In addition to individual ballots, several independent organizations voted as a unit against the plan.

Early returns from ballots sent out by Allied of New York indicate a similar trend.

Iowa, Nebraska Allied Also Oppose Block-of-Five

Approximately 100 theatre men attended a special meeting of the Allied Independent Theatre Owners of Iowa and Nebraska recently held at the Savery Hotel.

The meeting was called for the purpose of considering the proposed consent decree, portable circuit competition and free shows, film rental terms and the Allied Information Department.

A strong resolution and protest were adopted and filed with the attorney general against the five picture selling plan in the proposed consent decree. Theatre owners were cautioned against free shows and portable circuit competition and instructed to protect themselves by contract provisions. They were also advised to buy films only on terms they can afford to pay and full cooperation was pledged to aid.

Leo F. Wolcott, Eldora, Iowa, president of the association, presided at the meeting and G. Ralph Branton of Tri-States Theatre Corp., Clifford D. Niles, theatre operator of Anamosa, Iowa, Wesley Mansfield, Tama, Iowa, and Myron N. Blank, of Tri-States, were among the speakers.

Twin City Exhibitors Balk at '41 Contracts

A meeting of Twin City independent Allied exhibitors was held in Minneapolis to consider what the exhibitors have termed the unreasonable demands on the part of distributors for 1940-41 contracts.

Fred Storm, executive secretary, in a statement pointed out that Minnesota has received only a million dollars in defense contracts and that North and South Dakota have received no contracts or benefits from the Government's defense spending and said that it must be obvious that conditions in the northwest cannot be compared with either the west coast or eastern industrial areas.

Northwest Allied claims that as of September 15th, a tabulation and analysis of the Allied AID survey forms returned to the office show that 52 per cent of its members have not signed any 1940-41 contracts. Of the remaining 48 per cent, only one of these has four deals, six of them three deals, and the remainder one or two.

Wisconsin ITPA To Discuss Buying

The Independent Theatre Owners Protective Association of Wisconsin will meet in Milwaukee Wednesday and Thursday at which the principal discussion is expected to center around product buying. Hardly any contracts have been signed by independents in the group, it is said.

The subject is expected to be the topic of Sidney E. Samuelson's talk. Mr. Samuelson is business manager of Allied Independent Theatre Owners of Eastern Pennsylvania and chairman of national Allied's AID.

ARNOLD PRAISES STUDIO CONDITIONS

Edward Arnold, newly elected president of the Screen Actors Guild, hailed the amicable relations that exist between the motion picture producers and actors, upon his arrival in New York, this week, to appear in a Kate Smith broadcast over CBS, Friday night. Conditions at the studios, he added, are in the most satisfactory state they have been in for many years, and there is little liklihood of any disputes with producers this season.

Mr. Arnold advocated reducing by 25 per cent the number of extras on the Guild roster, pointing out that the elimination of 1,000 who earn less than $200 per year, would permit those regularly employed to earn more.

Illinois UTO Condemns Consent Decree "Abuses"

The United Theatre Owners of Illinois in a letter to Thurman W. Arnold, assistant Attorney General, opposes the terms of the pending consent decree, particularly the block-of-five clause and suggests that the Government can best help the exhibitor by insisting upon a 25 per cent cancellation privilege. The letter, dated September 12th and signed by Edward G. Zorn, president of the UTO, follows:

"Dear Mr. Arnold: The United Theatre Owners of Illinois strenuously object to the proposed provision in the consent decree limiting the sale of pictures to 'blocks of five.' This method of distributing film will confirm block-booking, not eradicate it. It will work untold hardships upon the small town exhibitor both in time and expense. His source of supply will be jeopardized, availability of pictures will be delayed and attractions will lose value as a consequence. Most of the exhibitors' time will be occupied with salesmen negotiating for product.

"The most glaring abuse in the mechanics of distribution is in the wrong allocation of pictures in price brackets by the distributor.

"If it is your intention to help the exhibitor, and I believe it is, the best way you can serve that purpose is by insisting upon a 25 per cent cancellation privilege with the exhibitors' right to a voice in the price brackets to which a given picture is designated. Pictures should be allocated as to price by mutual consent according to their merits.

"The block-of-five provision will harm, rather than help, the exhibitor and will serve no public purpose. We respectfully request that it will not be imposed upon the exhibitor."

Western Pennsylvania Allied Hits Block-of-Five

Allied Motion Picture Theatre Owners of Western Pennsylvania, Inc., at a special meeting at the Roosevelt Hotel in Pittsburgh last week unanimously voted against the sale of pictures in blocks of five, on the ground that it would adversely affect both distribution and exhibition.

The action was taken upon a motion by Bennett Amdur, who operates the Garden theatre, North Side, and is a director in the exhibitor organization. He said that block-of-five clause would carry no cancellation privilege, and that if an exhibitor has to pay the full price for every picture he buys, he would probably play them rather than pass them up entirely.

The organization contends that exhibitors in the territory want a 20 per cent cancellation privilege in their yearly contracts.

Memphis Meet October 13th

The Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee will hold its annual convention on October 13th and 14th at the Hotel Gayoso, in Memphis. F. X. Williams, president, will preside.

Ohio ITO To Honor Smith

Featured by a testimonial banquet to its president, Martin Smith, the annual convention of the Independent Theatre Owners of Ohio will be held at the Deshler-Wallick Hotel, Columbus, October 30th and 31st. John D. Kalafat, of Cleveland, is chairman of the arrangements committee.

Missouri-Illinois Gathering

The Motion Picture Theatre Owners Association of Eastern Missouri and Illinois will meet, in annual convention, at the Coronado Hotel, St. Louis, next Monday. Fred Wehrenberg, of that city, is its head. Edward Kuykendall, president of the national MPTOA, will be chief speaker. Officers will be elected. Invited guests are Charles C. Pettijohn and David Palfreyman of the Motion Picture Producers and Distributors of America.

Indiana Affair November 11th

The Associated Theatre Owners of Indiana will gather, in annual convention and trade show, November 11th and 12th at the Hotel Antlers, Indianapolis, with Marc Wolf as convention chairman.

Rodgers' ITO Talk

William F. Rodgers, general sales manager of MGM, was to address the Independent Theatre Owners Association of New York, at that organization's weekly luncheon, at the Hotel Astor, that city, on Wednesday. He was scheduled to lead a round table discussion of MGM sales policies.

Paramount Officials On Theatre Swing

Sam Dembow, Jr., and Leonard Goldenson, of the Paramount theatre circuit's home offices, left New York Friday, September 20th, to confer with partners and operators in Arizona, Utah, and the Pacific states.

They were expected to discuss budgets and policies for the coming season.

Leon Netter, Paramount theatres home office executive, was scheduled to visit Philadelphia late this week, presumably to discuss cooperative policies with the Warner circuit in that city. Charles Burton, theatre construction and maintenance executive, was to accompany Mr. Netter.

First Concord Theatre

A special town meeting at Concord, Mass., has approved a plan to re-zone five acres of land near Main Street, making possible the erection of Concord's first film house. Boston interests plan to petition selectman for approval of an 800-seat theatre with an adjacent parking lot for 300 cars.

ALLIED DOES NOT FAVOR THE DECREE, BUT WILL MAKE THE BEST OF IT

Myers Tells Jersey Convention Fair Settlement Would Be Welcomed but He Criticizes Decree Provisions; Say Evidence Assured Court Victory

Opposed but resigned is the present attitude of Allied States Association with respect to the consent decree as it was to be presented Friday by Abram F. Myers, general counsel, for the first time since the formulation of the document, several weeks ago. It was believed that the statement also reflected the attitude of other exhibition interests—looking unfavorably upon the present decree form, although citing Allied as prepared to make the best of it should it be adopted.

The occasion was the 21st annual convention of Allied Theatre Owners of New Jersey, at the President Hotel, Atlantic City, where Mr. Myers was to present not only National Allied's position on the consent decree, but to discuss also the effect of the war and American preparedness on exhibition and on exhibition's preparedness for "the shock" resulting from the war and from changes in distribution practice.

Opening Discussions

Lee Newbury, Allied of New Jersey president, called the convention to order at 2 p. m. Wednesday. The opening discussions covered a diversity of interest, including the blocks-of-five clause, nickel-in-slot movies, 16 mm. competition, poster rentals, duals and triples, juggling of admissions, defense taxes, radio's "Pot o' Gold" and buying problems.

Exhibitors Harry Loewenstein, Maury Miller, Morris Spewack and Jacob Unger were named to write resolutions.

George Gold, Dave Snaper, Ira Dollinger, Harry Hect, Helen Heldinger, Ralph Wilkins and Sidney Samuelson were appointed a nominating committee to designate new officers and directors.

In his previously prepared statement Mr. Myers said he was breaking a silence of nearly four months, a silence "self-imposed in the interest of a harmonious settlement of industry's problems. But the time has come," he added, "when silence is no longer golden, and speech can do no harm."

Speaking of the effects of the war on the industry, he said: "The loss of foreign revenue could only be balanced in three ways: by increased business in Latin America, by the practice of economy, and by increasing film rentals in the United States."

Mr. Myers commended some economies of home office executives, but added, "There is no indication, however, that this movement has extended to Hollywood."

After treating the war with its possible results of lower attendance and higher taxes, Mr. Myers turned to the proposed consent decree. He discussed the general theory of the consent decree, quoting at length from Thurman Arnold's new book, "The Bottlenecks of Business," as his authority.

Discussing in detail Allied's stand on the consent decree, he began by saying, "I have always hoped the case would be settled by the entry of a just and equitable consent decree." As reasons for this he cited the need for permanent action and the long delay in litigation.

NAZI RAID CLAIM REFUTED BY FILM

To disprove Nazi claims that London had been destroyed by air raids, films were flown to New Zealand and shown there 12 days later, according to advices reaching New York this week. Pictures showed conditions in London at the end of August.

Meanwhile, in Berlin motion pictures of the bombardment of London, shown in the Reich capital last week purported to show a dock area alleged to be three miles long blazing furiously. The film showed a rain of anti-aircraft shells exploding near the photographer's plane as he took pictures of the burning docks. The pictures are said to confirm German admissions of the increased power of British anti-aircraft guns.

"I am confident the evidence available . . . would bring victory to the Government, if not in Judge Goddard's Court, then in the Supreme Court," Mr. Myers said, "but attorneys general change—also they change their minds—and witnesses die off or are bought off. Besides, a trial means hopes long deferred and the need for relief is immediate and pressing.

"Hence I want to emphasize the fact that I am not opposed to the idea of a fair and just settlement. My criticisms are directed at the document and, to some extent, at the procedure. But if a fair settlement can be arrived at, I will welcome it," Mr. Myers said.

He continued, "All leaders and, I think, most of the rank and file are aware that Allied has kept in close touch with the Department of Justice throughout the negotiations; that is, as close as the Department would permit."

In March, he continued, the Department of Justice sent the organization a proposed settlement drafted by the Department of Commerce. After a poll of the board of directors Allied sent the Attorney General on March 26th a letter which "criticised in strongest terms the several provisions of the plan." As regards the proposal that pictures be sold in small blocks instead of large ones, the letter pointed out that the "poor pictures could still be forced with the good ones." Mr. Myers said the letter concluded, "The exhibitors greatly prefer buying once a year, or as infrequently as possible. They want selectivity, not retail selling."

The next step, according to Mr. Myers, was a visit Col. Cole and he made with Thurman Arnold who "declared flatly that no decree would be entered that was not approved by the independent exhibitors."

At the hearing on the Neely theatre divorcement bill held just before the New York trial opened Mr. Arnold made statements which "are utterly irreconcilable with the proposed decree," according to Mr. Myers.

Mr. Myers then explained that the assurances that the wishes of exhibitors would be heard were made by the Department of Justice but in the informal conferences with government attorneys they found they "were committed to the plan for selling in small groups."

The Allied Executive Committee, on account of the position of the Government attorneys then "decided to recede from its opposition" (to selling pictures in small groups) "provided certain enumerated conditions and safeguards were included in the decree. These conditions and safeguards if adopted, would have conferred on the exhibitors benefits that would have offset in a large measure the objections to the proposed selling plan."

However, after submitting proposed drafts to Mr. Myers for several weeks, in the latter part of July he was not advised of changes until he received on August 1st the "final draft." "It was at once apparent that something had gone wrong" for Allieds' "conditions and safeguards" had been left out, according to Mr. Myers. The executive committee of Allied was summoned and a protest was forwarded to Mr. Arnold. In part the letter said:

"The proposal, therefore, yields the independent exhibitors little or no benefit to offset the inconvenience and disadvantages of 5-group leasing." Col. Cole and Mr. Myers again called on the assistant attorney general who told them "they were premature in seeking to discuss the matter with him," because he had not received the proposed decree from his staff. Next Allied was invited to the meeting when exhibitor groups were heard on September 3rd, when the organization attacked the 5 block selling asserting that all groups which it was to benefit opposed it.

Negotiations Still Under Way

But at the hearing Mr. Arnold told an Allied representative "that his staff had done the best they could and that on the whole he thought it was a pretty good job." He claimed the department had not the time or money to investigate further exhibitor complaints. Mr. Myers concluded that section of his speech by saying, "The negotiations are still under way and we can still hope that at least some of our points will be met."

In the last section of his speech Mr. Myers warned exhibitors that "they may be saved or ruined by their produced deals" made in the next few years and that general costs would rise on account of the war. He added that the average exhibitor could not pay increased film rentals.

On the matter of taxes Mr. Myers said the exhibitor organizations must be on the job "and this does not mean blind opposition to every tax proposal. The American people are going to have to pay for the present extraordinary expenditures. Woe unto that industry that earns a reputation for tax dodging or unwillingness to bear its fair share of the burden."

Again on the consent decree Mr. Myers said it was possible that even at this time the Government might change its position, but in any case an effort was being made to make the best of the case no matter what happens. He pointed out that the arbitration clause was "by far the best method for adjusting clearance disputes that has ever been devised," and that the clause on some runs though containing "weasel words" might be of help.

On the five-block clause Mr. Myers said, "No one is advocating it, no one wants it, in its present form. But assuming that it will come to pass whether we want it or not nothing is to be gained by merely wringing our hands and crying about it. The intelligent thing is to put our heads together and figure out how to make the best of a bad bargain." This, he said, the executive committee is already working on.

The provision would be "bad news for the exhibitor who likes to spend his time at the broker's office instead of his theatre" but to the showmen who work at their business "the outlook may not be as dark as it has been painted," Mr. Myers said. Good pictures will be available no matter what happens, he said.

CONSENT DECREE DOWN TO SYNTAX NOW; EXHIBITORS STILL DISAGREE

Arbitration Provisions Reported Set as Lawyers Rush Phrasing to Fit Document for Court While Theatre Men Argue

At midweek, with but seven court days to go before the October 7th trial date deadline, the lawyers in New York for the Government, complainant, and the "Big Five" distributor defendants were still polishing the form of consent decree and arbitration structure which is to be presented to Attorney General Robert H. Jackson and Federal Judge Henry W. Goddard for their approval in settlement of the key New York anti-trust suit of the Department of Justice. The document was being transformed from the language of the layman, in which it was originally formulated, into the legal language of the courtroom.

Thurman Arnold, assistant attorney-general, apparently continues adamant to the countrywide protests of exhibitors of all classes against the decree's provisions for requiring feature sales in blocks of five, with advance trade showings, but, regardless, the owners are continuing their public attack, with large exhibition groups promising to resort to litigation to oppose adoption if their present protests fail to move the Department of Justice. (Exhibitor organization developments in the case appear on page 231.

Arbitration Agreement Reached

The decree itself was expected to be completed by mid-week, Government representatives in New York said Saturday in New York, indicating they would give their last touches to it early this week.

On Friday, September 20th, a meeting on arbitration was held in New York. Robert Sher, assistant attorney general, attended from Washington. It was learned that the meeting resulted in agreement on all but one or two provisions which were expected to be resolved. The document was then to be sent to the five majors concerned; and after that, to the American Arbitration Association, for approval.

A proposal for the appointment of arbitration coordinators from among experienced industry figures in all exchange centers, who would act as advisers to the arbitration boards to be set up under the proposed Federal consent decree has been abandoned. The proposal was first made in answer to widespread exhibitor criticism of the arbitration panels to be made up of men entirely without industry experience. It contemplated the appointment of the coordinators after consultation with regional exhibitor organizations and other trade groups in every city in which an arbitration board is to be established.

Asked for comment, majors' attorneys over the weekend predicted that Federal Judge Henry Warren Goddard, the trial judge, would undoubtedly approve the decree, even over the protests of exhibitors, who are not legally parties to the affair. They said successful intervention in affairs of equity have been sparse.

It was indicated that no major changes have been made in the decree, as made public several weeks ago. Changes have been made principally in language, it was declared.

Max A. Cohen, New York circuit owner and head of the New York Allied, affiliated with the Motion Picture Theatre Owners of America, declared on the weekend that he would make a statement at mid-week on his opposition to the blocks-of-five provision of the consent decree, to which he and other exhibitor leaders are opposed, and, also, possibly, on the results of his postcard poll of America's exhibitors, which he hopes to use as a basis for legal intervention at the October 7th Federal hearing on the decree, and which he began two weeks ago.

Mr. Cohen added that, if his move was defeated, he might carry it to the United States Supreme Court. He has already been warned by observers that an intervention by exhibitors, not parties to the suit, might have no standing in the Federal Court hearing but has asserted his intention of going ahead.

The Independent Theatre Owners Association of New York City, under the guidance of Harry Brandt, its president, and also a theatre circuit owner, and through its house organ, *The Independent,* is also polling exhibitors on their opinion of the selling provision of the consent decree. This week, it was reported that the results were overwhelmingly against the decree's provision for selling in blocks of five.

Copies of the arbitration section of the decree, now virtually completed, were sent on Monday to the Department of Justice in Washington and to the majors, it was learned. The legal advisory committee of the American Arbitration Association was also reported studying them; and views of all three parties were expected to be conveyed to the arbitration committee before the week's end.

Subject to Changes

Some of the arbitration provisions, subject to the changes which may occur before the hearing are:

It is said that pay is provided for arbitrators though this is not customary for appointees of the American Arbitration Association. It is said, too, that each local board will have a clerk to receive applications for hearings on any complaint to be arbitrated, that, when a complaint has been filed, all parties are to be notified simultaneously; and that, if these accept arbitration, the names of the arbitrators be submitted to them. It is asserted that parties will have choices of arbitrators, the whole machinery assuring that the single arbitrator most acceptable to all, be chosen.

The arbitrators are to submit their findings in writing, within 30 days after hearing a case. Because the arbitration provisions are regarded as accessory to the decree, contempt provisions can be attempted against a distributor party to a complaint who fails to observe the decision of an arbitrator.

An appeal board of three arbitrators will sit in New York. Unless charges of irregularities, bias, or other items, are involved, no appeal can be taken from their decision. Rules for the appeals board conduct have not yet been set. It is presumed that these will await the formation of such a board.

Only minor points, such as the keeping of minutes, are said to remain to be settled. It was argued, last week, that the keeping of minutes would increase the cost of the hearings, and, therefore, should not be compelled.

The committee in charge of arbitration this week was understood to be surveying costs of the arbitration setup, and to be seeking suitable arbitrators.

The agreement upon a single neutral arbitrator in local situations was regarded this week as somewhat of a victory for simplification, ending the numerous arguments over the composition of a local board.

KAIMANN SETTLES WARNER DISPUTE

Settlement of the availability dispute in St. Louis between Warners and Clarence Kaimann, independent operator, was settled last week, Mr. Kaimann announced on Monday. Mr. Kaimann had protested against the company making available its product to a rival neighborhood house, the Rio, ahead of his North St. Louis, allegedly in violation of a contract. Mr. Kaimann charged the Rio had abandoned a de luxe, seven day run policy, reducing itself to the classification of his theatre and that, therefore, it was not entitled to films ahead of his theatre.

U. S. To Revise Balaban Decree

When the consent decree in the New York Government anti-trust suit becomes effective, the consent decree covering the Balaban & Katz circuit operations in Chicago will be a matter for consideration.

Paramount, it was noted, had pointed out that the two decrees might conflict. The Government spokesmen said the contention that the company might be held in contempt for one or the other decree "had merit," and that the Chicago ruling would certainly be examined.

However, it was also added that whatever changes are made would probably have no effect on the charges to be heard in court this fall, that the 1932 Chicago consent decree had been violated.

Paramount has filed exceptions to these charges. They are contained in a report of a special master, made last year. The master's report and the Paramount exceptions may be heard in Chicago Federal Court next month.

Griffith Answers Due Next Tuesday

The Griffith Amusement Company of Oklahoma and the majors have until next Tuesday to answer interrogatories of the Government, in the latter's anti-trust suit against them in Oklahoma City Federal Court. The original deadline for such answers was September 15th.

Also in Oklahoma City Federal Court, the Griffith company and affiliates, facing a long-drawn anti-trust suit by an independent theatre operator, have filed objections to 335 of the 342 interrogatories filed by the plaintiff, A. B. Momand, of Shawnee, same state, in his $4,500,000 claim. The affiliated companies are the Consolidated Amusement Company and Consolidated Theatres, Inc.

Columbia Gains Point In Schine Buffalo Case

Columbia Pictures, last week, won a Federal Court order, in Buffalo, for a separate bill of particulars from the Government in an anti-trust suit against the Schine circuit and the majors. Columbia was the only defendant not to answer the Government complaint. Its action delays the case and no trial date can now be set. United States District Judge John Knight directed the Government to furnish Columbia with an itemized list of 34 alleged violations of the Sherman Act.


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in

"They Knew What They Wanted"

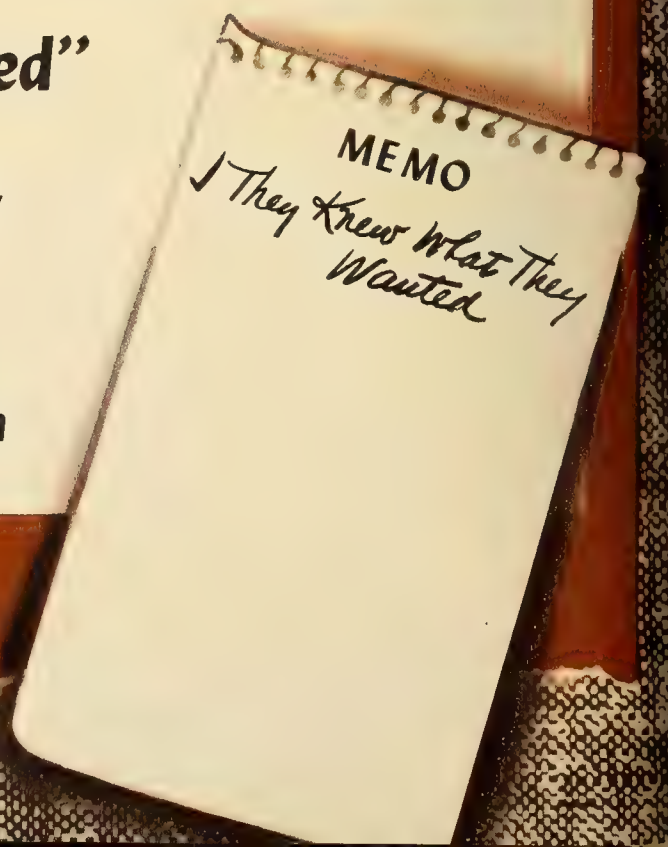
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Book by George Marion, Jr.
Music by Richard Rodgers
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THE BIG MELODY, MIRTH AND MYSTERY SHOW!





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in

"YOU'LL FIND OUT"

with

PETER LORRE · BORIS KARLOFF · BELA LUGOSI

HELEN PARRISH · DENNIS O'KEEFE · ALMA KRUGER

and Kay Kyser's band, featuring

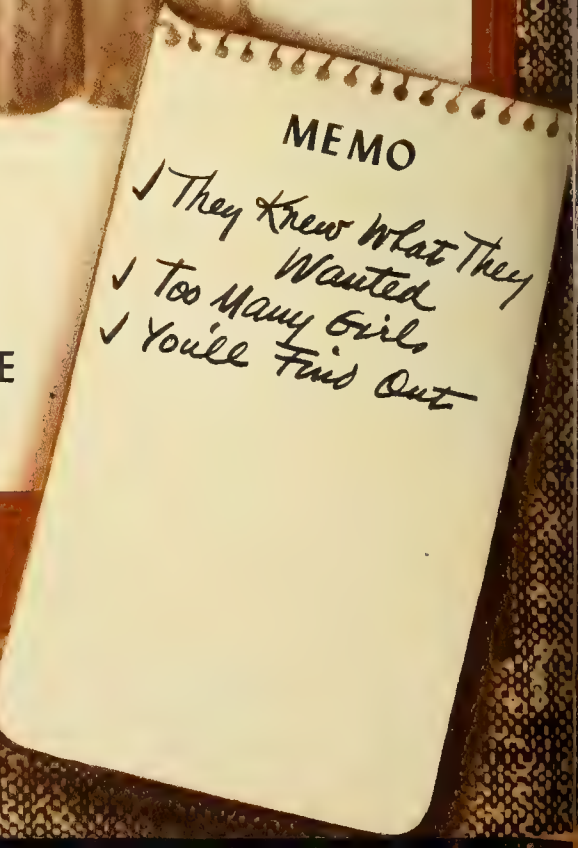
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KAY FRANCIS • JACK OAKIE
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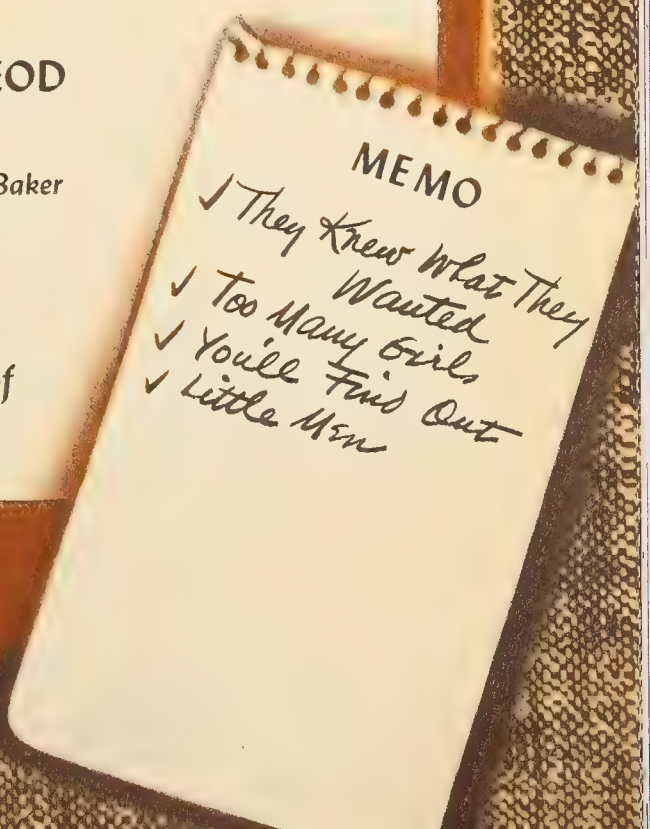
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Directed by SAM WOOD

Produced by David Hempstead

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Vincent Youman's Famous Melodies
...In Musical Comedy's Hit of Hits!

ANNA NEAGLE

in

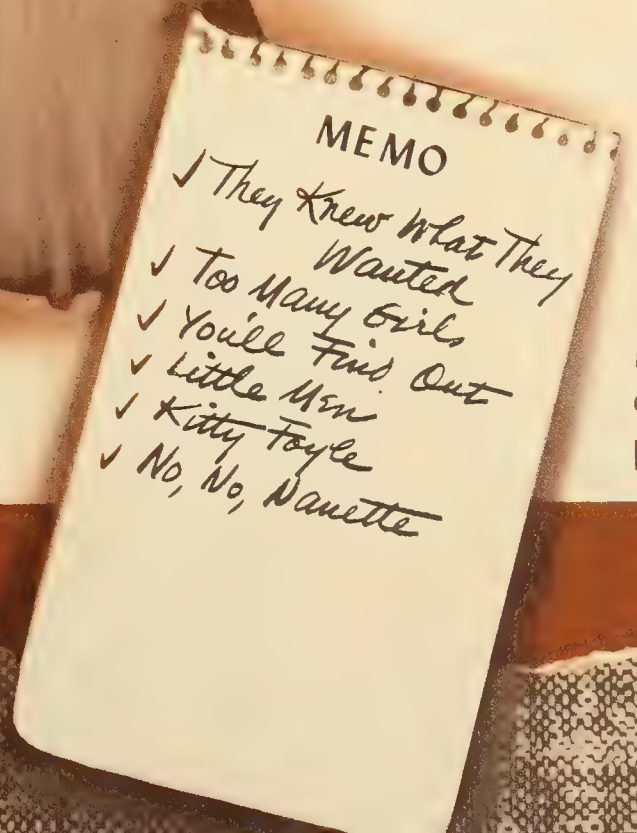
"NO, NO, NANETTE"

with

RICHARD CARLSON • VICTOR MATURE • ROLAND YOUNG

HELEN BRODERICK • ZASU PITTS • TAMARA

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- ✓ They Knew What They Wanted
- ✓ Too Many Girls
- ✓ You'll Find Out
- ✓ Little Men
- ✓ Kitty Foyle
- ✓ No, No, Nanette
- ✓ Citizen Kane
- ✓ Mr. and Mrs. Smith

JEAN ARTHUR

in

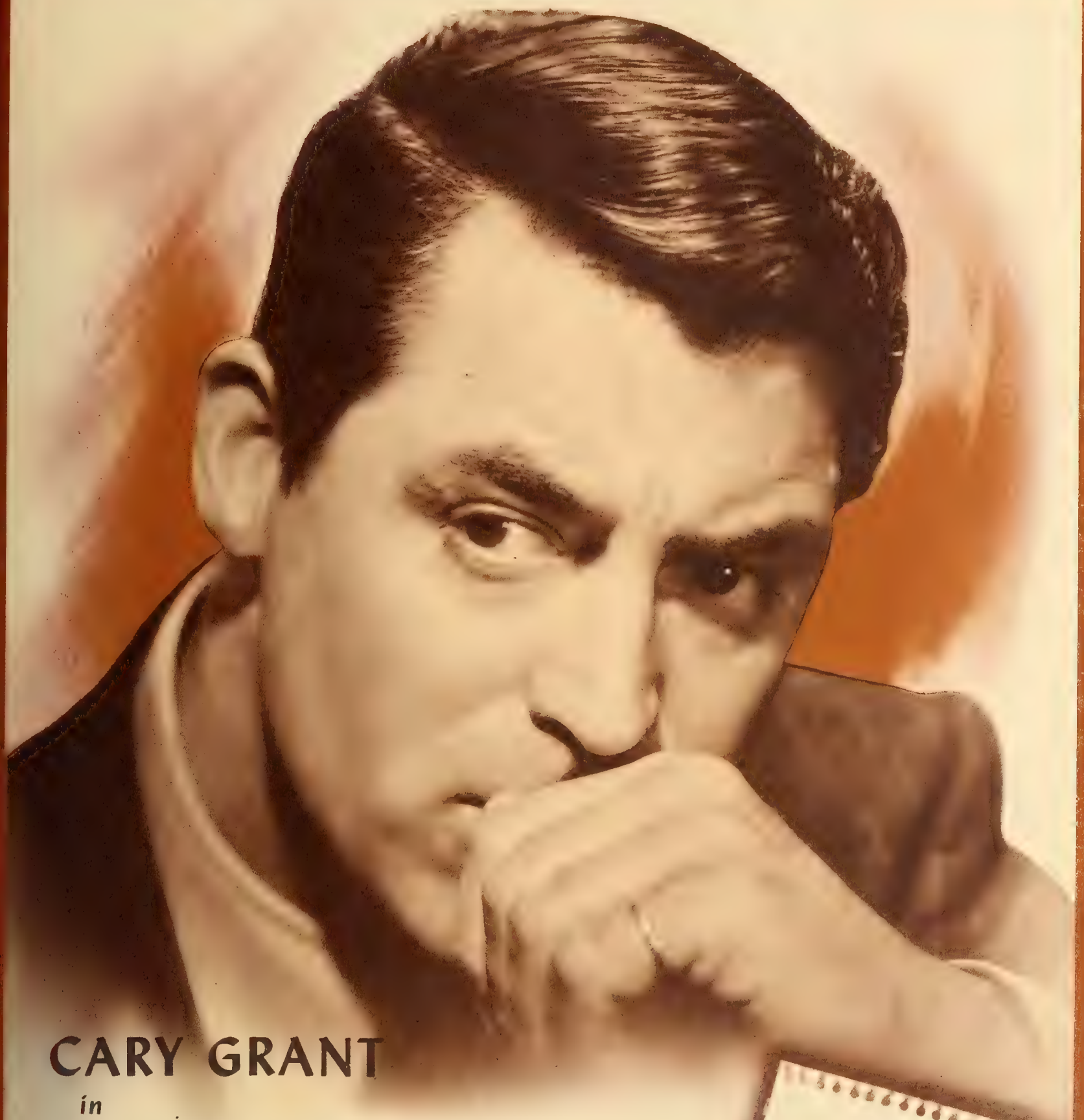
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director of "Goodbye, Mr. Chips"
and many other big shows . . . .

A daringly original comedy-drama
by
NORMAN KRASNA

Produced by
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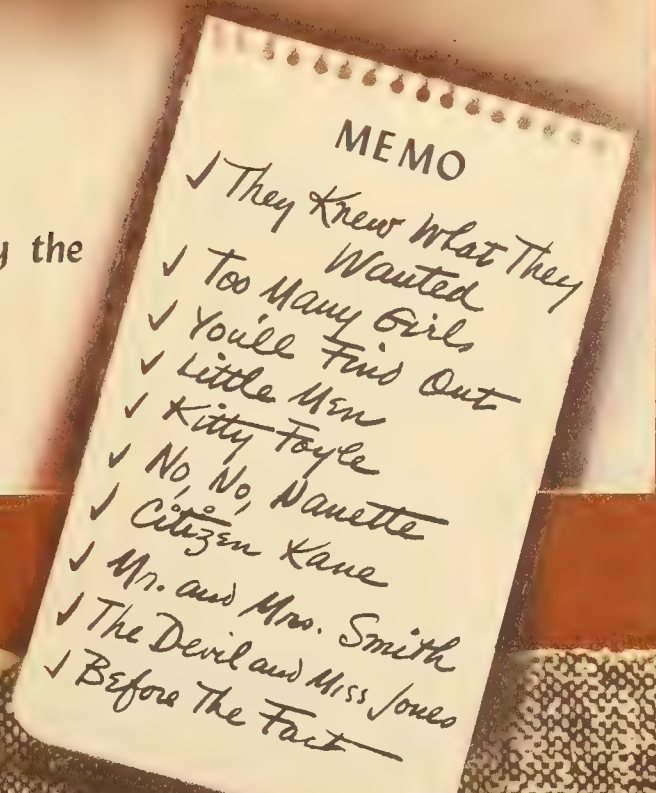
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✓ The Devil and Miss Jones
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THE STRANGER

by MARTIN QUIGLEY

WEEKS of adventuring in the time-tinted files of the HERALD *have been involved in the preparation of this anniversary issue. These excursions have been like rainy Sundays in the attic turning over old letters and pictures fraught with memories and redolent of the emotions of other days. So it came that the editor of the* HERALD, *in quest of materials from the hand of Martin Quigley in the formative days of his publication enterprises, turning the pages of* 1917—*that was twenty-three years ago and he was* 27 *years of age then—discovered this piece, reaction of a young man in his idealisms facing a war-torn world, trying to find hope in a chaos.*

—TERRY RAMSAYE

December 22, 1917

FOR days before the Eve of Christmas a Solemn Figure had dogged the army of invasion without challenging special notice. Among the French peasantry there were noncombatants of patriarchal mien wandering about unmolested at times and it might have been confounded with one of them. At first glance there was nothing to distinguish it from one of these, but looked at more attentively one divined behind the mist and veil the presence of a strange majesty.

The face nobly moulded was lighter in hue than that of a peasant exposed to the intensity of the summer sun. About the brow and head there was a peculiar tenderness and majesty that seemed to bring to mind the idea of centuries of adoration. But above all, the eyes of this strange man drew attention of the onlooker—the eyes of dark and ethereal brilliancy filled now with the light of great pity and sorrow.

Who was this Unknown, whence came He, and what business had He there amid slaughter, rapine, desolation and death? He seemed striving to come near the Hun warriors in the thickest of the carnage but was stopped short finding them all-intent upon their hellish trade and wholly oblivious of His Presence.

They had enough to do without heeding Him and one might feel that it was only their blind, unseeing rage that exempted Him from the fate of so many. It was plain they did not see Him—or would not see Him—else the spectacle of this Unknown figure sorrowing and wringing His hands over their bloody deeds would have brought them to their knees in supplication to Heaven for an armistice.

At night He wandered about the beleagured village, going from one outpost to another, heedless of the sentinel's call. Often abroad in No Man's Land He was fired at, mistaken for a prowling spy, and the soldier running forward to glory in his bloody marksmanship found—nothing. Soon a rumor spread of a mysterious figure moving majestically in the rain of death between the trenches. Many soldiers declared that during the dark watches of the night they heard It moaning and wailing and lamenting in a strange unearthly tongue—a tongue none on that side of the battle front could understand.

In intervals between the hell-sent hail of shot and shell a comrade stout of heart, whispered to a weaker brother that it was an omen of victory. There were others who averred that the strange Visitant foreshadowed the coming of disaster; and indeed disaster did come to the trenches of the invader, seizing with spectral hands and dragging down to death many who fain would greet the enemy as "Brother" if the man called Kaiser would say but the word.

¶ Still the Solemn Figure flitted to and fro from trench to trench and garrison to garrison. Strange and terrible were the sights it looked upon and over which it raised imprecating hands.

Back in the village where every year for centuries the Spirit of Christmas was wont to bathe all in the celestial light of peace and tranquillity It saw lust and murder loosed against a trembling population of young and old, the sick and unfit—poor derelicts in the path of the supreme heartlessness and folly of Prussia's dream of world dominance.

It saw scattered heaps of such as these lying in terrible confusion clinging, one to another in the grim security of death. Here the tiny corpse of a child with terror stamped on its innocent face and little hand clasping a make-shift doll of rags from a Christmas chest impoverished by war; there a white-haired old man—the village Santa for a score of years—with one arm flung protectingly around a young girl in whose eyes might be read the horror of her fate.

And again the Solemn Figure looked upon the most awful and accusing sight under Heaven—the hearth-fire—which was lit to welcome the dawn of Christmas day, quenched in blood and mute forms where joyous life had lately been.

¶ In fire It saw the wanton cruelty and destruction brought to a people and a land that were nestling under the majestic serenity and happiness of a traditional Christmas Eve.

Then the Solemn Figure, outraged by what It had seen back of the German lines, raised an imperial hand pointing to the West. . . .

Suddenly from afar a giant shrapnel shell shot from the mouth of an American cannon burst high against the sombre heavens like a new Star of Bethlehem, a vivid portent of a mighty nation sprung to arms for the salvation of a world threatened with oppression.

. . . and a multitude of troops of the armies of liberty and freedom watched with fixed gaze the miracle of the bursting shell that hung like a star in the area just over the top, bidding them on like the star of a long-gone Christmas Eve to the glorious work of making the world safe for the Spirit of Christmas.



AMAZING GROSSES

— Almost unbelievable figures being rolled up in big cities and little towns! . . . For instance, in the Memphis territory alone, where 30 prints are working . . . the picture is actually DOUBLING and TRIPLING the grosses of top box-office hits of the past five years! . . . Don't try to analyze it — whether it's Lum and Abner's 20,000,000 radio listeners or whether it's just because the picture has what everybody wants...Just be guided by the fact that in many theatres in this land it's proving THE BIGGEST BOX-OFFICE SENSATION THOSE THEATRES EVER HAD!



LUM AND ABNER

in

Dreaming Out Loud

WITH

FRANCES LANGFORD · FRANK CRAVEN
BOBS WATSON · PHIL HARRIS

A VOCO PRODUCTION · PRODUCED BY JACK VOTION & SAM COSLOW

DIRECTED BY HAROLD YOUNG · Screen Play by Howard J. Green, Barry Trivers and Robert D. Andrews

RKO RADIO PICTURES

FORT WORTH FETE FOR 'WESTERNER'; NEW PLANS ON 'ROCKNE', 'POLICE'

Texas Welcome Given Stars and Crowds for Goldwyn Picture; Warners, Paramount Complete Plans for Location Premieres

Plans continued a-pace this week for the premieres of two of the new seasons big pictures—Warner Brothers' "Knute Rockne—All American," at South Bend October 4th, and Paramount's "North West Mounted Police," at Regina, Saskatchewan, October 21st, and Chicago October 24th—the while Samuel Goldwyn's "The Westerner" gave the citizens of Fort Worth and environs something to cheer about on Thursday last.

Plane Loads from Hollywood

A crowd estimated at 100,000 barged into Fort Worth, in the Texas country, for the premiere. They came for the early morning arrival of three plane loads of celebrities from Hollywood, including Sam Goldwyn, William Wyler, the director; Gary Cooper, Bob Hope and others and stayed for the Movie Ball starting shortly before midnight and lasting until early morning.

For about $3,000 Bob O'Donnell and Frank Weatherford of the Interstate Circuit, and Amon Carter, Fort Worth publisher, staged the spectacle which enjoyed all the aspects of a $50,000 ballyhoo.

Aiding the principals were Frank O. Starz and Bob O'Donahue, Interstate; Joseph Shea, who served as contact man for United Artists; Gabe Yorke, advertising and publicity manager for Samuel Goldwyn, and Lynn Farnol, advertising and publicity director for United Artists, who collaborated in arranging for the celebrities from the coast and east to attend.

Visitors to Fort Worth reported that for hundreds of miles around, even to San Antonio, the countryside was covered with news of the premiere. Under Interstate auspices "The Westerner" will play over 100 simultaneous dates throughout Texas. The entire proceedings were broadcast and the premiere was front page news in all the Fort Worth newspapers before, during and after the event.

"Knute Rockne" Week

An official proclamation signed by Governor M. Clifford Townsend of Indiana and naming the week of September 29th through October 5th, "Knute Rockne Week," highlights the latest developments in Warners' campaign on its "Knute Rockne—All American." Following the proclamation Governor Clifford dispatched letters urging the Governors of all the states to issue similar proclamations.

The first to do so is Governor E. D. Rivers of Georgia who officially proclaimed "Knute Rockne Week" in his state for that period.

The climax of the week will arrive on the night of October 4th when the film has its world premiere in three South Bend, Ind., theatres—South Bend being the home of Notre Dame University, where the Norwegian-born Rockne grew famous coaching the "Irish" gridders.

Mayor Jesse I. Pavey of South Bend has invited all the Mayors in the country to attend the celebration, and has declared October 4th a civic holiday. Mayor Edward J. Kelley of Chicago, following the example of the Indiana Governor, has proclaimed September 29th-October 5th "Knute Rockne Week."

Mayor Pavey also has wired the presidents of 86 Notre Dame Clubs in as many cities invitations to attend the premiere. The invitations were sent on behalf of the Mayor's Committee directing "Knute Rockne Week." The committee is also sending personal invitation letters to 10,000 Notre Dame Alumni in all sections of the country. In addition to the world premiere, climaxing events of the week, will include a banquet to be held in the Notre Dame dining hall, a grand ball, and the Notre Dame-College of the Pacific football game October 5th.

Bob Hope will be master of ceremonies at the banquet. Pat O'Brien, Ronald Reagan, Donald Crisp, Gale Page and other members of the cast will attend the banquet which will be nationally broadcast over the Kate Smith hour and will be piped into the many local dinners being held by Notre Dame Alumni Clubs.

Miss Smith also will make daily broadcasts from South Bend, covering the various activities taking place during the week.

RCA-Victor is cooperating in the celebration of "Knute Rockne Week" by reviving three Victor records devoted to Notre Dame. The records are: "Notre Dame Victory March—Notre Dame University Band and Knute Rockne Talks to His Team"; "The Victory March—Larry Clinton and His Orchestra," and "Hike! Notre Dame! and Victory March—Notre Dame University Band."

Grosset and Dunlap has issued a motion picture edition of their book "Knute Rockne—All American," with a special jacket carrying film credit. Over 500 dealers are said to be cooperating in the sale of the book.

In cooperation with the Western Union Company, a jumbo telegram has been prepared and will be posted in 5,000 Western Union store windows. The telegram measures 17 by 22 inches.

"Police" in Five Theatres

Every theatre in Regina, Saskatchewan, five in all, will be used to handle the Canadian premiere of the Cecil B. DeMille-Paramount "North West Mounted Police" on October 21st, R. M. Gillham, advertising and publicity director, said last week on returning to New York from a visit to Ottawa and Toronto.

Mr. Gillham, accompanied by Mr. DeMille's associate producer, William Pine, screened the film for Commissioner S. T. Woods, chief of the Royal Canadian Mounted Police; Deputy Commissioner King, and a group of executives of Famous Players-Canadian circuit and Paramount distribution men in Ottawa and held a similar screening in Toronto.

The entire box office receipts at the five theatres will be turned over to the Royal Canadian Mounted Police for the purchase of field ambulance equipment.

Chicago will have the American premiere of the film Thursday, October 24th, according to Mr. Pine, the associate producer and Karl Krueger, midwest exploitation chief for Paramount.

The plans call for the closing of the Chicago theatre after the matinee performance Thursday.

At 8:30 p.m. the theatre will re-open with tickets selling at $2.20. The stars of the picture including Gary Cooper, Madeleine Carroll, Robert Preston, Preston Foster, Akim Tamiroff, George Bancroft and Paulette Goddard will attend the premiere, according to Mr. Krueger.

WGN will broadcast scenes from the picture with the stars playing the roles on the air that they portray on the screen.

Then after the broadcast a huge parade is planned down Michigan Avenue ending at the Chicago theatre which will be illuminated with giant floodlights.

The State Street Council, an organization of State Street's leading department stores and merchants have evinced their desire to participate in the ceremonies and from all indications the entire loop will be decorated for the event.

Probable reasons for having the premiere and setting the admission price at $2.20 came as a result of screening "North West Mounted Police" last Thursday night at the Chicago theatre in what is termed a "sneak prevue."

John Balaban, Walter Immerman, Nate Platt, William Hollander and a host of other B & K executives, Mr. Pine and Mr. Krueger, attended the "prevue" to obtain audience reaction.

Mr. Pine flew to California immediately after a conference in John Balaban's office which followed the showing of the picture, to make arrangements for the star's appearance in Chicago on the date set for the premiere.

Immediately following the picture's world premiere in Regina, Canada, on October 21 and its United States debut in Chicago on October 24, the picture will be released in the following key spots at advanced prices: Warfield theatre, San Francisco; Paramount, Los Angeles; State theatre, Minneapolis; simultaneously in two theatres, the Orpheum and Paramount, Portland, Ore.; Newman theatre, Kansas City; simultaneously in two theatres, the Wisconsin and Palace, Milwaukee; and in Portland, Me., Louisville, Ky., and Youngstown, O.

Plan "Thief" Premieres

Simultaneous premieres of Alexander Korda's "Thief of Bagdad" may be held in New York and Los Angeles October 17th. The picture will open on that date at the Carthay Circle, Los Angeles, on a roadshow policy. The opening in New York depends upon the availability by that date of a theatre now being sought.

The picture will be roadshown in a half-dozen or more key cities. A prior booking by the Radio City Music Hall automatically becomes deferred to a date following the roadshow run on Broadway as a result of an admission scale in excess of $1.65 top being established for the roadshows, in accordance with the Music Hall contract.

"Fantasia" Theatre Search

William E. Garity, chief engineer of the Walt Disney Studios, arrived in New York last week accompanied by technical assistants to confer with RCA engineers and Hal Horne, in charge of the roadshowing of "Fantasia," on the selections of a theatre in New York for its world premiere.

The choice of a theatre will be made as early as possible since the roadshow premiere of "Fantasia" will take place in mid-November.

SAYS "WESTERNER" GROSSED $401,550

Samuel Goldwyn's United Artists release, "The Westerner", gained $401,550 during its first five days in 94 Texas theatres, the UA home office said Tuesday. The picture opened in Fort Worth Thursday evening, September 19th, and is playing throughout Texas. The grosses it has registered are said to range, in percentages, from 145 per cent of average to 350 per cent of average.

Walter Wanger, UA producer, said this week he would make a sequel to his "Foreign Correspondent", with a United States locale.

Happy Anniversary

F R O M

WALT DISNEY PRODUCTIONS

AND US TOO

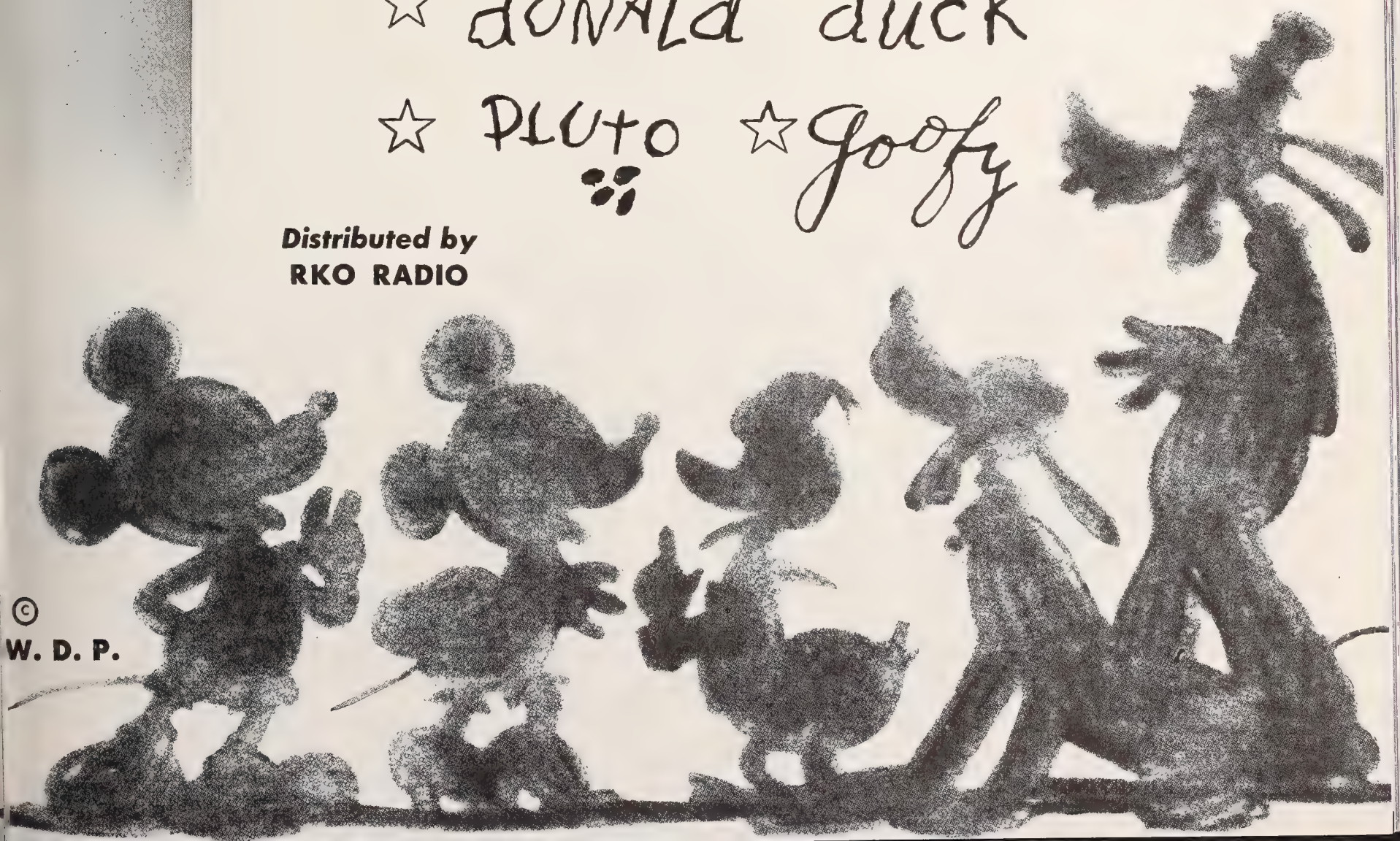
☆ Mickey Mouse

☆ Minnie Mouse

☆ Donald Duck

☆ Pluto ☆ Goofy

Distributed by
RKO RADIO



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Story of Dollars and Names and How the Grosses grew

Sketching the Cavalcade of Magnates and the Tide of Millions

WHEN Martin Quigley was founding Exhibitors Herald back in 1915 the business of the motion picture was, as it appears to be now, passing through an important period of change.

That change was to prove revolutionary, if not violent, and it was to bring about in the few years to follow new conditions which made, with the possible exception of sound motion pictures, the most significant commercial impact on the motion picture.

Some 28,000 theatres were showing motion pictures. Most of the film came from the affiliated studios and through the exchanges of the big program companies—General Film, Mutual Film and Universal.

But already the individual feature picture had brought disquiet to the entrenched program system. The weekly film services of the program companies were adding multiple reel pictures—three, four and sometimes five reels—to their programs in an attempt to hold business that was trickling away to the upstart Famous-Players, Paramount, Fox, Lasky, World and Metro companies and the independent exchanges which were giving the business its first sample of high powered exploitation and its first taste of high grosses.

¶ General Film was to go down fighting. Its members attempted to meet the feature invasion with V-L-S-E and then with K-E-S-E. Mutual was to shift from program to feature policies and lived fitfully a few years. Universal alone survives of the early "majors."

The great business names of the 1915 industry were Jeremiah J. Kennedy, J. A. Berst, Colonel William N. Selig, George K. Spoor, Commodore J. Stuart Blackton, Albert E. Smith, Sigmund Lubin, Harry E. Aitkin, William Fox, John R. Freuler, Samuel S. Hutchinson, Edward Thanhouser, Adam Kessel, Charles Bauman, David Horsley, Carl Laemmle, R. H. Cochrane, P. A. Powers, Mark N. Dintenfass, Walter W. Irwin, George Kleine, J. N. Naulty and G. M. Anderson.

¶ Looming on the horizon, some of them already entrenched in feature production and later to become, a few fleetingly but others more permanently, were: Al Lichtman, Lewis J. Selznick, Richard A. Rowland, Adolph Zukor, Jesse L. Lasky, Samuel Goldwyn, W. W. Hodkinson, Hiram Abrams, Arthur Friend, Robert Brunton, Frank Garbutt, Herman Wobber, William A. Brady, Louis B. Mayer, Joseph Engel, W. R. Sheehan, Saul Rogers, Felix Feist, Walter E. Greene, Sol Lesser, Harry Sherman, Elek J. Ludvigh and Samuel Rothapfel.



Here in a studio, in LaBrea Avenue, there this day in 1917 was history, in the person of Charles Chaplin, then in the Mutual Film Corporation's Lone Star comedies, and Max Linder, just leaving the Essanay lot to return to his native France. Essanay, losing Mr. Chaplin, had imported Mr. Linder with an avowed and advertised purpose of driving Mr. Chaplin off the screen. Mr. Linder's farewell was the end of that—and the last gasp of the dying glory of what had been the Patents Company group. Ahead of Mr. Chaplin in his career with the independents was First National and United Artists.

Out of the mists of 1915, the hurly-burly of a rapidly growing business, the confusions of changing conditions, there are only clouded statistics, and not many of them, but the motion picture was, dollar-wise, a healthy infant industry. Its exchanges were collecting, including a relatively inconsequential foreign income, in the neighborhood of $40,000,000 a year. Nearly two-thirds of that was pouring into the treasuries of the program companies. Most of the rest went to the feature companies, although dependent upon product, the "state-righter" was collecting significant grosses.

¶ All dollar history of the motion picture goes back to "The Birth of a Nation" but nobody knows really what "The Birth of a Nation" grossed. The best estimate is that at the boxoffice it did $15,000,000, but that picture was never consistently distributed as later motion pictures were distributed, and the income from the boxoffice was so intermingled with the income from state-rights that it is exceedingly difficult to determine even an approximate gross measured by general gross standards.

The average feature in 1915 was grossing its distributor around $40,000. Famous-Players, with its first Mary Pickford productions, grossed probably twice that. But $50,000 grosses were exceptional. World Film and Metro were striving for that sum with their features.

The transition period between 1915 and 1920 produced no pictures of outstanding box office gross, although Griffith's "Hearts of the World," Ince's "Civilization," Selig's "The Spoilers," "Damaged Goods," all marketed on a state-rights basis, reached high figures, but like "The Birth of a Nation," the marketing methods were confused and only a rough approximation of their revenue can be estimated.

Famous-Players, Metro, Triangle and Goldwyn set successively higher and higher rental peaks, but it was not until First National Exhibitors Circuit got into full operation with Chaplin and Pickford, the Talmadges, Anita Stewart and an array of stars competitive with Famous-Players-Lasky, that general release grosses began to reach really high peaks.

¶ There was a succession of new companies, reorganizations and liquidations in the period between 1915 and 1920. Triangle was short lived. Paramount brought together Famous Players and the Jesse L. Lasky Feature Play Company as Famous-Players-Lasky. Artcraft Pictures Corporation was organized as an affiliate. W. W. Hodkinson organized his own company. Adolph Zukor formed Realart Pic-

[*Continued on page* 46]

*Here's What Happened At RADIO CITY MUSIC HALL

THIS WEEK — New Yorkers rushed to Radio City Music Hall to see "The Ramparts We Watch," which now includes the sensational sequence from the contraband Nazi terror film, "Baptism of Fire."

"A more provocative or challenging motion picture has not been placed before the public in years . . . or, maybe, never . . . Reminds us effectively of our vital heritage."

— *N. Y. Times*

"A must for every American . . . A history-making film." — *N. Y. Daily Mirror*

"The March of Time's best reporting in a long time is their first full-length moving picture 'The Ramparts We Watch' . . . it is a first-rate breath-taker . . . a must for all Americans." — *Walter Winchell*

"Absorbing . . . stirring . . . A picture that should be seen."

— *N. Y. Journal & American*

"The editors of the March of Time are the minute men of today."

— *N. Y. Daily News*

"Excellent . . . it is a picture to be seen and taken to heart and mind by millions of Americans." — *N. Y. Post*

***Business was great . . . see your trade paper for the figure.**

The RAMPARTS WE WATCH

Produced by LIFE, TIME & THE MARCH OF TIME

Personalities and Grosses

(Continued from page 44)

tures Corporation. Famous Players-Lasky absorbed Paramount and Artcraft. United Artists Corporation was founded. William R. Hearst organized Cosmopolitan Productions. Lewis J. Selznick started Select Pictures. Louis B. Mayer formed his own production company. Educational Film Company was started. Robertson-Cole came into being and took over what was left of Mutual, and the "granddaddy" of them all, General Film, went into liquidation under a bankruptcy action.

¶ Then came 1920. Chaplin produced his first feature picture, "The Kid," for First National. Griffith produced "Way Down East." Both grossed at least $2,000,000. Metro produced "The Four Horsemen of the Apocalypse" which set a new high gross at $5,000,000. Paramount brought out "The Ten Commandments" and "The Covered Wagon." Together they hit close to $6,000,000. All grosses stepped upward—two hundred thousand, three hundred thousand, five hundred thousand, seven hundred thousand dollars. "The Big Parade," "The Gold Rush," "The Sea Hawk" in 1925 collected peak rentals, and in 1926 "Ben Hur" established another high.

¶ In the meanwhile Marcus Loew had bought control of Metro, merged it with the declining Goldwyn Company and consolidated it with the Louis B. Mayer Pictures Corporation as Metro-Goldwyn-Mayer. Columbia had been started as C.B.C. Associated Producers had come and gone.

The Warner Brothers, who had started back in 1905 with "The Great Train Robbery" as a road show, had organized their own producing company, and after many vicissitudes had joined with the Western Electric Company to develop talking pictures.

Suddenly "The Jazz Singer" startled the business—the first feature length all-talking motion picture. Its gross of $3,500,000 was followed in 1928 by "The Singing Fool," with a reported gross of $5,000,000. Sound threw the motion picture into a revolution of a proportion seldom equalled in American industry. Silent pictures died in a few months. The very virility of the business took it over the seemingly insurmountable obstacle of studio and theatre re-equipment.

Just as the million dollar pictures of the early 20's stimulated bigger pictures which brought bigger grosses, so the renaissance of sound brought bigger pictures and bigger grosses. Million dollar grosses were not unusual. "Rio Rita," "Sunny Side Up," "Broadway Melody," "Cimarron" and "Cavalcade," among others, set new standards of production with grosses ranging from $2,000,000 to $3,500,000.

The depths of the economic depression were to test the fundamental strength of the business. An over-extension of theatre acquisition in the several years before and the two years after the Wall Street collapse of 1929 and the tremendous financial outlays for sound equipment had left the business particularly vulnerable. The motion picture proved to be one of the last of the industries to feel the effects of materially reduced public purchasing power, but not the last to sense recovery under increased industrial activity.

¶ The slump of grosses which occurred in 1932 and 1933, and lapped over into 1934, vanished in 1935, but it was 1936 before another really top money picture came in "San Francisco" which hit $2,500,000. When "Snow White" was released in 1938, it set out on a boxoffice career which rolled up approximately $8,000,000 world gross, more than $5,000,000 of it in the United States. It was assumed that an all-time high had probably been reached, but came 1940 and "Gone With the Wind," which will double, or better, "Snow White" in both world and domestic rentals.

¶ Over a twenty-five year span, the business had multiplied twice, three times, four times, five times. Foreign gross alone was, when the new World War began to curtail markets abroad, easily double the gross of the whole industry in 1915.

This is the dollar story of the film not the dollar story of the boxoffice. The alleged 28,000 theatres of 1915 shrunk to 18,000 and then to 16,000. New, larger, more modern houses displaced the "shooting galleries," mostly renovated stores, and the converted vaudeville theatres. The coming of sound, with its costly equipment, further cut the number of theatres to an estimated figure of around 11,500, which figure has been gradually increased by about 2,000.

Any estimate of the box-office gross in 1915 is pure guesswork because films were bought by the foot and sold by the week, admissions ranged from five cents to twenty-five cents and nobody knew, or particularly cared, how much the exhibitor was taking in for everybody was making money.

The theatres in the United States will collect in 1940 at their boxoffices somewhere around, but under, $900,000,000.

Roll Call of Service

Staff members who have been in service of Quigley Publications and antecedent papers for ten years or more:

Year of Service		Year of Service	
11th	Charles Aaronson	12th	Gertrude Merriam
10th	Samuel Aberman	23rd	Anna Milbert
10th	Leo Brady	17th	C. B. O'Neill
11th	Colvin Brown	25th	Martin Quigley
11th	Lou Chapman	10th	Terry Ramsaye
17th	James Cron	21st	Charlotte Reeth
12th	James P. Cunningham	32nd	F. H. Richardson
13th	Mildred Early	16th	Ernest A. Rovelstad
11th	Herbert Fecke	14th	George Schutz
20th	Raymond Gallagher	34th	Dennis J. Shea
14th	H. Raymond Gallo	12th	Irene Smolen
14th	Lulu B. Hensley	15th	Theo. Sullivan
21st	Mary Higgins	11th	Doris Valente
11th	Sherwin Kane	21st	William R. Weaver
12th	Sarah Madden	10th	Rose R. Wilder

National Decency Legion Classifies 13 Pictures

Of 13 pictures classified by the National Legion of Decency in its listing for the current week nine were approved for general patronage and four were listed as unobjectionable for adults. The new pictures and their classification follow:

Class A-1, Ubjectionable for General Patronage: "Arizona Gang Busters," "Calling All Husbands," "Christmas in July," "Five Little Peppers in Trouble," "The Howards of Virginia," "Strike Up the Band," "Triple Justice," "Under Texas Skies," "Up in the Air." Class A-2, Unobjectionable for Adults: "After Mein Kampf," "Brigham Young—Frontiersman," "Pastor Hall," "Yesterday's Heroes.'

Acquire Film Rights

Screencraft Pictures has secured distribution rights to "Girls in Uniform."

The outstanding short subjects in the field!

INFORMATION PLEASE

13 ONE-REEL FEATURE ATTRACTIONS... *Clifton Fadiman, Franklin P. Adams, John Kieran, Oscar Levant and a different noted guest star in each issue.*

Program director, Dan Golenpaul



PICTURE PEOPLE

13 ONE-REEL SPECIALTIES... *"The fan magazine of the screen"... Hollywood's great and near great...their hobbies, sports, home life, etc.*



SPORTSCOPES

13 ONE-REEL EVENTS... *Summer, Winter, Spring and Fall... always exactly the right sportscope to hit the peak of public interest!*

RKO PATHE

RKO PATHE SUBJECTS

Produced by FRANK DONOVAN

Distributed by RKO RADIO PICTURES

RKO RADIO PICTURES

Corner at the Crossroads of the World

by ARTHUR MAYER

The Story of the Rialto Theatre in New York





Above and left, the Rialto theatre when it was new and glistening. The blaze of lights above is for Douglas Fairbanks and Fatty Arbuckle pictures. Below, the remodeled house as it is today.



THE Rialto Theatre is seven months younger than the Motion Picture Herald, but it looks fifty years older. The passing years only improve the Herald's circulation; her appearance gains in girth and distinction; her contents in masculine apeal. The Rialto, on the other hand, shows the ravages of time. Our seating capacity has shrunk. Our once dignified and impressive facade is now shared with a Chinese restaurant, a liquor store and a men's haberdashery. Our marquee, where the names of Fairbanks, Pickford and Valentino used to sparkle, now boasts at best only a Karloff or Lugosi. During recent years, while the Herald was surging forward to national prestige, the Rialto was battling a blitzkrieg of distributors, playing "B' product and suffering from the inroads of double features, china nights and bingo. No wonder it looks old and tired!

It was not always thus!

"The most beautiful playhouse in the city" is what the movie critic of the conservative New York Tribune called the Rialto when it opened its doors on April 21, 1916. "A veritable triumph—staggering in its splendor," caroled the American, while the Times and the Sun commented approvingly on the luxuriousness of its appointments. The late Douglas Fairbanks was the star of the opening night's picture, "The Good Bad Man," and the directing genius of the whole show was S. L. Rothafel, Broadway's beloved Roxy. "Temple of Motion Pictures" is what the Rialto styled itself in those early days, and "Shrine

IT was another New York and another Broadway then, when they started a-building the Rialto on the old Hammerstein site on the west of Times Square, where Forty-second dashes across Seventh Avenue. There was still David Belasco; Klaw & Erlanger was a large fact. The House of Frohman still loomed. There were the Knickerbocker Bar, Wallack's, Bustanoby's, Mouquin's, Shanley's, Jack's, Rector's. Surviving now are only The Astor, William A. Brady—and that Old King Cole mural, by Maxfield Parrish, from the Knickerbocker, now in mellowed grandeur up at the St. Regis. Like most of us, it has moved uptown a bit.

The Rialto corner was to be a sort of vortex of destiny. It began as a plain investment in showmanship. It was to be, however, that whatever happened in the picture business also happened to the Rialto. Few other theatres have so lived the life of the industry these twenty-five years past. It was there through the interest represented by Crawford Livingston and Felix Kahn that Wall Street learned about exhibition and the profits thereof. It was there that elegance came to the cinema's school of showmanship; there that Music most grandly served a voiceless screen; there that Distribution learned about Broadway showcases. It was there that First National Theatres Circuit, as an exhibitor uprising, sought the famed Roxy as its first president. It was there that Paramount capstoned a theatre acquisition campaign, in the war that First National started. It was there, too, that remote control chain operation, of the Publix pattern, met a Broadway defeat.

With its greater glory of those early years departed, lost to the super-splendors, successively of Capitol, Roxy, Paramount, Music Hall, the old Rialto, muchly changed and narrowed by mercantile pressures, has returned again to individual showmanship and a specialized address at the tides of traffic that flow about its historic corner. One showman's policy made it great. One showman's policy keeps it alive functioning. It has lived a cycle of cinema.—T. R.

of Music and Allied Arts"—the latter title a tribute to Hugo Riesenfeld, whose baton directed the Rialto Orchestra and the "largest and finest organ ever installed in any theatre anywhere." Little did the management or its patrons realize that one day it would become the "House of Horrors."

What aparently amazed Broadway most about the new house was that the theatre had been constructed without a stage, the screen being placed against the back wall. "It is built on the conviction that the American passion for the movies is here to stay," said the New York Times reporter, not without an undertone of skepticism.

Thus out of Triangle Pictures by Roxy the Rialto Theatre was born, to bring to the great American public bigger and better pictures featuring Fatty Arbuckle, William S. Hart, Charlie Chaplin, H. B. Warner, Norma Talmadge and other luminaries of the so-called good old days.

¶ Dominated by Roxy's abundant enthusiasm, the Rialto staff quickly developed into a close-knit clan working together in amazing harmony. The philosophic Riesenfeld, the erudite music librarian Victor Wagner, the fun-loving pianist Emanuel Baer and all the temperamental musicians of the orchestra of thirty-five worked together month after month for the greater glory of their theatre, staying up nights scoring and rehearsing their programs, and letting the inevitable flare-ups of artistic tempers affect the smooth functioning of their ensemble not one whit—or at least so we are now told by venerable and, we trust, veracious survivors.

¶ Because of the key position of the Rialto as the nation's number one film theatre, and his own especial prestige, Roxy found his film buying problem rather simple. He was a good trader, if need be, but it was rarely necessary. His method was to sign for all of the product offered, take his pick of pictures and dismiss the rest with nonchalance, reinforced by the fact that no distributor cared to have the Rialto screen closed to him in a contract argument. That procedure has been, in some situations, continued for a long time.

¶ When Terry Ramsaye and the Mutual Film Corporation both got influenza in the big war-time epidemic, the Mutual did not recover and Terry went to the Rialto-Rivoli organization as press agent. If I were not writing for the Motion Picture Herald, I would add that he was one of the most effective press agents in Broadway annals. His distribution experience soon involved him in some of the more esoteric aspects of the film buy. It was to be discovered that Roxy, concerned only with the overall drawing power of his show, preferred reviews of decided candour about the film component. Presently he and Mr. Ramsaye could have been found collaborating on reviews, supplied in pre-digested form to representatives of the press who appreciated having their Sunday work done for them and delivered by messenger. The result was on occasion some decidedly high powered criticism in the papers tending to support Mr. Ramsaye's requirements in matters of film rental and contract adjustment. Reading some recent Rialto reviews might convey the impression that the same system was still in operation but unfortunately a more conscientious generation of critics insist on writing their own bad notices.

Pressure for Rialto bookings and playdates in those happy days was sometimes extreme. One master producer, burdened with a production of high budget and low drawing power, decided on a master stroke campaign by offering it to the Rialto as an Easter week special at $5,000 for the week —that being about $1,500 above the top price then paid for such star items as Elsie Ferguson. This was in the Hugo Riesenfeld administration, right after he had succeeded Roxy. Hugo, winced at the pressure and delegated screening and negotiation, if any, to Ramsaye. The picture was rejected, but the sales argument wore on far into the night in the little office up on the third floor. At last Hugo called up. "What happened?'

"Nothing, so far. I didn't want the picture, he wanted five grand, now he is offering the five grand if we'll run it."

"Five?" Hugo answered, "tell him please that our honor is worth $45,000 and we must have $50,000 to make any profit."

Incidentally, if the picture was ever released, no one remembers it.

¶ Of Riesenfeld it might be observed that he knew as much about music as Roxy felt. Roxy was northwest American out of Stillwater, Minnesota, by way of the Marine Corps and the seven seas, book-agenting and tending bar along the way to the movies and showmanship. He was natively sensitive, emotionally excitable, insistent. Hugo was from Vienna, the Vienna of Straus and Gustave Mahler, by way of Paris and some hard knocks in the United States. He was cool, suave, restrained, caustically competent, and philosophically amused in the midst of storms. Memorable was an occasion when he called in the first violin, a player since long celebrated in the annals of the musical stage and sat him down for a lecture in the scoring room. "Remember you are a violinist and that's a violin—on the program, but here in this room and when I am talking to you that's just a fiddle and you are a fiddler." That from Hugo, one time concert master of the Vienna Opera House, was debunking in an emphatic manner.

Hugo was a master of music but he did not let it master him.

¶ When things got a bit thick around the Rialto and the debating was too heavy, Hugo would achieve escape by calling anybody on the staff who was in sight and taking off to the Childs Restaurant next door for coffee and coffee cake. He was the master dunker of Broadway long before that was discovered to be a classic art.

On scoring nights Hugo, ending the day's work at 3 or 4 A.M. would often invite the staff across the way to the Lambs club for scrambled eggs—and of course more coffee. On one such occasion, Manny Baer at the piano in a wearied hurry to get going slurred a final phrase at the keys.

¶ Hugo was frowning all the way to the club and half way through his supper. Suddenly he dropped his fork and called to the pianist as he pointed across the room to an open instrument: "Manny for God's sake 'G,' 'G' I tell you."

Mr. Baer arose, walked to the piano and struck "G." After that Hugo felt better and the party was a success.

Our theatre prospered mightily under

(*Continued on following page*)



S. L. ROTHAFEL



HUGO RIESENFELD



ARTHUR MAYER

Three of the men intimately associated with the life of the Rialto are the late S. L. Rothafel, who was managing director when the house opened in 1915; the late Hugo Riesenfeld who supplied the "Shrine of Music" half of the theatre's slogan, and Arthur Mayer, present operator.

Corner at Crossroads of the World

(Continued from preceding page)

Hugo's mellow musical management. Indeed, it was so successful that on January 29, 1921, Paramount acquired the house. With admission prices that had risen from the original fifty-cent top to as high as ninety-nine cents, and with first-class features framed in a semi-classical musical program a la Riesenfeld, the Rialto for many years easily maintained its leading position on Broadway.

"The Way of All Flesh," starring Emil Jannings, packed the house for twelve solid weeks in 1927, and in the next year "The Patriot" had an eight-week run. The most sensational of the crowds was that which turned out for "Heliotrope," a Hearst-produced picture publicized by none other than Murray Silverstone. When the doors opened, the line in front of the box office extended around the corner all the way down to Eighth Avenue. It looked like a Paramount Theatre opening with Goodman or Artie Shaw on the stage—but not a jitterbug in the crowd. Parenthetically it may be added that this particular audience stole everything that wasn't nailed down—even the cuspidors. It was never discovered why Mr. Heart's "Heliotrope" should have attracted so many cleptomaniacs.

With Gloria Swanson in "The Trespasser" in 1929, the Rialto established its all-time weekly house record of $68,000; and even in the dark year 1932 it managed with "Shanghai Express" to gross $65,500 in one week. In spite of these occasional big weeks, however, the Rialto by this time was losing money, and on February 1, 1933, Paramount closed the theatre's doors.

It is a striking commentary on the much vaunted efficiency of circuit operation, that this two-thousand-seat theatre located at 42nd Street and Broadway, was unsuccessful. No individual operator, with a minimum of experience or initiative, could have failed to make a profit from such a house. But the Paramount Trustees, more impressed by red figures than location or logic, planned to default on the lease and return the property to its owners.

¶ With difficulty I persuaded them that a partnership with me was preferable to surrender. As a clinching argument, I offered to resign as head of their advertising and publicity department. This was too good to refuse and on March 9, 1933, just as the banks closed, I reopened the theatre. Any one lacking cash was admitted in return for an IOU.

As a matter of record, it should be reported that our confidence in public honesty was entirely misplaced. We received a considerable number of promises to pay, a very small percentage of which were ever redeemed.

It did not take long to discover that second-rate musical comedies and love stories without important stars, feeble comedies and kiddie features minus Deanna Durbin or Mickey Rooney were not what our public craved. Competitive theatres, whose association with the major producing companies gave them first choice of all products completely outclassed us in this field. Murder, horror, mystery and fighting, on the other hand, however inadequately portrayed, invariably did well. By good fortune, these were the pictures most frequently available. We had the most successful three weeks in our history with "The Lost Patrol" when all the male bookers passed it up because it had no women in the cast. We played to over 200,000 patrons, proving that sex and success are not as synonymous as generally believed.

Only a year ago, with a revival of the horror pictures, "Dracula" and "Frankenstein," we again demonstrated that the clamor for saccharine sweetness can be overestimated. We dared blase Broadway audiences to see these two old pictures on the same program, and jammed the house for two weeks, operating twenty-four hours a day, with admission prices on Saturday and Sunday evenings running as high as seventy-five cents for pictures that had frequently been shown around the corner for ten cents.

This show, incidentally, marked one of the few violations of our famous slogan: "Not such a good picture, but only one."

¶ Hollywood has always proceeded on the assumption that audiences prefer the synthetic article to the genuine—but no fictional fight was ever so popular with our paying customers as the first Louis-Schmeling bout. We filled every seat in the theatre more than ten times a day for over a week. It was evident that our patrons preferred Schmeling's right on Louis' kisser to the most sparkling dialogue ever perpetrated over the tea-cups. It also became more and more obvious that a clutching hand projecting from a sliding panel poised above the hapless heroine's head meant more at the box office than a sentimental youth's arm slipped about a responsive virgin's waist; and that two-fisted triggermen packed a more potent appeal than all the coloratura sopranos in captivity.

Fortified by these experiences, we barred from the Rialto screen all sophisticated drawing-room chatter, precocious kiddies, and men fencing in doublet and hose. We specialize in sinister murders in haunted houses, bow-legged cowboys riding recklessly across the plains, gangsters victorious until the final reel over G-men, and corpses rising from their graves to imperil lovely white women. Our short subjects are confined chiefly to sport reels and comedies with all the ancient gags and pratt falls so dear to masculine hearts. In addition, we show at least a half hour of newsreels, omitting only the fashion items and the Mardi Gras parade in New Orleans.

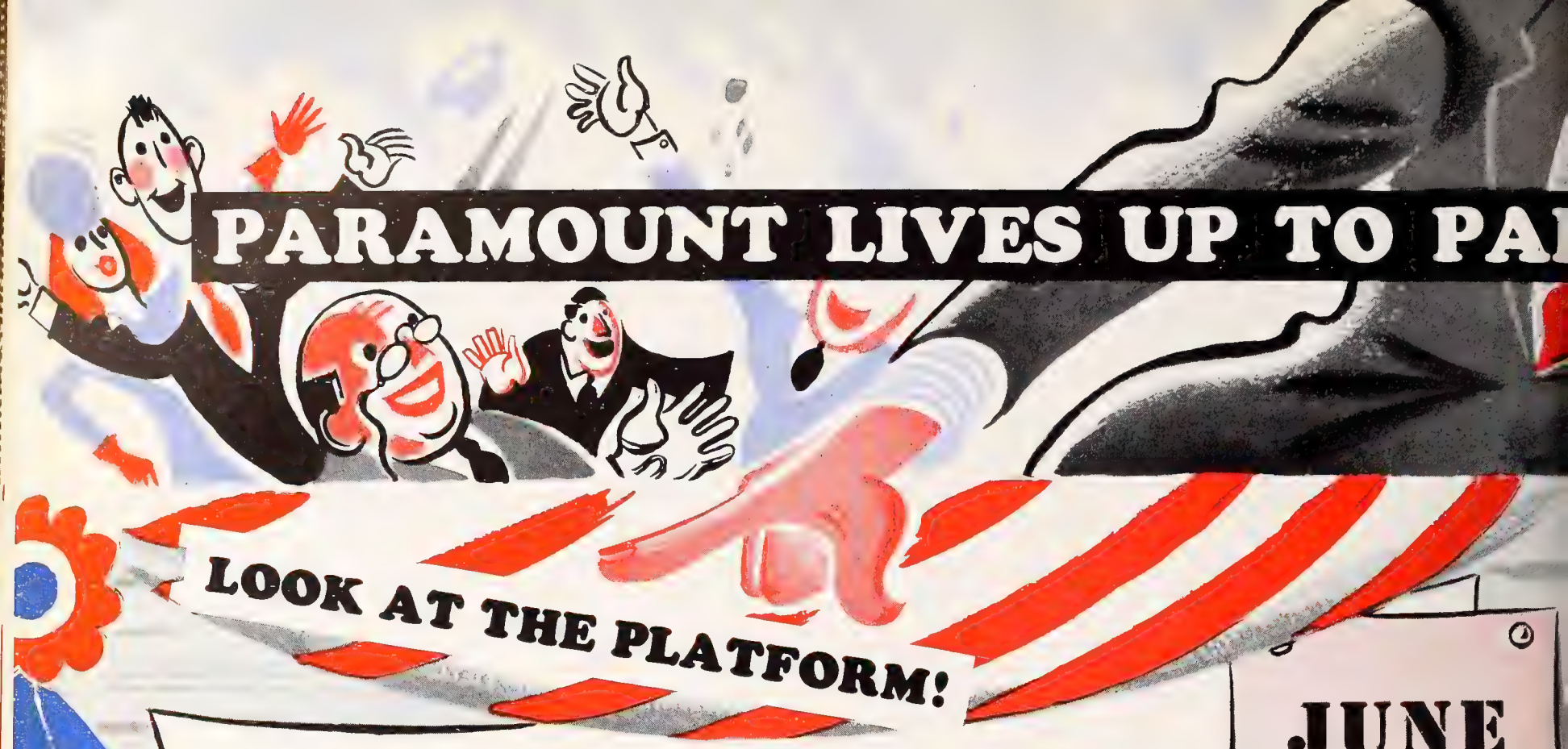
Our ushers, whom the original Rialto had disguised as admirals—"elegantly upholstered," the Times reviewer had called them back in 1916—have been replaced with amiable hospitable lads who urge you to smoke and take the seats you desire. In 1935, we reconstructed the house, dispensing not only with the Paramount partnership but also with marble stairways and tons of bastard Renaissance decorations in plaster. We banished perfume machines, statutes of Greek gods and paintings of cows grazing in lush meadows.

¶ Working in this direction, without any preconceived plan, we gave birth to something quite unprecedented in de luxe motion picture theatre operation—a theatre with a specific character. Most theatres as a result of block-booking or producer-ownership play a musical one week and a melodrama the next; a story culled from the latest newspaper scandal is succeeded by a historical romance; a drawing-room comedy is followed by a slapstick farce. The Rialto's fundamental weakness was its inability to buy groups of pictures. This liability we transfromed into an asset by selecting, from the limited choice submitted to us, only films that conformed to our policy of action pictures. Across the street, the New Amsterdam Theatre under Flo Ziegfeld had "glorified the American girl.' We declared that our mission was to "gorify the American ghoul"—and in spite of the lack of cooperation from gentle minded producers, we have persisted in this policy. In this fashion, we built up a steady and sturdy clientele, primarily male, which had been alienated from the movies by their increasing preoccupation with sentimental romance, their over-indulgence in their newly acquired gift of speech, and their static reproduction of stage technique.

Thus we have carved out for ourselves a unique place in the Broadway entertainment world. A veteran of nearly a quarter of a century, the Rialto has lost its youthful looks, and its fabulous grosses, but age has not impaired its zest and its enthusiasms.

¶ We go marching on to our second quarter century, like the Motion Picture Herald proud of our traditions, confident of our prestige in our own field, and dedicated to the service of our industry and our nation.


PARAMOUNT
Paramount
Pictures
1940-41
EVERYBODY'S
WEARING THE
WINNING BUTTON!
From the rock-bound coast of
Maine to sunny California . . .
From the broad plains of Texas
to the sidewalks of New York...
The trend is to PARAMOUNT this fall!
Why? Because . . .



We Promised MUSIC!

We Promised LAUGHTER!

We Promised to give the gents ACTION!

We Promised to give the girls . . .
HEART THROBS!

We Promised AN HONEST PROGRAM OF BIGGER PICTURES (an average increase of $100,000 a picture over last year!)

We Promised TO KEEP AMERICA SMILING WITH $25,000,000 IN Light Entertainment!



WE DELIVER the year's first smash musical, the biggest Bing Crosby hit, "RHYTHM ON THE RIVER," now knocking off top grosses in cities from coast to coast!

WE DELIVER "I WANT A DIVORCE" which combines heart throbs with the tops in comedy situations and which right now is pushing past the "Rhythm" figures in Detroit and Los Angeles, and in Chicago is neck and neck with "Buck Benny", "Road to Singapore" and "Ghost Breakers"!

WE DELIVER "RANGERS OF FORTUNE" which critics and preview audiences alike claim the best action picture in months!

WE ARE READY TO DELIVER "NORTH WEST MOUNTED POLICE," the best DeMille picture the master of the box office has ever created!

WE ARE READY TO DELIVER "ARISE MY LOVE," which Hollywood says is all that "Farewell to Arms" was plus the best Mitchell Leisen comedy situations since "Midnight"!

WE ARE READY TO DELIVER, in other words, the biggest parade of box office smashes any company has ever turned out at any time!

. . . AND WHEN WE SAY our October schedule includes the new Preston ("The Great McGinty") Sturges comedy, "CHRISTMAS IN JULY," and when we tell you our Christmas picture is the first Benny-Allen starrer "LOVE THY NEIGHBOR," you can see how honest we were when we promised *the best in light entertainment!*

Just look at the Paramount line-up and you'll climb on the Paramount bandwagon!

Playing to top grosses from coast to coast!

"RHYTHM ON THE RIVER"

starring **BING CROSBY**
MARY MARTIN
BASIL RATHBONE
with
OSCAR LEVANT • LILLIAN CORNELL
Directed by VICTOR SCHERTZINGER

Wowing preview audiences from coast to coast!

"RANGERS of FORTUNE"

with **FRED MacMURRAY**
PATRICIA MORISON
ALBERT DEKKER
GILBERT ROLAND
JOSEPH SCHILDKRAUT • DICK FORAN
and BETTY BREWER • Directed by SAM WOOD

Running neck and neck with "Rhythm" in opening engagements!

"I WANT A DIVORCE"

starring
JOAN BLONDELL
DICK POWELL
with
GLORIA DICKSON • FRANK FAY
Directed by RALPH MURPHY

Another box office "Typhoon" of action and Lamour!

"MOON OVER BURMA"

starring **DOROTHY LAMOUR**
ROBERT PRESTON
PRESTON FOSTER
with DORIS NOLAN
ALBERT BASSERMAN
Directed by LOUIS KING



¶ **"RHYTHM ON THE RIVER"** has already proved in key cities from coast to coast that a big Bing picture with a Paramount all star cast and a bunch of Paramount hit parade tunes is just right to open the season with a bang. ¶ And **"I WANT A DIVORCE"** is adding to the cheers of Paramount. In Los Angeles and Detroit, it's even topping "Rhythm," and in Chicago it's hung up a record that beats "Buck Benny Rides Again," "Road to Singapore," and "Ghost Breakers." ¶ Preview audiences in Kansas City, and two New York theatres have labeled the new Sam Wood picture, **"RANGERS OF FORTUNE,"** a great action hit. Like Mr. Wood's "Goodbye, Mr. Chips," this picture has that certain thing that pulls 'em in . . . and don't forget the first star discovery of the new year . . . Okie Kid Find . . . Betty Brewer. ¶ **"THE QUARTERBACK"** is more than the usual football picture. It is one of the funniest comedy pictures

Greater laugh hit than
"The Great McGinty!" Preston Sturges'

"CHRISTMAS IN JULY"

starring **DICK POWELL**
ELLEN DREW
with RAYMOND WALBURN
WILLIAM DEMAREST • ERNEST TRUEX
Written and Directed by PRESTON STURGES

Hilariously funny football comedy
in time for the football trade!

"THE QUARTERBACK"

with
WAYNE MORRIS • VIRGINIA DALE
LILLIAN CORNELL • WILLIAM FRAWLEY
EDGAR KENNEDY • JEROME COWAN
ALAN MOWBRAY
Directed by H. BRUCE HUMBERSTONE

"Take it from your friend Bing...a vote for Paramount is a vote for Better Business!"

A big-time Paramount western
adventure-romance!

"CHEROKEE STRIP"

starring **RICHARD DIX**
with FLORENCE RICE
WILLIAM HENRY • VICTOR JORY
Directed by LESLEY SELANDER
A HARRY SHERMAN PRODUCTION



you've seen in months . . . a new plot twist. And we've given the picture a great cast of young players, led by the popular Wayne Morris. ¶ With "Typhoon" proving one of the top money pictures of the year . . . with the whole industry saying what they want is good corn . . . **"MOON OVER BURMA"** is a picture that can't miss . . . A drama of the "Red Dust" type with two gents battling each other for Lamour against a background of jungle thrills . . . ¶ Screen **"CHRISTMAS IN JULY"** as soon as you possibly can and you'll know why we tell you it's too good for even the best adjectives. Preston Sturges has topped his job in "The Great McGinty." This is an even better audience picture . . . a picture the whole country will be talking about . . ¶ **"CHEROKEE STRIP"** is the picture Harry Sherman has promised will be up there in the big Western money. And preview audiences agree . . . it's Richard Dix's grandest job since "Cimarron."

The two greatest entertainers in America ...the No. 1 comedians of screen and radio together for the first time in a moving picture...the holiday laugh hit of all time!

Jack Benny vs. Fred Allen

"LOVE THY NEIGHBOR"

with MARY MARTIN · Virginia Dale
The Merry Macs · Theresa Harris
and ROCHESTER

Produced and Directed by MARK SANDRICH

A new kind of western . . . the Rangers get their men in trailers and on motorcycles!

"TEXAS RANGERS RIDE AGAIN"

with John Howard · Ellen Drew
Akim Tamiroff · May Robson
Broderick Crawford · Charley Grapewin

Directed by James Hogan

The laughter of "Midnight"...the heart appeal of "Farewell to Arms!"

"ARISE, MY LOVE"

starring
Claudette Colbert
Ray Milland
with Walter Abel

Directed by Mitchell Leisen

"There's only one thing on which Allen, that bouquet of stale static, and your friend Jack can agree on . . . If it's a Paramount picture. it's the best show in town!"





¶ You know the kind of smooth comedy direction for which Mitchell Leisen is noted. **"ARISE, MY LOVE"** is the finest, smoothest and fastest job he's ever turned in . . . Producer Arthur Hornblow, Jr. has had Charles Brackett and Billy Wilder write a screen play which combines this delightful comedy with the pathos, the heart throbs of "Farewell to Arms." It's one of those pictures they hand out the Oscar to . . . in short it's Great! ¶**"DANCING ON A DIME"** . . . a fast-paced musical, featuring the star finds of Broadway and Hollywood in a grand youth and action show built 'round a sure-fire hit tune. ¶**"THREE MEN FROM TEXAS"** follows the grand tradition of super-Westerns for which Harry Sherman is famous. ¶ It would take a whole trade paper... in fact a series of trade papers to describe **"NORTH WEST MOUNTED POLICE"** — mightiest of all DeMille box office masterpieces . . . We've mentioned the prodigious number of stars . . . the two love stories . . . the fact that this is Mr. DeMille's first picture completely in super-Technicolor. We cannot tell you — you'll have to see for yourselves — the drama, the conflict of real-life people, that Mr. DeMille has woven into this glorious epic of the famous sons of the Northern Frontier. "There has been nothing like it" . . .

A hit musical built around a Hit Parade tune!

"DANCING on a DIME"

with

Grace McDonald • Robert Paige • Virginia Dale • William Frawley • Peter Hayes
Lillian Cornell • Eddie Quillan • Frank Jenks

Directed by Joseph Santley

Based on a Story by Jean Lustig and Max Kolpe

The world's most beautiful girls and plenty of the world's funniest gags!

"A NIGHT AT EARL CARROLL'S"

with

Ken Murray • Lillian Cornell • J. Carrol Naish • Rose Hobart • Brenda and Cobina

Featuring the Most Beautiful Girls in the World

Produced by Earl Carroll • Directed by Kurt Neumann

Hopalong Cassidy leaps [illegible] the box office!

Clarence E. Mulford's

"THREE MEN FROM TEXAS"

featuring William Boyd
with Russell Hayden • Andy Clyde

Directed by Lesley Selander

A Harry Sherman Production

10 stars . . . two great love stories . . . a thousand thrills.
The all-time, all-star Cecil B. DeMille triumph . . .

GARY COOPER • MADELEINE CARROLL

in CECIL B. DeMILLE'S

"NORTH WEST MOUNTED POLICE"

In super-Technicolor with

Paulette Goddard • Preston Foster • Robert Preston • Akim Tamiroff • Lynne Overman • George Bancroft • Lon Chaney, Jr. Walter Hampden • Produced and Directed by Cecil B. DeMille



that's what the boys are saying, yes, saying breathless with wonder at this wonder-work of Hollywood's greatest wonder worker. ¶ **"A NIGHT AT EARL CARROLL'S"** gives you a chance to sell reserved seats at the most famous night club in America to your customers at popular prices. ¶ **"TEXAS RANGERS RIDE AGAIN"** is a new kind of thrill for the Western fans, and that means all those who love action in the great outdoors . . . but . . . but . . . when it comes to talking about pictures . . . let us try to keep our feet on the ground long enough to make sense on the picture that's going to make this the mightiest holiday season the box office has ever known . . . the picture that's . . . aw . . . we've got to just name it and let you do the raving . . . it's that show of shows, **"LOVE THY NEIGHBOR"** Mr. Webster didn't build words to describe a picture that has Jack Benny and Fred Allen, the feudin' fools of the airwaves, together for the first time . . . a picture that has a cast including such names as Mary Martin, Rochester, Theresa Harris, the Merry Macs . . . a picture that in the rushes shows itself to have the funniest comedy situations ever seen upon the screen . . . a picture you can sell a triple feature, a quadruple feature . . . the super-laugh hit of all time!



*Special Contract **Courtesy of 20th Century-Fox ***Courtesy of Sam Goldwyn Productions

Get under the Star-Spangled Paramount Banner and go to town!



Charles Boyer



Madeleine Carroll



Claudette Colbert



Gary Cooper***



Jackie Cooper



Preston Foster



Paulette Goddard



Bob Hope



Allan Jones



Dorothy Lamour



Patricia Morison



Dick Powell*



Robert Preston



Basil Rathbone



Barbara Stanwyck

Look this list over . . . look at those names . . . look at those faces . . . those are the marquee names the public wants to see . . . those are the faces the public wants to cheer . . . there is the grandest assemblage of America's favorite entertainers . . . of America's favorite laugh makers . . . of America's favorite thrill makers . . . of America's favorite heart throbbers! Join them . . . join Paramount . . . wear the winning box office button!





Don't be one of those gents



who sits on the fence and watches the Paramount Parade go by  **Button on that big box office button... get into the parade...it leads to the big money this year!**

WE ARE HAPPY TO JOIN IN THE CELEBRATION OF THE TWENTY-FIFTH ANNIVERSARY OF MARTIN QUIGLEY, WHOSE ACHIEVEMENTS ON BEHALF OF THE MOTION PICTURE INDUSTRY OVER THE PAST TWO AND ONE-HALF DECADES ARE INDELIBLY WRITTEN IN THE RISE AND GROWTH OF OUR INDUSTRY. : : : :

◆

PARAMOUNT THEATRES
SERVICE CORPORATION

DEFENSE ARMY TO GET MANY MORE THEATRES, ADDING TO PRESENT 100

Military and YMCA Officials Draw Plans for Film Entertainment Facilities at Camps; Canvas Theatres at Camp Dix

The Army and the YMCA were going ahead this week with plans for expanding, recreation facilities including screen entertainment for the growing military forces of the United States. The Government is building new and reconstructing old theatres on army posts and the YMCA has a program providing for 36 new buildings near army camps, all to be equipped with motion picture facilities.

The industry's committees to aid the national defense program with films for entertainment and instruction have not made any announcement of specific action planned. But the newsreels and certain short subjects are giving attention to defense efforts and it is believed that a method of providing adequate film entertainment to the hundreds of thousands of men which are to be inducted into the army this year will be worked out.

Camps to Have Facilities

Army officials have pointed out that the two chief forms of entertainment and relaxation available to men in military service are sports and motion pictures. Many of the camps are located far from other communities and amusement facilities will be provided on and near the encampments.

At the present time the YMCA operates 41 Army and Navy clubs, most of which are equipped to show motion pictures. Under the program of 36 proposed new buildings the organization will have facilities at practically every military camp in this country and possessions. However, unlike the case in World War I, neither the YMCA nor any other non-governmental group will be able to own property in the camps. The YMCA officials believe that in the last war their organization was asked to do many things which were outside its sphere. YMCA clubs will be established near the camps and forts on the theory that when the men have time off they wish to leave the army post. Also, subject to the invitation of the army commandant, the YMCA will direct motion pictures and other amusements in the camp itself.

At Camp Dix, N. J., where many of the National Guardsmen from New York are scheduled to spend a year in training, a canvas theatre, to seat about 2,000, is to be completed this week. Two permanent theatres, seating over 1,000 each, are scheduled to be completed in January. The canvas theatre is being erected immediately to provide some place for film entertainment before the wooden buildings are constructed.

Theatres to Be Expanded

Recreation buildings which will have motion picture equipment are planned by the army for many of the new camps which are as yet still in the blue-print stage. New camps are now under construction in many sections of the country and work on others is to begin shortly. On account of more favorable weather conditions for winter maneuvers most of the camps are being located in the south. Many sites are distant from all neighboring towns.

Most of the 80 odd army posts now have facilities for motion picture shows which will have to be expanded. It was reported that the total army film bill was about $400,000 in 1939. Bookings are handled through the nearest exchange center and usually are for only $10 to $25. The army makes a small admission charge to motion picture performances. However this admission fee is usually much lower than that asked by theatres.

Navy Has Central Office

The Navy, unlike the army, handles all its film business through a central office. A regular exchange has been set up at the Brooklyn Navy Yard. The Navy rents two prints of each picture made by the major companies and sends them on its own circuit. Because ships are at sea for long periods and some shore bases are thousands of miles from New York, it is estimated that it takes a print about a year to go over the "Navy circuit." All prints are returned to the major companies after the Navy is through with them.

For the year ending June 30, 1939, the Navy paid a total of $343,000 for its film. Of this total Congress contributed $85,000 and the rest came from profits made by the ships' stores accruing from purchases made by sailors. Congress this session refused to contribute an additional $50,000 for the rental of entertainment motion pictures for the Navy.

With the Navy slowly expanding it was reported that it would probably spend more and more money for films but that on account of the rapid expansion the Army would spend several times the 1939 film rental total during the coming year.

Typical of the best film facilities in YMCA Army and Navy centers is San Diego where three film shows are given each week to a total of about 1,000 sailors. Unlike the army the YMCA makes no charge for its film entertainment, feeling that it is part of the service offered by the organization. Costs are met by the endowment and voluntary contributions.

Last year there were 12,000,000 visitors to the YMCA Army and Navy recreation centers. This coming year with over a million men in service the YMCA hopes to expand all its facilities, including those for motion pictures, at an equal rate.

Miss Eleanor Wilson, Army and Navy Department of the National Council of the YMCA, said the department was 50 years old and that of the 28 non-governmental agencies which functioned in a similar capacity during the World War, the YMCA was the only one which has been in constant operation and with plans ready for any emergency.

Motion picture entertainment which the YMCA will offer this year in its own centers near military establishments or in the camps, when requested by the commanding officer, will be handled, at least in part, by the organization's motion picture bureau which has been functioning for many years.

Extensive 16mm Library

The film bureau of the YMCA, headed by George Jay Zehrung, director, and Alfred L. Frederick, associate director, is at present one of the largest sources of 16mm film in the country and has many subjects available which could be used to entertain the draftees.

Mr. Zehrung pointed out that the YMCA film bureau which has over 10,000 organizations using its services does not rent films in competition with theatres. He said that films are never rented to itinerant showmen or to dealers so that the distribution can be accurately controlled. The organization, he added, recognizes the importance of the motion picture exhibitor in his community. It believes that films, however, can help other organizations such as schools, clubs, churches and the like, accomplish their purpose.

The aim, Mr. Zehrung said, was to make the film shows put on by organizations attractive, yet not competitive to regular motion picture theatres. The Motion Picture Bureau makes from 75,000 to 85,000 bookings a year, with exhibitors in all the States. More than half of the bureau's customers, 58 percent, are educational institutions, with high schools and grade schools the largest users of the 16mm subjects. Churches, clubs and industries each furnish about seven percent of the total bookings. Local YMCA organizations furnish over three percent of the bookings.

The YMCA film service handles hundreds of subjects of all kinds, including commercials, and educational and amusement pictures. In some cases as many as 40 prints are kept in circulation on a single reel. The large library of subjects will be available for use in the YMCA's clubs which will service military camps this year.

The bulk of the entertainment films shown to the men called to service, however, will probably be current major company booked in the usual manner by the individual Army post. It was said that some special plan may be formed to supply prints in large numbers and at less than the usual cost to the Army camps. At any rate it was said that there is little prospect that increased revenue from additional Army bookings of prints will offset the loss in revenue resulting from large numbers of men leaving civilian life for the period of a year.

Indications that motion picture activities on Army and Navy bases would be restricted was given this week by the announcement that permission to photograph any base in the Third Naval District which includes New York must come from the commanding officer of the base or ship.

ALTEC TO SUPPLY ARMY SOUND

Altec Service Corporation in New York has been selected by the United States Veterans Administration to provide sound service and supply both sound and projection booths and parts for the projection equipment in the government's 91 veterans hospitals of which there is at least one in every state. Colonel J. B. Dester represented the Veterans Administration in the negotiations. The contract is for ten years.

L. W. Conrow, Altec president, reported that the hospitals give a quality of film entertainment comparable to the best theatres.

Marguerite Clark Dead

Marguerite Clark, star of silent films, died Wednesday afternoon at the Leroy Sanitorium, New York, of pneumonia. She had been in the hospital five days.

Beetson in Active Charge

The Producers Association has placed Fred Beetson, president, in active charge of Central Casting Corporation. Howard Philbrick is general manager.

NEW YORK PUBLIC TELLS DUMONT IT WANTS HOLLYWOOD FILMS TELECAST

Poll of Receiver Owners Shows Preference for Newsreels, Cartoons and Features; Mutual Gets License for New Station

Television programs featuring motion pictures are favored by one-third of the metropolitan New York television audience, according to the announcement Monday of the results of a survey made by the program department of the Allen B. DuMont Laboratories, television affiliate of Paramount Pictures.

Elsewhere in television, Bamberger Broadcasting Service which owns WOR, key radio station of the Mutual Network, has been authorized by the Federal Communications Commission to erect a television station in New York City and the Atlantic Refining Company, through its agent, N. W. Ayer & Son, will sponsor telecasts of all home football games of the University of Pennsylvania over W3XP, Philco's television transmitter in Philadelphia.

Program Preferences Asked

About 700 owners of DuMont television receivers, dealers and stores in 24 communities in New York, Long Island and New Jersey were asked to indicate their preferences in the matter of television programs in the survey made by Will Baltin, program director of W2XWV, DuMont station in New York. About 50 percent of the questionnaires were returned, it was reported.

Preferences of those voting for film telecasts show that the motion picture newsreel was the favorite in film entertainment. 71 percent voted for newsreels; 53 percent for two-reel comedies; 42 percent for feature-length pictures and 30 percent for cartoons.

A demand for an increased program service predominated the responses, with an especial plea for more news pickups, particularly sports, according to Mr. Baltin. A great majority favored variety studio programs while others asked for more shows with feminine appeal during matinee presentations, it was said.

Poll participants were asked to mark their choices of the following types of programs: variety, short dramas, educational telecasts, athletic events, news pickups, children's shows and movie shorts. Of those responding, 82 percent favored sports pickups; 60 percent asked for variety programs; 48 percent voted for news pickups; only 32 percent favored motion pictures.

On the question: "How many hours a day would you like to see programs televised?" 65 percent favored six hours daily; 10 percent suggested eight hours daily and a small number demanded a 12 hour daily service. The most popular viewing hours were listed as 2 to 5 p. m. and 7 to 10 p. m.

Viewers were questioned as to the desirability of short or long individual programs. 58 percent favored short programs; 25 percent didn't mind if the telecasts were long or short.

Boxing was singled out as the most desirable sports event on the television screen. Asked what sports programs they preferred, televiewers were almost unanimously in favor of fisticuffs. 92 percent voted for boxing; 60 percent for football; 42 percent for racing.

Results obtained in the poll will form the basis for building up a program schedule for the DuMont television station which is scheduled to begin regular operation sometime this Winter.

CONTROL OF RADIO IN WAR STUDIED

Proposals for the defense coordination of communications now awaiting the approval of President Roosevelt will call for no immediate control of broadcasting or other activities but only for the development of "paper plans" which will be placed under lock and key, for application only in the event the United States becomes involved in war, it was disclosed this week by James L. Fly, chairman, of the Federal Communications Commission.

At the same time, Mr. Fly emphasized that there is no intent to set up any dictatorship over the radio industries or to set up a new and expensive agency. The work of developing war plans, he said, will be carried out by a committee on which will be representatives of the various Federal agencies interested and of the several branches of the industry.

J. R. Poppele, chief engineer of WOR, announced, following word from Washington that the FCC had officially affirmed its tentative grant of a television construction made last June 18th, that the new station would be on the air within six to nine months. A television studio will be constructed at 1440 Broadway where the radio station has its main office. The location of the transmitter where an auxiliary studio will be located has not been selected but it was said that it may be at 444 Madison Avenue, site of the company's new FM station.

Four in New York Area

When the WOR television station goes on the air there will probably be four operating in the New York area: NBC's W2XBS, CBS's W2XAX, W2XWV, the DuMont station and the Bamberger station. Mr. Poppele said that a daily program of four hours, two in the afternoon and two in the evening, is planned.

Present television sets will require adjustments before they can receive the WOR station. However since all the receivers will have to be adjusted anyway, no difficulty is seen in this point. It was said that all television equipment manufactured in the future will be able to receive the new television frequencies, including the number 6 band (92-102 mc.) on which the WOR station will operate. 1,000 watt power will be used.

A minimum of one hundred thousand dollars has been set aside by WOR for the initial television operations, Mr. Poppele said. An extensive research and experimentation in the technical, program and production problems of the new medium will be carried on, he added.

WOR's plans for television research include tests of both horizontal and vertical antennas. Engineers will experiment with the transmission of images of 441-507-585-637 and 729 lines, using from 15 to 30 frames per second. Through such comparative experimentation, WOR hopes to be able to furnish data that will be of aid in developing and determining standards for the television industry, Mr. Poppele said. Among the technical problems to be investigated by WOR in addition to line structure, are flicker, eye fatigue, noise interference, smoothness of motion, smearing of moving objects, sharpness of detail and general quality of images.

WOR's television activities date back to 1928, Mr. Poppele pointed out. In that year one of the technical sensations of the day was the television demonstration which WOR conducted at the Bamberger store in Newark. A 2-minute puppet play, with synchronized sound, was transmitted from one room in the store in a hall in the same building where an audience of newspapermen and other guests saw the image on a three-inch screen.

To Telecast Football

All the home football games of the University of Pennsylvania will be telecast by W3XE, Philcos, Philadelphia station through a tieup with the Atlantic Refining Company. The sound part of the program will feature Bill Slater's description which is carried in the Atlantic radio program. N. W. Ayer & Son, advertising agent, is working out program details with Philco.

The first of the six games will be telecon October 5th. The Ayer agency plans to synchronize commercial announcements with rest periods. Special visual ads, featuring the sponsor's products are planned.

A platform for the television cameras will be suspended from the south balcony of Franklin Field. A crew of ten engineers will handle the programs. Signals will be carried by coaxial cable to the relay transmitter, W3XP, atop Convention Hall and sent to the regular Philco transmitter, W3XE. Power of 10 kilowatts will be used and 525 lines instead of the former standard of 441. It is hoped that the series of outdoor pick-ups under varying weather conditions will give information of value in determining the best standards for television, as well as data on program technique.

Paul Raibourn, Paramount's television coordinator, issued a week ago Thursday the following comment on the color television developed by the Columbia Broadcasting System: "The system of color television which Adrian Murphy and Dr. Peter Goldmark have developed for CBS represents a significant advance in the television art. The patient and precise engineering and the careful development of technique which it took to bring the system to its present standard are to be as much admired as that of Dr. Nees and Mannes and Dogowsky on Kodachrome and Dr. Herbert Kalmus and his staff on Technicolor."

Committee Debates Color

Meanwhile the National Television Systems Committee, the all-industry group formed to adopt standards to be submitted to the FCC, was considering the added problems created by the demonstration of the CBS color television. It was reported, however, that no delay beyond the January 1st date for the final committee report, was expected.

Last week NBC's W2XBS was on the air again, having switched from the old to the new number one television channel. It was pointed out by engineers that, although the major part of the work had been completed on schedule, the transmitter was not ready for regular program operation. No date for resumption of program operations has been announced. It was reported that NBC officials were considering the possibility of remaining off the air until some standards are set so that receivers will not require two adjustments.

An amateur television station is scheduled to be dedicated on Friday at the New York World's Fair. Arthur H. Lynch, managing director of W2USA Radio Club, a non-profit organization interested in the Fair's amateur radio station, said "we are doing with television exactly what amateurs do with telegraphy."

American Picture Market "Over There" from War to War

Twenty-five years of evolution in selling Hollywood to the World

WORLD WAR I shifted the international capital of film trading from London to New York and, coupled with the emerging importance of the feature picture, revolutionized foreign selling methods and opened up the foreign market to its highly profitable subsequent development.

Nineteen fifteen, like 1940, brought the crystallization of an important change in world operations. In 1915 there existed a rich and unrealized market with substantially no marketing machinery for American pictures. In 1940 the American industry controls a distribution system which extends to the remote parts of the earth and is adjusting itself to the extensive contraction of war-lost marketing areas.

The distribution of American pictures in export territories has followed somewhat the general pattern of domestic distribution, but until the American industry geared its foreign distribution to the speed of the American exchange system, foreign distribution lagged from a few months to several years behind American operations.

In 1915 foreign film trade was changing over from the method of selling pictures by the positive foot, with virtually no territorial restrictions, to the licensing of pictures on a royalty basis to individual territories. London was the world marketplace. There the established American companies maintained sales representatives, and buyers from all over the world bought their prints. Ten cents a foot was the standard price, although the more desirable pictures brought a higher price. Gradually custom established minimum print buys and the royalty, represented by positive print profit, was increased in proportion to the increased print buy.

"Quo Vadis" and "Cabiria", the Italian made spectacles, had pioneered the merchandising of pictures on a territorial royalty basis, and the American feature motion picture fell quickly into that merchandising channel.

UNIVERSAL was the first of the American companies to establish its own exchanges in foreign territories. The other program companies of 1915 sold positive prints. Famous Players marketed its product early as a trademarked program unit, but it was not until 1918 that it began to absorb, under direct operation, the independent agencies which had been established in foreign territories for Famous Players pictures.

The sale of foreign rights on the basis of positive footage disappeared with the abandonment of program selling in the United States.

In 1915 the American industry, as a whole, had little appreciation of the profitable overseas potentialities of its product, and the sale of total "world rights" of the complete output of the established American companies was not unusual.

Shortly after 1915 the foreign film trade became an increasingly important factor in the financing of American production. When the First National Exhibitors Circuit made its deal with Chaplin for eight pictures at $1,075,000, William Vogel was reported to have underwritten 40 per cent of the deal and to have advanced more than half of the deposit money for foreign rights.

Then came the 20's. Famous Players had recaptured substantially all of its foreign distribution. Metro - Goldwyn - Mayer was organized and became aggressively active internationally. First National was on the ascendency. The United Artists group early established widespread foreign distribution.

The war had cut off, in 1914, the German and Austria-Hungarian territories, and the revolution had eliminated Russia as a market, so that the era of expansion of foreign trade was stimulated after the Versailles Treaty by an intensive development of the vast areas of Central Europe which now again have been lost to the American industry. Russia was never recaptured.

THE contrasting methods of selling which existed in 1915 make it almost impossible to calculate the dollar value of export sales. Royalty was the difference between the cost and sales price of positive prints, and it accumulated in the ratio of the number of prints sold, and the number of prints sold reflected, generally, the popularity of the subject. Even after the sale of territorial rights on a royalty basis was established as a practice, custom maintained a premium price on export prints for many territories.

However, by the time that pictures generally were marketed abroad on a royalty basis or by direct distribution, foreign revenue stabilized itself at approximately twenty percent of the domestic gross and increased during the 1920's to nearly thirty percent.

Sound, with its problems of language and increasing governmental restrictions in important territories, brought a drop in the curve of foreign income, but the ingenuity with which American production was adapted for foreign exhibition, plus rapidly expanding consumer markets in the English-speaking territories, sent foreign grosses up to thirty, then thirty-five percent, to a point where early in 1939, foreign income was estimated at the rate of ninety million dollars a year, nearly three times the total film rental of the entire American business of 1915.

WHILE the international business of the motion picture has multiplied in these twenty-five years and has increased more rapidly percentage-wise than the domestic business, its growth has been beset with handicaps more serious than the natural obstacles of racial psychology, language and geographical distance. Sensing the influence of the American picture on general commerce, and with a hope of fostering national production by hobbling competition, country after country set up difficult trade barriers in the form of kontingents, quotas and other restrictions to a degree which, in some territories, made American operations almost profitless. Germany established the first trade barriers with the kontingent to be followed by various other forms of official obstacles throughout continental Europe, subsequently to be followed by the British quota system. Then followed, out of the world's monetary chaos, currency export restrictions which beset foreign film operations equally with general foreign trade.

Down the years of expansion of the foreign markets of the film industry are many conspicuous names, some of them now forgotten and some still familiarly known. Among them are William Vogel, David P. Howells, Emil E. Shauer, Hyman Winik, E. Bruce Johnson, Edna Williams, Ben Blumenthal, Millard Johnson, Louis Auerbach, Winfield Sheehan, John Cecil Graham, Walter Hutchinson, Ernest Mattson, Ike Blumenthal, Juan Kunzler, J. Frank Brockliss, Colvin W. Brown, Reginald Warde, Albert Huebsch, Ferdinand Luporini, Sam Morris, M. A. Schlesinger, James A. Bryson, Al Aaronson, Herman Wobber, Arthur Levy, Robert Schless, Horace Clarke, Karl MacDonald, Jacob Glucksman, Jacques Barnstyn, Clayton Sheehan, Abe Berman, Maurice Silverstone, Edward R. Russell, Harry Rowson, Nate Manheim.

Overseas operations are now under the general direction of the following: Paramount, John W. Hicks; Twentieth Century-Fox, Walter J. Hutchinson; Warner Brothers, Joseph Hummel; Metro-Goldwyn-Mayer, Arthur Loew; RKO Radio, Phil Reisman; Universal, Joseph Seidelman; United Artists, Arthur Kelly; Columbia, Joseph McConville; Monogram, Norton V. Ritchey; Republic, Morris Goodman.

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United Artists extends to all exhibitors an invitation to participate in the profits of

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We've Found the Final Answer to "Who says FOREIGN CORRESPONDENT *is The Best Picture of the Year?"*

THE BOX-OFFICE SAYS SO!

THESE CURRENT ENGAGEMENTS ARE JUST A FEW OF THE SCORES OF HOLD-OVERS!

FOURTH WEEK, *NEW YORK CITY*
FOURTH WEEK, *OTTAWA*
THIRD WEEK, *ATLANTIC CITY*
THIRD WEEK, *MONTREAL*
THIRD WEEK, *PHILADELPHIA*
SECOND WEEK, *PROVIDENCE*
SECOND WEEK, *BUFFALO*
SECOND WEEK, *HARTFORD*
SECOND WEEK, *NEW HAVEN*
SECOND WEEK, *SAN FRANCISCO*
SECOND WEEK, *BRIDGEPORT*
SECOND WEEK, *ALBANY*
SECOND WEEK, *WATERBURY*
SECOND WEEK, *TROY*
SECOND WEEK, *TORONTO*

Walter Wanger presents
ALFRED HITCHCOCK'S
production of

FOREIGN CORRESPONDENT

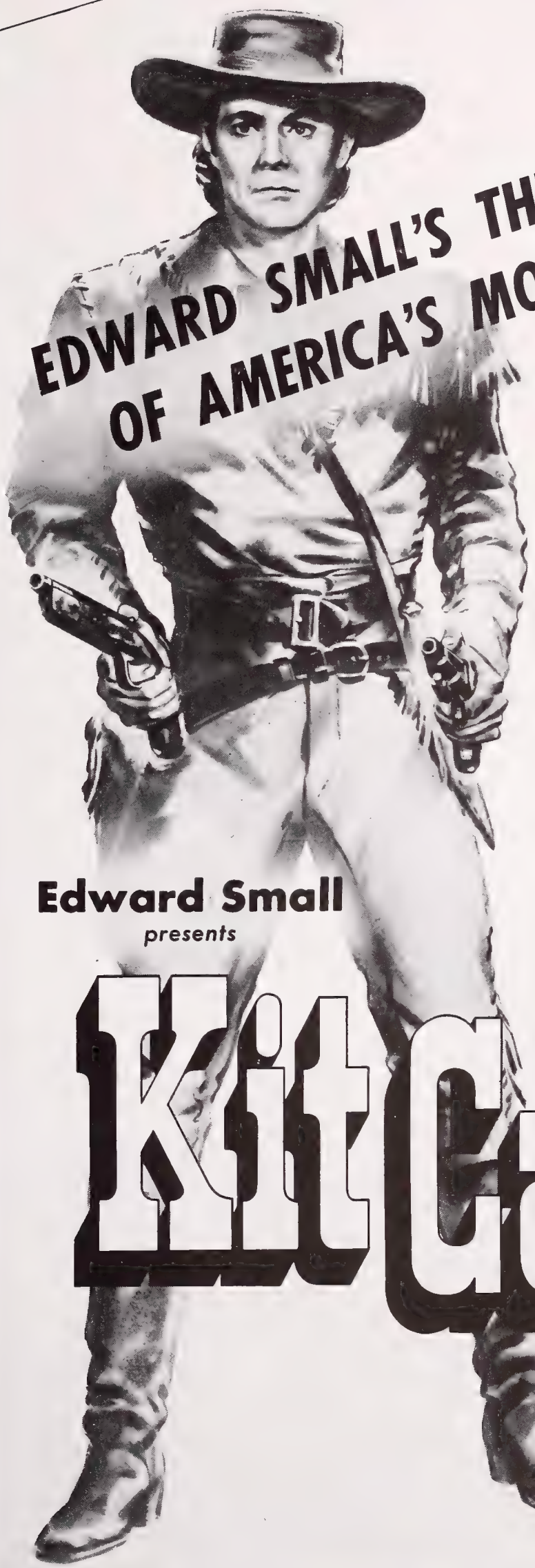
From ALFRED HITCHCOCK, who directed "Rebecca"

starring **JOEL McCREA** with LARAINE DAY HERBERT MARSHALL GEORGE SANDERS ALBERT BASSERMAN ROBERT BENCHLEY

Released thru **UNITED ARTISTS**

ONE OF THE FIRST U. A. HITS
OF 1940-1941

EDWARD SMALL'S THUNDERING SPECTACLE OF AMERICA'S MOST FABULOUS DAYS!



Edward Small
presents

Kit Carson

JON HALL • **LYNN BARI**

DANA ANDREWS • WARD BOND
HAROLD HUBER • C. HENRY GORDON
Directed by **GEORGE B. SEITZ**
Original Screen play by **GEORGE BRUCE**
Based upon a story by Evelyn Wells
RELEASED THRU UNITED ARTISTS

SAN DIEGO...
All-day standees waiting in front of CALIFORNIA THEATRE for solid block bring first day gross to sock figure. Fourth day $300. better than opening!

RICHMOND...
Opening day beats "My Son, My Son!" at LOEW'S. Second day 50% over opening and picture still building!

WORCESTER...
Business at POLI strong. Move-over to ELM STREET for 2nd Week!

PORTLAND, ORE....
Opening day at the BROADWAY betters smash box-office take of "IRON MASK" by 35%!

SPRINGFIELD, MASS....
Opens vigorously with receipts building day by day at PALACE!

SPOKANE...
ORPHEUM. Opening week-end 178% of average. Beats every attraction in town by almost two to one!

ONE OF THE FIRST U. A. HITS
OF 1940-1941

THE WONDER PICTURE OF ALL TIME!



SO BIG-THAT IT HAS TO BE

ROAD-SHOWED

AT $2.20 TOP

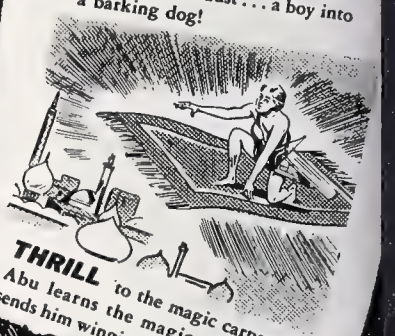
ONE THOUSAND AND ONE SIGHTS FROM THE THOUSAND AND ONE NIGHTS!



THRILL to a love that dares death and all the powers of black magic!



THRILL to the masked magician who turns day into night . . . diamonds into dust . . . a boy into a barking dog!



THRILL to the magic carpet as Abu learns the magic word that sends him winging to aid his friend!



THRILL to the monstrous Spider King . . . ten times human size!

THRILL to these and countless more never-to-be-forgotten screen miracles!

Alexander Korda presents his greatest achievement . . . two years to produce . . . a fortune to film . . .

THE THIEF OF BAGDAD

with **CONRAD VEIDT · SABU · JUNE DUPREZ**

JOHN JUSTIN · REX INGRAM · MARY MORRIS · Released thru United Artists

in Magic Technicolor!

ONE OF THE FIRST U. A. HITS
OF 1940-1941

THE STARS OF "IRON MASK" IN A SWASHBUCKLING SEQUEL TO THE IMMORTAL "MONTE CRISTO"!



EDWARD SMALL

presents

LOUIS HAYWARD
JOAN BENNETT

in

"The SON OF MONTE CRISTO"

with

George Sanders
Florence Bates

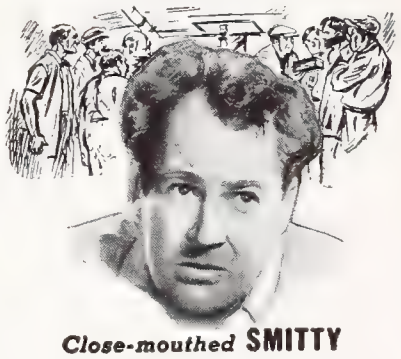
directed by

ROWLAND V. LEE

ONE OF THE FIRST U. A. HITS
OF 1940-1941



Quick-witted **DRISCOLL,** *brilliantly played by Thomas Mitchell, Academy Award winner.*



Close-mouthed **SMITTY** *(Ian Hunter)... who kept his trouble to himself.*



Simple-hearted **OLEY,** *who was going home at last. (John Wayne's finest role).*



LOADED WITH DYNAMITE!

Walter Wanger PRESENTS

JOHN FORD'S Production of

EUGENE O'NEILL'S

The LONG VOYAGE HOME

with

JOHN WAYNE · THOMAS MITCHELL · IAN HUNTER

BARRY FITZGERALD · WILFRID LAWSON
JOHN QUALEN · MILDRED NATWICK

Directed by JOHN FORD

Adapted for the screen by DUDLEY NICHOLS

Produced by Argosy Corporation • Released thru United Artists

BRITISH INDUSTRY READJUSTS TO CARRY ON AS TOTAL WAR EXPLODES

Theatres in Target Areas Remain Open, with Curfew Hour Left to Voluntary Decisions; Transport Becomes Problem

by AUBREY FLANAGAN
in London

The cataclysmic suddenness with which Hitler's aerial blitzkrieg has burst over Britain, in particular over the capital itself, has called upon the trade once again to a more serious consideration of the constant wartime problem of adjustment. Since the first raid warning on September 3, 1939, the process of adjustment to worsening conditions has gone on, and the industry has survived with less war wounds than the most optimistic had believed possible. Now, with the battle at its toughest, and with worse almost certainly to follow, new problems arise.

Most Theatres Open

Despite constant day and night raids on London and other industrial and tactical centres, despite damage, dislocation, and deathrolls, British picture theatres—save probably some 150 or so, the majority of which had already closed down before the recent flareup—remain open. In the affected areas, the Midlands, the North, and the Metropolis, earlier closing now operates. With the advent of winter and the likelihood that the raids, which normally start between eight and nine in the evening, will commence earlier as the evenings lengthen, the closing hour, in general around nine in the bombed districts, and ten-thirty elsewhere, will be set forward.

It would seem inevitable that an entirely new trading condition, adjustable according to area and circumstance, will be devised by the British exhibitor. The theatre going habits of the British patronage are suffering a natural change with the logical preoccupation with the question of shelter from air raid and of personal survival.

Equally clear is it that "adjustment" rather than sheer "abandonment" is the watchword. There can be no question of an utter and wholesale closing down. Numerically the cinemas affected are in a minority. They may swell their ranks. In the long run, when full measure has been taken and picture houses have set their procedure to meet the changed and changing circumstances, trade will still be operating and the vast majority of British cinema patrons will be patronising cinemas.

Invasion and other explosive forces are, of course, on the tapis. Nobody can hope to forecast their courses or assess their intensity. Whatever the conditions, the imperturbable, stolid, phlegmatic character of the British people is a factor the vital importance of which cannot and must not be ignored. Only immediate and local danger will interfere with their normal routine.

The Government attitude to cinemas in particular has been expressed by the Chancellor of the Exchequer, who in putting before Parliament the new theatre tax scale, insisted that he had no intention of discouraging cinemagoing, made it abundantly clear that he and his government realized the important role fulfilled by the picture house. The War Office, which recently has appointed vaudeville impresario George Black as an Honorary Advisor on Entertainment, has likewise given public voice to its belief in the significance and importance of entertainment in sustaining military and civil morale. Entertainment was, to quote the War Office, to play a role against Hitler, in the Battle of Boredom.

COMPLETE WITH TRAILER

George Bernard Shaw is making a trailer in London for "Major Barbara", Gabriel Pascal production which is based on Mr. Shaw's play of the same name. The film, now being edited and scored, will be released by United Artists this fall.

That trade in the generality will suffer, and suffer considerably, is certain. That it will go on, and that picture houses will operate and people frequent them, even in the face of attack from sea, land and air, is equally certain, though it may be less easy to believe for those who do not know the English temperament.

Two-Thirds Unaffected

Consideration of the situation in terms of the recent past and immediate present must of necessity take two forms: the situation as regards London, the Midlands, the North, and certain other areas, and the situation as regards the greater untouched areas of Great Britain.

Probably at least two-thirds of the country's theatres are unaffected by the more urgent and catastrophic facts of the War. They represent rural areas, West Country towns, Southern districts, Welsh and West Scottish regions. Cinemagoing, far from dropping there has, by reason of evacuation, greatly increased. That it will be affected in the not far distant future by the worsening of the War situation and the likelihood of an enemy attempt at invasion is probable—in some cases certain. These areas, however, have not considerably been affected by the present emergencies.

London, the Midlands and the industrial North, have been and are suffering from the continued bombing raids. The Eastern and South Eastern coasts, with the country immediately behind, are greatly affected by evacuation and military restrictions. Here conditions are likely to worsen.

Suffered from Raids

The former group have suffered gravely from bombing raids. London, which only recently has felt the full force of Hitler's merciless blitzkrieg, which, whatever its intentions or motives, has succeeded mainly in devastating working class areas and rendering vast numbers of people homeless, is not necessarily the worst sufferer in intensity. It is the worst in extent, and numerically. The Dockside areas of the East, and working class suburbs in South East and South West London, have been bombed without mercy or regard. Probably thousands of homes have been destroyed, cinemas have been damaged, and whole areas because of the dangers of collapsing buildings, and the incalculable perils of delayed action bombs, roped off and virtually evacuated. It is no exaggeration to say that as far as picture house trade is concerned the East End is, for the time being, dead.

Over the Greater London area, however, cinemagoing as an evening habit has virtually ceased for the time being. With regular nightly bombing raids the first consideration of the picture house patron is to get home before the sirens sound, or to seek shelter at the first alarm. The West End, which used to see nightly invasions of pleasure seekers, bent on visiting the cinemas of Leicester Square and Piccadilly, now sees invasions of homeless East Enders, queuing up, not outside the Plaza or the Empire, but outside the vast underground shelters of Regent Street and Oxford Street.

With trade so affected, and entertainment habits so altered, it is not surprising that West End cinemas have considered closing at six, and that all picture houses in the London area have decided on a nine o'clock curfew.

Even this nine o'clock curfew is criticised by exhibitors, who say that those cinemas which are affected take no money at all after six o'clock, and that those which have patrons at nine will still have them at eleven.

Meanwhile, though the principle of complete closing has been considered by the authorities, it is the fact that for the time being no change is contemplated, that the Home Office and the Police believe cinemas should continue to operate and thus help to sustain public morale.

London theatres have now been allowed to open at 3:00 p. m. on Sundays.

Curfews Voluntary

The conciliatory attitude of the authorities who in the vast majority of cases have left the matter of opening and closing hours to the good sense of exhibitors, is taken as an indication of the official feeling towards the cinema trade. In some cases a curfew has been insisted upon by the local authorities; in the vast majority of instances the trade has been invited to devise its own formula.

First big move towards earlier closing was taken in the heavily bombed Midlands, where approaches were made by the local authorities in the direction of a general nine o'clock curfew. A wholesale edict was opposed by the exhibitors. Now Birmingham, Kidderminster and Smethwick, have been ordered to observe a nine o'clock curfew. Further North, Leeds and Manchester have agreed upon nine-thirty and ten o'clock closing respectively. In both cases collaboration between the Police Department and the cinemas has been responsible. Liverpool is likely to agree upon a nine o'clock close down.

It is found that where programs have been adjusted appropriately, early closing has brought about improved trade. In one Sussex town, Lewes, the patrons themselves have plumped for a nine o'clock curtain, if the shows are so arranged that they can see the whole programme.

Those exhibitors who have had to close down as a result of conditions are finding the Kinematograph Renters Society amenable to pleas for adjustment and have in the main succeeded without effort in being let out from contracts they obviously cannot fulfill.

Five Minutes for Propaganda

British exhibitors continue to allot the Government five minutes from each programme to screen propaganda. The Ministry of Information's five minute films are shown in most British cinemas. They reach a weekly audience of 25,000,000 and at a rate of £1 per minute are netting the Ministry £25,000 of screen time each week gratuitously.

With the prospect of damage to communications and transport British picture house owners are increasingly concerning themselves with the question of emergency film supplies. From Bristol has come a demand for both more dumps and more films in them, a demand which is being echoed from more than one point of the compass.

In the studios around bombed London this week no less than eight films are in active production—a figure higher than for many weeks past.

What the future holds it would be invidious to forecast.

PRESS, EXHIBITORS DEVELOP LOCAL THEATRE DIRECTORIES, FREE AND PAID

But Amusement Rates Remain Generally Higher, Survey of 32 Cities Shows; National, Local Rates Show Variation

Motion picture theatre newspaper advertising rates are still generally higher than local retail or general rates it is shown in a first hand survey of 32 cities but the development of daily motion picture directories, the principal change of late in exhibitor press relations, in some cases is bringing special, more favorable deals.

The high amusement advertising rates set in earlier days on the grounds that entertainment enterprises lacked stability are still being defended by publishers with the arguments that theatres receive "free publicity" and their ads have "preferred position." Exhibitors claim that editorial matter on pictures and film personalities have greater reader interest for newspapers and that it is also to the paper's advantage to place all the theatre ads together on the amusement page.

Loew Directory in New York

Loew's theatres in New York started in July their own paid newspaper film directory, listing attractions at all their neighborhood houses. The newspaper budget was increased $300,000 for the purpose. It was estimated that the new policy will save patrons $100,000 in telephone calls each year. The weekly mailing piece *Loew's Weekly*, which had a peak circulation of 1,200,000 and cost of $400,000 was discontinued. Loew officials predicted that the participating newspapers will help promote the directory because it will be a circulation builder for them. Newspapers in some other cities have already made a similar decision and run directories of all theatres in the area.

With the Loew New York daily theatre directory now appearing in seven of the city's nine daily newspapers, averaging 4,500,000 daily and 7,500,000 Sunday circulation, and with an extension made this week to list both current and the following week's bookings each Wednesday, the idea is beginning to take hold elsewhere in the city.

Loew's competitive Skouras Metropolitan Theatres, last Friday started publishing a daily guide to its current pictures, in the New York *Daily Mirror* and *Evening Journal-American*. These two papers will serve as tests, the results of which will determine whether Skouras will extend to other local dailies. Listed are the Skouras houses in Manhattan, Bronx, Westchester, Long Island and New Jersey, appearing with daily advertisement for the circuit's Academy of Music, at Union Square.

Local, National Rates Vary

In addition to the variation between the general advertising and the amusement rates most newspapers charge different prices for local and national film advertising. There is no general rule; some papers asks less for nationally placed ads, others more. The film companies generally print newspaper ads at the lower rate in each city. The local rate guarantees a position on the amusement page; the national rate on the amusement page or the page opposite it.

Highlights in the motion picture theatre newspaper advertising rate survey are:

Two Baltimore papers have an exchange deal with members of the local exhibitors' organization: a free film "ad calendar" is published and the theatres show a trailer advertising a newspaper feature.

In Chicago exhibitors buy a listing in newspaper directories at less than the regular amusement rates.

The price is from 15c and 30c a line for the Philadelphia paid theatre directories.

Neighborhood theatres in New York are charged from 3c to 69c less than the regular amusement rate, depending on the newspaper. *PM* lists free 200 theatres, including admission prices and starting times.

San Francisco newspapers charge from 40c to 60c per line for listings in neighborhood directories.

In Denver theatres that advertise are listed in the daily "Where to Go" column.

Free Guide in Atlanta

The Atlanta papers run a free theatre guide.

The regular amusement rate in Scranton is 18c a line.

The Richmond, Va., paper lists shows at first run theatres gratis. The amusement rate is the same as the general rate, with the scale starting at $2.25 per inch.

Two Oregon papers list on week days neighborhood houses which buy one inch ads in the Sunday editions.

The full amusement rate is charged for listing in the Milwaukee theatre directories.

Only one of the three St. Louis papers charges less than the regular amusement rate for the neighborhood theatre listings.

A variety of free directories and time-tables are carried without charge to the exhibitor by the Providence papers.

Columbus and Cincinnati newspapers run theatre advertising on one page but no directory form is used.

English-speaking theatres are listed in San Antonio, Texas, as a convenience to readers.

Daily directories are run free for theatres that advertise in Wilkes-Barre.

Special theatre-newspaper contracts have been worked out in Buffalo.

The two daily papers in Delaware carry a "Theatre Guide" for which there is no charge to theatremen.

Theatres which use two inches or more of display advertising each week are listed in the Dallas newspapers.

Theatres in Lincoln, Neb., can place no ad of less than 2 inches. Theatres which spend over $60 are entitled to space in the Sunday pictorial layout.

Theatre, Newspaper Tie-up in Baltimore

Directories of pictures playing at motion picture theaters in Baltimore, Md., are carried without charge in four newspapers in that city: *Evening Sun, News-Post, Sunday American* and *Sunday Sun*. Through a tie-up with the Motion Picture Theater Owners of Maryland, Inc., of which Frank A. Hornig is president, the daily calendar in the evening *News-Post* and the weekly calendar in the *Sunday American* carry only those theater members of the organization.

In return for the calendar published daily and weekly in these two Hearst newspapers, each theater listed runs a trailer several times a day advertising some feature in those newspapers. The *Evening Sun* and the *Sunday Sun* carry a daily and weekly calendar made up in three parts. Heading the column are the first runs and three theaters with occasional first runs; the second part includes members of the MPTOA of Maryland, Inc., and the third contains other theaters not members of the Maryland organization. The *Morning Sun* does not carry any listing except paid advertising. The *Evening Sun* and *Sunday Sun* receive nothing from theaters in return for the listings given, amounting to one column per day and two columns each Sunday. This directory is carried in the eighth column of the last classified page daily and the seventh and eighth columns of the last classified page on Sundays.

There is no connection or tie-up between the motion picture directories in the Baltimore newspapers and the advertising paid space.

Special Directory Rates In Some Chicago Papers

Several of the Chicago newspapers have motion picture directories for which prices less than the regular amusement rate are charged. The *Chicago Tribune* charges in its directory $1.25 per agate line Daily and $1.55 on Sundays for downtown theatres and 95c and $1.30 for outlying and suburban houses. On a yearly contract basis the prices are 94c, $1.29 and 79c and $1.09. The general "run of paper" amusement rate is $1.00 daily and $1.10 Sundays. The general display advertising rate is $1.30 daily and $1.55 Sundays. The *Tribune* has five special metropolitan sections on Sunday, with the retail rate ranging from 18c to 27c per agate line in a single edition but theatre advertising is not accepted.

The *Chicago Daily News* rates are as follows: Motion Picture directory, Loop theatres, 75c per line and outlying theatres 65c. The amusement rate is 75c. Motion picture companies (producers and distributors) are charged 90c in the general advertising rates. Local display advertising costs 55c.

Downtown theatres pay 75c per line daily and 80c Sundays in the Chicago *Herald-American*. Theatres outside the loop pay 65c and 60c. The regular retail rate is 55c.

The rate is 45c for downtown houses in *The Times* and 35c for other theatres. The regular amusement rate is 50c per line. The local rate is 40c, discounted to 33c. The open rate on general display advertising is 50c.

Paid Directory Lists Theatres in Philadelphia

All the Philadelphia newspapers, daily and Sundays, carry neighborhood and circuit theatre directories on the amusement page, with separate slugs for the Warner theatres and the

(Continued on opposite page)

NEWSPAPER ADDS TO THEATRE PAGE

After six years of negotiations, downtown New Haven theatres have succeeded in gaining concessions for a more complete and attractive theatre page in the evening New Haven Register. *A Sunday composite art layout was a recent concession to the first-runs, and this same art space will be granted on Wednesdays as well. Short daily readers will be eliminated and a more comprehensive reader will run on Thursdays. Special feature news will be used on Mondays and syndicated Hollywood columns Wednesdays and Sundays. Bingo and restaurant ads will be eliminated from the amusement page. Exhibitors in the territory have found Bingo stiff competition.*

PRESS IS COOPERATIVE

independents. The rates vary with each paper. The *Record* charges a flat rate of 20c per agate line for both the daily and Sunday editions for the directories as compared to the display amusement rates of 50c a line for the daily and 60c for the Sunday edition. The general advertising rates vary greatly according to contract and department but generally average the same as the amusement display rates.

The *Inquirer* also charges a flat 20c rate for directories, but insists upon seven consecutive insertions, the rate being the same for the daily and Sunday. Display amusement rates are 65c a line in the daily and $1 in the Sunday on a flat rate, no contract rates offered. General advertising rates vary on contract with an average flat rate of 55 cents a line.

The *Ledger* cites 30c a line as the flat rate for directories with 48c a line for display amusement ads, the general advertising rates averaging 45c a line.

The *Daily News* charges only 15c a line but stipulates that each theatre carry a screen credit, usually a slide calling attention to the fact that the theatre advertises its coming attractions in the *Daily News* and suggesting that patrons read that newspaper. Display amusement rates are 45c a line flat, general advertising rates at 40c per line with the sports department getting 50c a line and all political advertising 75c a line.

The *Bulletin,* which is conceded to have the best home delivery service, makes no distinction between the display and classified directory, charging a flat rate of 65c a line for both, which is the same as the general advertising rate.

At the height of the season, as many as 120 neighborhood houses, including suburban theatres, are included in the independent directory while the Warner listing lists as many as 70 circuit houses, including the suburban theatres.

Neighborhood Prices On New York Papers

In New York City the amusement rates are as follows: *Times* $1.10 per line, 60c neighborhood; *Post,* 33c, 30c; *Sun,* 62c, 50c; *Tribune,* 71c, 48c; *Daily Mirror,* 80c, 55c; *World-Telegram,* 80c, 65c; *Daily News,* $1.60 and 91c.

Loew's theatre directory is carried in the *Journal-American, Post, World-Telegram, Times* and *Sun.* The directory replaces the *Weekly* of which at one time 1,200,000 copies were distributed. However about 6,000 telephone calls had been made to Loew neighborhood theatres by patrons who apparently did not read the *Weekly.* Special rates, amount to 25 percent in some cases, were negotiated for the Loew directory.

PM, the new nickel-a-copy magazine newspaper, gives a full page to listing programs of 200 theatres daily. Information includes the starting time of shows after dinner and admission prices. As *PM* accepts no paid advertising, exhibitors pay nothing for this listing.

No Theatre Guide In New Haven Papers

Neither of the two dailies in New Haven have daily neighborhood theatre directories. About 20 of the 25 houses in town advertise daily in the evening *Register,* which has an amusement rate of $3.00 per inch daily, national, and Sunday. This compares with a flat rate of $2.50 per inch for general advertising. All the downtowns and a few of the neighborhood houses also advertise in the morning *Journal-Courier,* which has an amusement rate of $1.89 daily, and $2.24 national as compared with $1.54 per inch general, or lower on contract. Both these papers give free readers to all the downtowns, and a free art display on Sundays. The more important subsequents also receive the free readers. The weekly *Theatre News,* amusement guide for New Haven County, has an advertising rate of $1.50 per inch, but each issue carries full listing of programs of all theatres in New Haven, East and West Haven, Hamden, Waterbury, Ansonia, Cheshire, Clinton, Deep River, Derby, Essex, Guildford, Madison, Meriden, Naugatuck, Saybrook, Seymour, Wallingford, and Watertown. This service to readers is free to theatres, regardless of whether or not they advertise in the magazine.

Bridgeport and Worcester papers carry a time-table of features of the downtowns.

40¢ to 60¢ Scale in San Francisco Papers

All San Francisco newspapers carry daily neighborhood theatre directories of pictures playing. Agate line rates are as follows:

Neighborhood Directories: *Examiner,* 48 cents (62 cents Sunday); *Chronicle,* 35 (40 Sunday); *News,* 42; *Call-Bulletin,* 42.

Regular amusement: *Examiner,* 60 cents (85 cents Sunday); *Chronicle,* 40 (45 Sunday); *News,* 60; *Call-Bulletin,* 60.

General ad rate, national: *Examiner,* 50 cents (60 cents Sunday); *Chronicle,* 32 (39 Sunday); *News,* 30; *Call-Bulletin,* 25.

General amusement rate, national: *Examiner,* 90 cents ($1.25 Sunday); *Chronicle,* 55 (60 Sunday); *News,* 52; *Call-Bulletin,* 60.

Denver Newspapers List Advertising Theatres

Both the *Denver Post,* evening, and the Rocky Mountain (Denver) *News,* morning, print a daily listing for those theatres carrying a regular schedule of advertising with them. If a theatre does not advertise, no listing is made in the "Where to Go."

The general rates on the *News* is 16 cents, while their rate for theatres is 17c daily and 25c Sunday.

No Movie Guide In Tampa Papers

The newspapers in Tampa, Florida do not have anything in the way of a daily directory of amusements. The theatres use display ads and there is an occasional "write-up." The *Tribune,* the morning paper, gives a column each Sunday to a list of pictures for the week in each house that advertises. There is no additional charge for this service.

$4.75 Minimum Ad Rate in Omaha

The Omaha *World-Herald* and weekly newspapers in the territory do not have theatre directories. The advertising rates for theatres in the *World-Herald* are from $4.75 to $5.65 per inch depending on the volume. The regular amusement rate is $6.40 per inch. The basic general advertising rate is $5.42 per inch Daily or Sunday.

Display Ads Used In Des Moines

Des Moines papers do not run daily neighborhood theatre directories. The large theatres run display ads regularly and a few small houses advertise only occasionally. The morning and evening papers are owned by the same company and some of the independent theatres alternate between the two. The RKO Orpheum and Tri-States use display ads in all issues.

Directories in All New Orleans Papers

All four New Orleans papers, two morning and two afternoon, carry daily directories of neighborhood theatres, including a list of United

(*Continued on following page*)

Letters

MOTION PICTURE PRODUCERS AND DISTRIBUTORS OF AMERICA, INC.

For these 25 years our Art-Industry has been most fortunate in having the assistance, guidance and inspiration of Martin Quigley. Out of the warmth of his heart and the brilliance of his mind, he has given unstintedly of time and effort to help shape the course of motion pictures and make them one of the great social forces of our era.

On days that seemed dark and foreboding Martin Quigley's encouragement, counsel and strength of character helped and inspired us. On days when hardly a cloud could be seen he wisely cautioned us all against enervating self-satisfaction and complacency. His special aid in the development of the Production Code has been invaluable.

In all his endeavors he has had one thought—to promote the welfare of the motion picture as an art and as an industry. He has succeeded well and all of us unitedly pay grateful tribute to him on this occasion.

Twenty-five years are done. I know that he would be the last to say that the work is completed. In the days ahead the Art-Industry may feel secure in knowing that Martin Quigley will be working side by side with us all in behalf of motion pictures and of America.

WILL H. HAYS,
President.

DIRECTORIES WIDESPREAD

(*Continued from preceding page*)

Theatres, (16 houses) and a separate group of independents. *Times-Picayune* (morning) and its afternoon paper, New Orleans States, charge theaters general advertising rate of 40c agate line for morning, heavy circulation, and 30c for States with a 50c combination rate for both papers. New Orleans Item (afternoon) and its morning paper (*Tribune-tabloid*) have a "fly" rate which generally runs about 20 per cent under the Picayune.

Birmingham Suburban Rate Is 30¢ a Line

The newspaper advertising rates for the Birmingham *News* and *Age-Herald* is as follows: for classified neighborhood theatre directories, 30c an agate line; for regular amusement rate, 30c an agate line; general advertising rate, 30c an agate line if national advertising and 18c an agate line if local. The rate of the Birmingham *Post* is 18c for national and 10c per agate line for local advertising.

St. Louis Directories' Scale from 26¢ to 55¢

All three daily newspapers in St. Louis publish movie directories, rates ranging from 26c to 55c a line. First-run houses pay 55c a line in the *Globe-Democrat;* 47c in the *Post-Pispatch* and 38c a line in the *Star-Times.* Neighborhood houses pay 40c a line in the *Globe-Democrat;* 41c in the Post-Dispatch and 26c in the *Star-Times.* For enterprises, in which patrons amuse themselves, such as dances and picnics, the rate is about 37c on all papers. These amusement rates compare with other advertising rates as follows: Open local rate is between 26c and 42c, and national rate averages 49c. The newspapers also publish a directory listing attractions at the first-run houses with the time of each performance—gratis.

Free Theatre Guide In Atlanta Papers

Both The Atlanta *Journal* and the Atlanta *Constitution* run daily motion picture directories but they are not charged for as such. This is included in the amusement rate which is $3.82 per inch for both papers. One inch a week entitles any theater to a listing in the daily directory, although all of them run more space than this. The regular advertising rate for the Journal is $3.04 and The *Constitution* $2.94.

18¢ Film Advertising Rate in Scranton

Scranton advertising rates are as follows: *Tribune* (morning) regular amusement—18c per line and general advertising, 11c. The *Times* (afternoon) charges $1.54 per inch (12.83c per line) for general advertising and $2.00 per inch (16.66c per line). Both papers publish a theatre directory.

Gratis Theatre List In Richmond, Va.

The *Times Dispatch,* Richmond, Va., (morning) lists gratis the shows at first run theatres. It has the same amusement rate as the local scale, sliding according to the amount used, starting at $2.25 per inch. The *News Leader* (afternoon) has a daily calendar of all theatres, a free service, and also a weekly list of coming attractions at subsequent houses and colored theatres, also gratis.

Two Oregon Newspapers Publish Neighborhood List

Both the Portland *Oregonian,* and the Oregon *Journal* have daily neighborhood directories of pictures playing.

The *Journal's* amusement rate is $2.80 per inch daily, $2.94 Sunday. The general rate is $3.50 daily, $4.48 Sunday. The *Journal* has 15,000 more circulation than the *Oregonian* which charges $2.66 daily and $3.01 Sundays on its amusement rate and $3.50 daily and $4.48 Sunday for general.

Neighborhood houses buying one inch in the Sunday editions each week of both papers are listed gratis for seven days in the neighborhood directories.

Full Rate Guide In Milwaukee

Both the Milwaukee *Journal* and the Milwaukee *Sentinel* conduct theatre directories and in each instance the directory rate per agate line is the same as the regular amusement rate. The *Journal* charges a flat 35c per line rate for amusements, while the *Sentinel* charges 27c per line daily and 29c on Sundays.

In both instances this flat rate for theatre advertising is slightly higher than the papers' general advertising rates which are based on the number of lines used per month, the rate per line dropping as the number of lines used is increased.

The theatre guide in the *Journal,* an evening paper, lists practically all the houses in Milwaukee, while the *Sentinel's* guide numbers only some 25 theatres against the Journal's 71.

Neighborhood Listings In Indianapolis Papers

All three Indianapolis dailies have directories for neighborhood theatres, which are used by virtually all of the larger neighborhood houses.

The *News* charges 30c for general, directory or amusement; the *Star* 24c, general; 25c, directory and 25c, amusement; the *Times* 17c, general; 20c, directory, and 25c amusement.

Standard Size Ads In Pittsburgh Guides

Neighborhood theatre directories in the Pittsburgh papers are gradually growing larger. Neighborhood houses are charged by all three papers $1.00 per theatre for a minimum and maximum ad of 7 agate lines. The *Press'* rate for display amusement advertising, for local and national copy, is 50c per line. The *Sun-Telegraph* charges 45c a line for first-run national amusement copy, and $6 per inch (50c per line) for downtown theatre ads. The *Post-Gazette's* rates are 50c per line for local first-run advertising, 55c per line for nationally placed ads.

The *Press* carries from 32 to 36 independent theatre listings daily, plus 21 Warner neighborhood houses and the six Harris circuit theatres. The *Post-Gazette* runs the Warner and Harris ads but only about two-fifths as many from independent exhibitors. Pittsburgh exhibitors favor evening papers for their advertising. Surveys have shown that theatre ads in the three papers are seen by as many as four times as many readers as the news stories and reviews, it was reported.

20¢ Amusement Rate In Syracuse

The Syracuse, N. Y. *Herald-Journal* has an amusement rate of 20c per line, with a 28-line minimum for display ads.

Rate Is $1.50 In Little Rock

Newspapers in Little Rock, Ark., do not have daily neighborhood directories.

The *Arkansas Gazette,* said to be the largest paper in the state, has the following rates:

$1.50 per inch amusement daily and $1.65 Sundays, $1.40 per inch daily, regular retail rate and $1.60 per inch Sundays.

The Arkansas *Democrat,* the state's second

(*Continutd on page 76*)

Letters

ALLIED STATES ASSOCIATION OF MOTION PICTURE EXHIBITORS

The quality of Mr. Quigley that most impresses me is his undeviating adherence to certain basic principles which, if generally recognized and adopted, would rescue the industry from its present predicament and put it in an unassailable position.

He has stood for wholesomeness and has opposed smut; he has stood for entertainment and has opposed propaganda; he has advocated selling pictures on their merits and has opposed forcing poor pictures on the public; he has looked upon motion pictures as an institution and has opposed an opportunism which would sacrifice future good will for a present gain.

I have observed that numerous publishers, executives and leaders have advocated many ideas that made little headway and were soon forgotten. The principles Mr. Quigley has stood for inevitably will prevail and will be the salvation of the industry.

ABRAM F. MYERS, General Counsel and Chairman of Board.

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INDEPENDENT THEATRE OWNERS ASSOCIATION, INC.

Motion Picture Herald, in celebrating Martin Quigley's twenty-fifth anniversary, does honor to its publisher. It has continually reflected his views and abided by his ideals and is, therefore, a publication which commands the industry's attention and respect.

Mr. Quigley has never resorted to sensationalism, but has confined his journalistic activities to reporting facts and editorializing on issues as he sees them.

Congratulations to Martin Quigley on his quarter-century in the motion picture industry!

HARRY BRANDT, President.

COOPER in THE WESTERNER



the newest, biggest hit made on the gilt-edged GOLDWYN standard!

Gilt-Edged Direction

. . . . from WILLIAM WYLER who directed "Wuthering Heights", "Dead End", "These Three", "Dodsworth" and "Come and Get It".

Gilt-Edged Production

. . . every scene of its exciting footage makes it The Great Outdoor Spectacle in the Great Goldwyn Tradition...climaxed by the roaring fire of the crops, more thrilling than the storm in "The Hurricane!"

Released thru UNITED ARTISTS

DIRECTORIES FEATURED

(*Continued from page 74*)
largest paper charges $1.50 per inch daily and Sunday for amusement and $1.20 per inch daily and Sunday retail.

No Theatre Directory In Kansas City Papers

In Kansas City, Mo., neither the *Star* (which has the *Times* for its morning edition) nor the *Journal* run a directory of neighborhood movies. The *Journal* did for a time, but discontinued the practice some months ago; instead, it now carries a half-inch display listing of some of the neighborhood houses at $3.50 a week for daily insertions, in connection with which it provides occasional publicity (if the picture is especially good, even though it is second, third, or fourth run). Regular admission rate of the *Journal* is 50c agate line Sunday, 35c daily. This compares with open retail store rate (which is the basic rate) of 20c an agate line. The *Star* does not run a directory but carries advertisements on all neighborhood theatres.

Combined Rate of $2.50 in Salt Lake City

There are no neighborhood theatre directories in any of the Salt Lake City papers. The ad policy of the combined Salt Lake *Tribune* and *Telegram* calls for a minimum of two inches at $3.50 per inch, local amusement rate; the *Desert News,* a one inch minimum at $1.50 per inch.

Free Theatre Lists In Providence, R. I.

Providence, R. I. papers print a variety of theatre directories and time-tables without charge to the exhibitor and the advertising rate on the *Journal* and *Bulletin* for local advertisers is the same for all. There is no special amusement rate. The local rates are 18c per agate line in the *Bulletin* and 10c in the *Journal.* The combinated rate of 25c is used for ads placed in both papers.

The Saturday evening *Bulletin* lists the week's program for all exhibitors who send it in; the Sunday *Journal* gives a listing of second run attractions; schedules are also carried in the regular news columns of the suburban sections; the *Journal* (morning) and the *Bulletin* (evening) also list first run starting times and second run attractions.

No Cincinnati or Columbus Listings

The Columbus and Cincinnati newspapers run theatre advertising on one page but no directory form is used. The Cleveland newspapers group small ads of the members of the Cleveland Motion Picture Exhibitors Association but also have no regular directory.

Charlotte Contract Rate Is 10¢ a Line

The Charlotte (Va.) *Observer* charges 10c a line as a contract rate for local theatres; 17c a line is the "general rate." On Sunday the paper carries four full pages on theatres, including a complete directory. Theatres in nearby towns also have the week's program listed in the Sunday *Observer.*

No Directory In San Antonio

San Antonio papers do not carry paid directories of pictures at downtown or neighborhood theatres. The *Express* lists, as a convenience for its readers, pictures at English-speaking theatres. The regular amusement rates range from $2.25 per inch to $2.60 daily and $3.08 to $3.70 per inch Sunday. The local rates on the *Light* are $2.94, daily and $3.71 Sunday. The general advertising prices (open rate) are from 15c to 20c per agate line ($1.80 to $2.40 per inch).

Daily Schedules Published In Wilkes-Barre Newspapers

Wilkes-Barre papers use daily theatre schedules. The advertising rates in Wilkes-Barre are as follows: *Record,* amusement rate of $1.50 per inch and general $1.26; *Times Leader,* $2.40 and $1.96 per inch. Daily directories are run free for theatres which advertise. The contract rate for theatres is lower than the regular amusement rate. Although the papers recently announced a ban on commercial publicity this is reported not to apply to theatres because contracts are said to have a provision covering a certain amount of free space because of the high rate and big contract.

Neighborhood Lists Carried in Buffalo

The Buffalo papers, *Courier-Express* and *Evening News,* have daily neighborhood theatre directories. The *Courier-Express* offers a 52-week contract for Sunday for 1½ inches at $10.50 per inch, with six daily 1-inch ads per week gratis. The general rate for the amusement page is $3.50 per inch daily, $4.90, Sunday. Rates for other than neighborhood houses, general classification, $5 an inch daily and $7 Sunday. The *News* charges 40c per line with a special weekly rate of $7.35 which allows for double space on special occasions. The general advertising rate is 35c per line. It is reported that almost all theatres have arranged special contracts of one kind or another with the two newspapers.

Delaware "Theatre Guide" In Two Daily Newspapers

The two daily newspapers in the state of Delaware, the *Journal-Every Evening* and Wilmington *Morning News,* both owned and operated by the News-Journal Company. Both papers carry a daily directory, "Theatre Guide," for which there is no charge to theatremen. The combined advertising rate is 16c per line local and 20c national for amusements and a general advertising rate of 12c local and 16c national. It was reported that the amusement rate is higher than the general advertising rate because of the weekly amusement reader page (every Thursday in both papers), giving over a complete page to motion picture film readers, reviews and pictures plugging current and coming attractions. The size of advertising carried by the various theares has much to do in determining the size of these readers and mats, it was said. Advertising at a reduced rate for only one paper is not accepted.

Advertisers Listed In Three Dallas Papers

The three Dallas, Texas, papers, the *Journal, Times-Herald* and the *Morning News,* each list a theatre in their directory if two inches of display advertising is used each week. The amusement rate on the *Journal* is 16c a line open and 14c contract and the general rate is 18c. The *Times-Herald* charges $1.96 per inch for suburban theatres and $2.80 for downtown houses. The *Morning News'* rates are: amusement—29c per line, $4.06 per inch Sunday, for suburban; 25c a line and $3.50 for downtown and by contract 22c a line, daily and 26c Sunday. The general rate is 25c daily and 29c Sunday.

Letters

MOTION PICTURE THEATRE OWNERS OF AMERICA

I join with thousands of others of the Motion Picture Industry in commemorating Martin Quigley's twenty-fifth year in our industry.

Mr. Quigley's fine conception of the problems of this industry and his faculty for putting them into understandable language has been an inspiration to me and to others. In addition to that he has been a forceful and valuable representative of the motion picture industry among those without the industry, and because of this unselfish service and because of the fine man that he is I can only wish for him every possible happiness and success for the future.

ED KUYKENDALL,
President.

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FANCHON AND MARCO SERVICE CORPORATION

No one individual has earned a more highly-esteemed place in the cinema sun than Martin Quigley, whose devotion of one quarter of a century to the steady improvement of motion pictures has had an indelible effect upon everyone concerned, upon matters ranging from sales policies governing distributor-exhibitor relationships, to the moral soundness of film product and the practical exploitation and publicizing of that product in theatres throughout the world.

His keen, clear mind, and honest criticisms, set forth in unmistakable print week in and week out, have given to us all the benefit of his pointed observations.

"Tearing down" is a common fault of many who find negative criticism an easy road to renown. Such is not a possession of Martin Quigley who writes without rancor or prejudice, whose criticisms pull no punches, yet which constantly strive to view matters from a constructive viewpoint.

HARRY C. ARTHUR, Jr.

Sentimental Journey among the Yesterdays of Hollywood

Places and Personalities around which the Movies Grew, Fought and Prospered

by ALFRED COHN

WE of the Los Angeles newspapers didn't give the movies much of a tumble in the early days. After all the Chamber of Commerce didn't bring 'em here, and they were regarded pretty much as a nuisance—a minor nuisance at that. They were always butting into parades, auto races, and other events which attracted masses of people. Yet the first company to come to Los Angeles—Hollywood wasn't invaded until 1911—provided us with a first-rate murder story. The director's name was Francis Boggs and he was slain by a demented Japanese studio gardener, who became obsessed with the idea that the camera was the operating base of evil spirits which had designs on his soul.

How Boggs happened to come to California, however, is worthy of brief reference. He was employed by Colonel Selig, the pioneer producer, who had his studio in Chicago. The winter of 1908 was pretty bad back there for outdoor shooting—the only kind there was then—, so Boggs was packed off with his troupe to seek shooting weather in New Orleans. There he again failed to locate the sun, so he put his company into a day coach and came to Los Angeles. That started the invasion. The first picture ever made in California was "The Heart of a Race Track Tout," which Boggs shot one afternoon at the old Santa Anita Race Track, hard by the new lavishly upholstered racing plant of the same name. It was the last meet at the historic old Lucky Baldwin course, as racing in California was outlawed that year.

Asked to Write Feature On Blanche Sweet

In the early months of 1915 I was asked by Julian Johnson, editor of Photoplay Magazine in Chicago, to do a story on Blanche Sweet. I felt such an assignment was quite beneath the dignity of a night city editor, until I learned that the reward would be equivalent to an entire week's salary. So dignity was waived. Theretofore my only acquaintance with the movies had been meager. For some time I had watched the copy boys scramble for the first edition to see if they could find a news story upon which they could base a scenario. They were getting $15 each for them and the competition was keen. I had personal acquaintance with but one player, Roscoe Arbuckle, whom I had first met in Arizona some years before while he was playing in a tabloid two-a-night show. And at the Press Club I had met a shy little Englishman named Charlie Chaplin, who had just joined Mack Sennett. He seemed quite bewildered and lonesome.

A few doors away from the Press Club was the Photoplayers, the first coast social organization of film players, whose president was Wallie Reid. Under the city law they had to close the bar at midnight, just about the time the Press Club swung into high, thanks to a friendly chief of police who liked to see his name in the papers. So quite often the film folk would drop in for their night cap or a game of Kelly pool.



ALFRED COHN

The Blanche Sweet story gave me the questionable honor of being the first fan magazine writer in Hollywood—that is, a paid one, as the few picture magazines of the time depended entirely on press agents for their material. This story, followed by others done under the pen name of K. Owen (in deference to, or in fear of Mr. Hearst), led to an associate editorship of Photoplay. There followed several years which I regard as the most pleasant of a long and varied writing career under the ægis of Julian Johnson and the late Jimmy Quirk, one of the most able publishers and lovable men I have ever had the good fortune of knowing. As for Mr. Johnson, I believe his intelligent, highly literate, and constructive reviews of the pictures of that period constituted one of the most beneficial and lasting influences on the art of the photoplay. He treated the movies as a grown up art form, and they tried to live up to it.

Griffith Tried to Stop Use of "Movie" Term

The period from 1915 to the early 20's was the most important in the entire history of the movies (Griffith once tried to get us to help him banish the word "movies" as undignified and slangish, but the "movies" had come to stay). In the period mentioned the lowly American movie conquered the world, due largely to a quartet of producer-directors, each of whom contributed mightily to the conquest. The producing giants of the period were D. W. Griffith, C. B. DeMille, Thomas H. Ince, and Mack Sennett. "D. W." was the inventor of "Boy Meets Girl," and the film spectacle. DeMille brought glamor to the screen, both in feminine charm and scenic investiture, and at times he outdid Griffith in spectacles. Ince brought domestic drama—the eternal triangle, and small town, homespun comedy drama—of course you remember Charley Ray. Ince also brought to full flower the horse opera. Bill Hart has never had a real successor. Sennett glorified the bathing girl, to say nothing of the pratt-fall and the belly laugh.

Tom Ince also was first to pay a straight "grand-a-week" salary; and to a character man at that, Frank Keenan. He established another record when he paid Billie Burke $40,000 for one picture for which Victor Schertzinger, then a theatre violinist and now a director, wrote the screen's first theme song, "Peggy." As I recall it, "Peggy" was the first to have a premiere—at the old legitimate Majestic Theatre in Los Angeles. DeMille also paid a feminine star $40,000, but for that amount Geraldine Farrar made three pictures in eight weeks.

Many Large Fortunes Massed in Early Days

That was real money in those pre-income tax days. No such fortunes as those amassed by Mary Pickford, Douglas Fairbanks, Harold Lloyd, C. B. DeMille, and Ince would be possible in these days. There were other and great fortunes piled up by a few producers of that golden era, but little or nothing remains of them. Of the pioneer producers who have passed away, I believe only Tom Ince and Carl Laemmle left substantial fortunes.

My first knowledge of such a thing as income tax came in 1918. I had left Photoplay to become Mary Pickford's "personal representative." We were in Washington to help start the Liberty Loan drive, and Mary took occasion to appear before the Commissioner of Internal Revenue to lodge a protest. She was getting $10,000 each and every payday and was paying her manager-mother $2,000 weekly. Why that was more than the President got! They finally allowed half the deduction.

That Liberty Loan tour was memorable in more than one way. The romance between Mary and Doug began to blossom.

I can say for Mary that she was quite the nicest, most considerate person who ever signed a payroll check in my name. I still regard it as one of the greatest thrills of my life—the picture of Mary in the full uniform of a colonel, riding a cream colored

(Continued on following page)

Sentimental Journey

(*Continued from preceding page*)

horse alongside the actual Colonel at the head of the 143rd Field Artillery, as the regiment entered Los Angeles on the trek up from Camp Kearny on Memorial Day, 1918, just before the regiment sailed for France and the front. She had been made honorary colonel of the regiment some weeks before in an elaborate ceremony at the post. May I take a bow for establishing that precedent—that is, if it rates any credit. But it was great stuff then.

Hollywood's first casualty of the war was Larry Peyton, who enlisted after playing a bit in one of Mary's wartime pictures.

Hollywood's First Night Spot

John's Chop House, on Hollywood Boulevard near Highland, was the first "night spot" in Hollywood. You couldn't exactly call the famous Hollywood Hotel, a half block away, a "spot," because even the Thursday night dances ended promptly at 11 o'clock. John's had a counter and oil cloth covered tables, and was open all night. For the most part picture folk went in to Los Angeles for dinner and entertainment. The Alexandria Hotel and Levy's were the favorite places, though a small group dined nightly at the Hoffman, because of its good beer and German cooking. Bill Hart never ate dinner anywhere but the Hoffman. Bill would sit at the round table reserved for publicity men and himself, always in character as the rough, uncouth Westerner, never the polished Shakespearean actor, once leading man for Madame Modjeska. I recall an interview I did for Bill for the magazine. As we sat dining, he told me pridefully he was getting $300 a week, and that if "they let him alone for a couple years" he would have enough to buy a fine ranch in Arizona and retire. A couple years later he followed Ince out of ill-fated Triangle, turning down that company's offer of $7,000 weekly.

What they now call the cocktail time found most of the male stars lined up at the brass-bound mahogany bar of the Alexandria. Here one would find Bill Farnum, Tom Mix, Lew Cody, Fatty Arbuckle, Buster Keaton and other headliners of the period.

Los Angeles voted out liquor during the war period and the night trade went to the Vernon Country Club, the Ship Cafe, at Venice, Nat Goodwin's and the Sunset Inn, at Santa Monica, each of which had its vogue. But all of these eventually gave way to the Frenchily ornate Montmarte, which was launched in Hollywood about 1922. However, during all that period the old Hollywood Hotel held its unique place as the film capital's chief social center. Most of the "Eminent Authors," brought out by Sam Goldwyn, including Elinor Glyn, Sir Gilbert Parker, and Gertrude Atherton, made it their home. They always appeared at the weekly party in the lobby, sharing honors with Gloria Swanson, Rudolph Valentino, Viola Dana, Mae Murray, Irene Rich, Mary Pickford and others. Norma Shearer was among the many who owed their start to being seen at these parties.

The first stars to own their own homes were Charley Ray and Polly Fredericks who began the invasion of Beverly Hills. Charley was the first to have a butler—and the first to go broke financing his own pictures. Nazimova, whose Hollywood home is now the exclusive "Garden of Allah" apartment-hotel, also came to grief making her own pictures.

One-Act Plays In Writers Club

At the southwest corner of Sunset Boulevard and Las Palmas is a vine covered, rambling, quite deserted frame place, the ghost of the old Writers Club. There, in the Tyrolean Playroom which the club had built, silent film actors monthly glowed to the applause they were denied in the studios. Every month for about ten years, there was a series of one-act plays, mostly written by studio scenarists, and an occasional dinner to a visiting celebrity—the last was to Emil Ludwig—the most brilliant the one given to Mary, Doug and Charlie, all of the famous trio being charter members of the club. Brilliant and witty Rupert Hughes was the permanent toastmaster.

The Writers used to have a weekly preview of a new picture, but one night they laughed when they should have cried and from then on the studios never seemed to have prints for the club.

Sound Brings Hectic Period

The transition from the silent to the audible screen was the most hectic period in Hollywood's history; replete with tragic and comic incidents. I had the good fortune of being assigned to write the adaptation and script of the picture that started it all, "The Jazz Singer," and it was the first scenario to contain sound effects. It was originally intended for George Jessel, the star of the successful stage play, but when Georgie heard that he was supposed to sing in it, he upped his price by some $10,000. That was a lot of money to the game but harried Warner Brothers, and they sought elsewhere for a star. Eddie Cantor turned it down because of friendship for Jessel, but the two couldn't talk Al Jolson out of it. Al maintained that it was his life story anyhow, and it was, for Samson Raphaelson, who wrote the play, had based his original short story, "The Day of Atonement," on Jolson's life. It took several years for the studios to become re-oriented; an extremely costly period because the producers felt that only stage players, stage writers, and stage directors could provide what they wanted. In other words, they went stage-crazy. Today the top directors include Frank Capra, Clarence Brown, Frank Lloyd, Victor Fleming, Greg LaCava, Woody Van Dyke, Wes Ruggles, Bob Leonard, Norman Taurog, Victor Schertzinger, Archie Mayo, Henry King, Lloyd Bacon, Norman McLeod, Al Green, Bill Seiter, Eddie Sutherland, George Marshall—all graduates of the silent era, and many eligible for membership in the Quarter Century Club. Also eligible are two very charming women—Anita Loos and Frances Marion, who were top writers then just as they are today.

It's been fun watching the years go by.

Letters

PRODUCER

I extend to you my heartiest and most sincere congratulations on your 25th anniversary as a publisher. Your papers have certainly maintained a fine standard throughout the years and have been of immeasurable service to the industry as a whole.

DAVID O. SELZNICK.

▼ ▼ ▼

PRODUCTION CODE ADMINISTRATION

Congratulations and best wishes for another quarter century of unequaled service in the cause of good pictures.

JOSEPH I. BREEN.

▼ ▼ ▼

FAY'S THEATRES

Martin Quigley has a keen sense of the public relations problems of the theatre operator. He has interpreted those problems courageously and vigorously, and thereby has been a vital force in the constructive progress of the whole industry.

E. M. FAY.

▼ ▼ ▼

CHAKERES THEATRES OF OHIO, INC.

Martin Quigley's contributions through his publications in the last quarter of a century will always be symbolic in the minds of all of us as how a great showman has contributed his time and efforts to help build this industry to its place in the world today.

PHILLIP CHAKERES, President.

The Biggest Picture Now in Production in Hollywood is

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starring



MARGARET SULLAVAN
FREDRIC MARCH
FRANCES DEE



★

Erich Maria Remarque's novel, directed by John Cromwell

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Spring Parade

(Universal)

Deanna Durbin in Old Vienna

Scene of this eighth and different Deanna Durbin vehicle is the old Vienna of Franz Josef and the waltz, monarchal grandeur and plebeian contentment, a place and a time recreated to the letter and spirit by the art director, Jack Otterson, in settings surpassing all past distinguished precedents. Against these, Miss Durbin and a support matching her lead, phrase for phrase and line for line, play out a romantic adventure utilizing song and dance but not dominated by them, a story that moves at a smart pace and with deviations only for light humor and mild pathos from pastoral start to palatial end.

Miss Durbin sings four songs in the picture, all in the lighter and pleasanter manner, three by the Robert Stolz, who composed "Two Hearts in Three Quarter Time," and one by Hans Salter, Gus Kahn supplying lyrics for all. This would be news to tell the customers in exploitation, also the tidings that in this venture Miss Durbin goes in for dancing and extends her employment of humor as entertainment material. It is also news of the kind her followers want to know, that she enters this story as a young lady of marriageable age and proceeds at once to the business of romance. This seems to bring her to the estate of grown-up star, with childhood put behind her.

The story, an original by Ernst Marischka, adapted by Bruce Manning and Felix Jackson, opens with Miss Durbin as a peasant girl who buys a printed forecast of her future and is guided by it to its fulfillment. This takes her to Vienna where she is employed by a baker, meets a soldier who is also a composer, meets also the emperor and, following clarification of misunderstandings, sings at a Palace reception and finds romantic happiness. Coincidence and happenstance figure largely in the incidents which make up the narrative, none of which are violent, implausible or artificial, all credible and diverting.

Direction by Henry Koster and production by Joseph Pasternak are on a par with their past accomplishments. Like its predecessors, the film has the steady tempo and sustained movement, the deft touches and the novel side lights, which have set the Durbin films apart from others. Like them, also, it is a film for all the family and all the places and times.

Previewed at the Pantages Theatre, Hollywood, to a mixed audience which manifested complete satisfaction in applause.—WILLIAM R. WEAVER.

Produced and distributed by Universal Pictures. Producer, Joe Pasternak. Director, Henry Koster. Original story, Ernst Marischka. Screen play, Bruce Manning and Felix Jackson. Photography, Joe Valentine. Art director, Jack Otterson. Unit art director, Richard H. Riedel. Costumes, Vera West. Film editor, Bernard Burton. Sound supervision, Bernard B. Brown. Sound recorder, Joe Lapis. Assistant director, Frank Shaw. Music, Robert Stolz. Lyrics, Gus Kahn. Musical director, Charles Previn. Unit publicity writer, Ray Hoadley. P.C.A. Certificate No. 6603. Running time, when seen in Hollywood, 89 minutes. Release date, September 27, 1940. General audience classification.

CAST

Ilonka Tolnay	Deanna Durbin
Harry Marten	Robert Cummings
Gustav	Mischa Auer
Max & Moritz	Butch and Buddy
Jenny	Anne Gwynne
Emperor Franz Josef	Henry Stephenson
Pepi	Walter Catlett
Laci Teschek	S. Z. Sakall
Von Zimmerl	Samuel S. Hinds
Count Zorndorf	Allyn Joslyn
The Major	Reginald Denny

A Dispatch from Reuter's

(Warner Brothers)

Biography

Formation of Reuter's, the world's first press association, and a fight for freedom of the press in England are the backgrounds of "A Dispatch from Reuter's," a Warner picture in which Edward G. Robinson enacts "Julius Reuter." Given the same embellishment in production mounting and the same tenor that have marked the studio's other biographical stories, "A Dispatch from Reuter's" tells of the life of Reuter, his "pigeon post" in which he spans the portions of Europe not covered by telegraph wires, the start of his new service over leased wires, and the fight to hold that which he earned.

William Dieterle, who directed "The Life of Emile Zola," "The Story of Louis Pasteur," "Juarez," and "Dr. Ehrlich's Magic Bullet," and Henry Blanke, who was the associate producer on the first three of the aforementioned, teamed again on "A Dispatch from Reuter's." It primarily is a story of the sacrifice of a pioneer, upon whom is heaped ridicule, and then abuse, with approbation at the climax.

Robinson enacts his role with conviction, and is supported by a name-ful cast of Edna Best, Eddie Albert, Albert Basserman, Gene Lockhart, Otto Kruger, Nigel Bruce, Montagu Love and others.

Milton Krims, who adapted the story of Valentine Williams and Wolfgang Wilhelm, has the scenario open with Reuter as a boy, being impressed by the then new telegraph system and the need for speed in transmitting news. Sixteen years later Reuter starts his "pigeon post" using carrier pigeons to link telegraph stations in Europe. After a struggle, he manages to obtain clients among the bankers who want early stock market quotations. His pigeon service is ruined by the complete bridging of the continent by telegraph. Desperate, Reuter embarks on a plan to transmit news by wire to newspapers. His first "scoop" is the peace speech of Napoleon III, and his service becomes a success.

A rival firm, Anglo-Irish, springs up to eclipse Reuter's, but Reuter through an ingenious device beats it on the story of Lincoln's assassination. His subscriber papers in London print the news, and the stock market crashes. Parliament begins an investigation because official news of the tragedy had not been received, and the mail boat on which the news normally would arrive had not been sighted. As a member of Parliament begins a move to force a censorship to prevent the spread of rumor, official notice of Lincoln's death arrives.

Reuter, in addressing Parliament from the press gallery, declares: "A censored press is the tool of a corrupt minority. A free press is the symbol of a free people. But to be worthy of freedom, the press must always tell the truth, for truth is freedom and without truth there can only be slavery and degradation.

Previewed at the Warners Hollywood Theatre, Hollywood, where a press, professional and paying audience gave indications of enjoying it thoroughly, and applauded the characterizations, particularly that of Basserman.—V. K.

Produced and distributed by Warners. Hal B. Wallis, executive producer. Associate producer, Henry Blanke. Screenplay by Milton Krims. From a story by Valentine Williams and Wolfgang Wilhelm. Directed by William Dieterle. Dialogue director, Jo Graham. Assistant director, Jack Sullivan. Music by Max Steiner. Photographed by James Wong Howe. Art director, Anton Grot. Edited by Warren Low. Special effects by Byron Haskin and Robert Burks. Musical director, Leo F. Forbstein. Technical advisor, Jonah M. Ruddy. P. C. A. Certificate No. 6333. Running time, when seen in Hollywood, 90 minutes. Release date, not set. General audience classification.

CAST

Julius Reuter	Edward G. Robinson
Ida Magnus	Edna Best
Max Wagner	Eddie Albert
Franz Geller	Albert Basserman
Bauer	Gene Lockhart
Dr. Magnus	Otto Kruger
Sir Randolph Persham	Nigel Bruce
Delane	Montagu Love
Carew	James Stephenson
Napoleon III	Walter Kingsford
Bruce	David Bruce
Reuter (as a boy)	Dickie Moore
Max Wagner (as a boy)	Billy Dawson
Herbert (Age 5)	Richard Nichols
Chairman	Lumsden Hare

The Gay Caballero

(Twentieth Century-Fox)

Cisco Kid Rides Again

The "Cisco Kid" created by O. Henry and interpreted by Cesar Romero, here sees that justice is done an Englishman and his daughter portrayed by Montague Shaw and Sheila Ryan, who have bought into a western rancher's holdings.

The ranch's owner, Janet Beecher, crazy to own all the land she can, attempts to have the buyers robbed of their money.

Chris-Pin Martin, as always, is the "Kid's" friend and sidekick, while Robert Sterling appears as the owner's nephew and Edmund MacDonald as her gang leader.

The original story was written by Walter Bullock and Albert Duffy, with the screen play contributed by Mr. Duffy and John Larkin. Walter Morosco and Ralph Dietrich were associate producers, and Otto Brewer directed.

Previewed at the Fox Uptown Theatre, Los Angeles, to favorable reception.—WALTER SELDEN.

Produced and distributed by Twentieth Century-Fox. Associate producers, Walter Morosco and Ralph Dietrich. Directed by Otto Brower. Screen play by Albert Duffy and John Larkin. Original story by Walter Bullock and Albert Duffy. Based on the character created by O. Henry. Photographed by Edward Cronjager. Film editor, Harry Reynolds. P. C. A. Certificate No. 6384. Release date, Oct. 4, 1940. Running time, when seen in Los Angeles, 60 minutes. General audience classification.

CAST

Cisco Kid	Cesar Romero
Susan Wetherby	Sheila Ryan
Billy Brewster	Robert Sterling
Gordito	Chris-Pin Martin
Kate Brewster	Janet Beecher
Joe Turner	Edmund MacDonald
Carmelita	Jacqueline Dalya
George Wetherby	Montague Shaw
Sheriff McBride	Hooper Atchley

(*Reviews continued on page* 84)

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SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 80)

So You Won't Talk

(Columbia)

Columbia Farce

Joe E. Brown's latest vehicle, "So You Won't Talk" may be regarded as his best since Elmer the Great. Although using the familiar mistaken identity as the main point of the story, the film elicited from its preview audience much approbation.

Robert Sparks, producer of the Blondie series, was the associate producer. Edward Sedgwick, the director, and Richard Flournoy, who wrote the original screenplay, executed their assignments with verve. Brown's supporting cast includes Frances Robinson, Vivienne Osborne, Bernard Nedell and others.

The plot consists of the scrambling of the identities of a timid book reviewer and a gangster and the final denouement comes when the gangster is captured by the reviewer aided by his sweetheart.

Previewed at the Pantages Theatre, Hollywood, to enthusiastic reception.—V. K.

Produced and distributed by Columbia Pictures. Producer, Robert Sparks. Director, Edward Sedgwick. Original screen play, Richard Fournoy. Director of photography, Allen G. Siegler. Film editor, James Sweeney. Art director, Lionel Banks. Musical director, M. W. Stoloff. Assistant director, Abby Berlin. Sound engineer, Lambert Day. P.C.A. Certificate No. 6489. Running time, 69 minutes. Release date, October 3, 1940. General audience classification.

CAST

"Whiskers" / Brute Hanson ..... Joe E. Brown
Lucy Walters ..... Frances Robinson
Maxie Carewe ..... Vivienne Osborne
Bugs Linaker ..... Bernard Nedell
Dude ..... Tom Dugan

The Kid from Santa Fe

(Monogram)

Western

A familiar theme of western productions crops up again in this latest in the series starring Jack Randall. It is about smuggling—what is smuggled is left to the imagination of the audience—across the Mexican border. The usual quota of fist fights is exceeded but the film is below the quota in close-up gun play. The other essentials of the well-rounded outdoor melodrama are all there.

The side of law and order is represented by Randall and Forrest Taylor as "Sheriff Holt" and the heavy element is led by Tom London as "Bill Stewart" and George Chesbro as "Kent." Both sides, this time, are represented in the romantic angle. Clarence Logan as the sheriff's daughter and Randall making one pair, and Chesebro and Claire Rochelle the other.

"The Kid from Santa Fe" (Randall) traveling along the border is stopped by "Kent" and his men, who are waiting for smuggled goods. They turn him over to the sheriff, who appoints the "Kid" a deputy when he learns who the "Kid" is. The "Kid," tracking down the smugglers, comes across "Kent," starting a fight. "Kent" is killed by "Stewart," who has trailed the "Kid" and the blame is put on the "Kid." The "Kid" escapes and in a climactic scene turns over the real murderer to the sheriff.

Reviewed at the Central theatre, New York. Little reaction was noted.—PAUL C. MOONEY, JR.

Produced and distributed by Monogram. Directed by Raymond K. Johnson. Screen play by Carl Kuusada. P. C. A. Certificate No. 6238. Running time, 50 minutes. Release date, May 23, 1940. General audience classification.

CAST

Santa Fe Kid ..... Jack Randall
Anne Holt ..... Clarence Logan
Sheriff Holt ..... Forrest Taylor
Millie Logan ..... Claire Rochelle
Bill Stewart ..... Tom London
Kent ..... George Chesebro

The Living Corpse

(Juno Films)

French Melodrama

Headed by two of France's most prominent stage and screen stars, Victor Francen, who appeared in "The End of the Day," "That They May Live" and "Entente Cordiale," and Gaby Morlay, "The Living Corpse" is an adaptation of Leo Tolstoy's stage success produced many times throughout Europe and the United States. Francen enacts the part made famous by John Barrymore, Alexander Moissi and by the Yiddish actor, Maurice Schwartz, that of "Fedor Andreiev," the prosecuting attorney who follows his own advice to a prisoner when the man is convicted of slaying his wife's lover. Ably supported by George Rigaud and Signoret the picture depends, since there is little action, upon the dialogue and English subtitles to convey the story to the audience.

Adapted to the screen by Marcel L'Herbier, who also directed the production, and T. H. Robert, the story, seen before on the American screen in numerous variations, is that of an aging husband who finds himself unwanted by his younger and flirtatious wife and disappears. A body is found in the river and is believed by the police and all concerned to be that of the missing man. Meanwhile he is in the army under an assumed name. The wife is tried for murder and the missing man returns to save her from sentence.

Reviewed at the 55th Street Playhouse in New York at an early afternoon showing to an audience whose response seemed to prove that they enjoyed the picture.—GEORGE SPIRES.

An Alliance Production produced in France and released in the United States by Juno Films, Inc. Directed by Marcel L'Herbier. Adapted from the stage play, "The Living Corpse" by Leo Tolstoy, to the screen by Marcel L'Herbier and T. H. Robert. Photographed by A. Thiraud. Music, Jean Wiener, Settings by Guy de Gastyne. Running time, 82 minutes. Release date, Sptember 21, 1940. Adult audience classification.

CAST

Fedor Andreiev ..... Victor Francen
Lisa Andreiev ..... Gaby Morlay
Bodinine ..... Signoret
Serge Rostoff ..... George Rigaud
Macha ..... Madeleine Robinson
The Ballerina ..... Mia Slavenska

and

Niura Massalsky's Gypspy Orchestra

SHORT PRODUCT

The Baron and the Rose

(MGM)

Passing Parade Particular

The human interest story behind a strange, yearly, rent-paying event is the interesting material documented in the newest chapter from the Passing Parade section. Once a year a red rose is placed upon the altar of a church in Manhein, Pennsylvania, as lease payment. Behind this odd tribute is the equally peculiar story of the instigator of the annual practice, "Baron" Henry Steigel, an iron maker who lived in the middle of the eighteenth century in the province of what later became the Quaker state. Although Steigel was by profession an iron molder, his real joy and fame came from glass manufacturing. The artisan modeled his delicate product from his fondness for roses. Fame and fortune came to the craftsman and with his uprise in station he prefixed to his name the title of baron and lived on a lavish style comparable with a mode of existence suited to the newly acquired title. But, a mounting pile of debts forced Steigel into bankruptcy and he began once more in the humble surroundings of his iron plant. Before he died, he made the strange will requesting as yearly payment for a gift of church building and property, given in the era of affluency, the return of one red rose. The revelation is done dramatically and speedily.—Running time, 11 minutes.

Soak the Old

(MGM)

Crime Doesn't Pay Indictment

The plight of poverty stricken old folks as they are victimized by a pension plan promotion scheme is the sober, serious and sensible stuff prepared for the newest screen indictment of "Crime Doesn't Pay." The unsettled status of the elderly person with a loathing for being a family burden and a longing for independent and safe security is the "sucker" crux used by the racketeers in working their illegal and inhuman game. A well-meaning and blameless social-minded individual allows himself to be high-pressured into associating himself with a shady group of promoters in sponsoring an organization to work for a pension plan for the aged. The gullible poor people contribute their life savings and "rainy day" collections to foster the aims of the society. When an elderly man, who has sold a piece of property in order to become financially independent of his son-in-law's care and subsequently has turned over the sum derived from the sale to the pension club, demands his money back in order to meet a money emergency in his daughter's household, the case against the crooks begins to break. The old man dies as a result of his swindle experience and the duped instigator of old age benefits is murdered by his racketeer associates. However, the gang is rounded up for the punishment they so justly deserve.—Running time, 20 minutes.

Papa Gets the Bird

(MGM)

Color Cartoon

In the current offering, third of the Bear family cartoons, Papa is the featured family figure. Daddy Bruin is particularly perplexed with the problem of giving the household pet, a canary, a bath. Naturally, Papa, who is none too delicate or energetic in his conduct, allows the bird to escape and in attempting to bag the chirping fugitive he finds himself down the backyard well. In such a watery predicament, the old man has his ups and downs. Mama in the meantime, with a few well-chosen, cooing words of encouragement, has captured the recalcitrant canary. Nicely applied color adds considerable brightness to the domestic tribulations of the Bear domicile.—Running time, eight minutes.

Football Thrills of 1939

(MGM)

Pete Smith Sport Slant

Pete Smith, whose screen services have extended from the offering of advice on how to carve the family festive turkey to the removal of stains, now offers a sport slant subject timed for the opening of the pigskin period. From newsreel coverage, there has been collected and tinted in restful sepia shades some of the football highlights of the past year. The games reviewed are many and enough for a nationwide audience of gridiron fans. Ball rushing tactics are easily appreciated by the manipulation of slow motion pacing. To make the review more complete, Mr. Smith has furnished one of his customary witty commentaries.—Running time, 10 minutes.

Grosses, Then and Now

by SAM SHAIN
Editor, Motion Picture Daily

Twenty-five years ago there were no million-dollar motion picture negative costs, and mighty few million-dollar grosses. Today, million-dollar films are no rarity, in either cost or rental. Back in 1915, feature negative costs usually ran around $30,000 to $35,000, and a worldwide gross might have hit about $100,000. "The Birth of a Nation" cost David Wark Griffith only $100,000, although that was a multi-million-dollar grosser. No one has ever computed the gross of "The Birth", at least for public consumption.

The most costly picture ever produced, on straight filming, is David Selznick's "Gone with the Wind", with a $3,800,000 negative cost. It is also the biggest grosser of all, reputedly exceeding $13,000,000 in rentals from the domestic market alone. "Ben Hur", Metro, and "Hell's Angels", Howard Hughes, may have exceeded "Wind's" negative costs, but that was because of re-shooting of large sections.

Typical of costs and grosses of pictures of the 1915 era was "Carmen"—negative cost, $35,000; world gross, $105,000, including $92,000 grossed from the domestic market.

Today, nearly every producing company has million-dollar pictures, both in negative costs and rental returns. One of the "Big Three" is known to have no less than twenty million-dollar grossers this year.

In the following record of some of the large companies' grosses are the titles and grosses of the biggest grossers of 1915—or of a later year if the company started after 1915—and the biggest gross of a single picture in the history of the company, together with the estimated top gross for the coming season:

METRO-GOLDWYN-MAYER		
"Gone with the Wind"	$13,500,000(ab)	1939–40
"Four Horsemen of the Apocalypse"	4,500,000	1921–22
"He Who Gets Slapped"	875,000(c)	1924–25
PARAMOUNT		
"Covered Wagon"	6,000,000(b)	1923–24
"Road to Singapore"	2,800,000(a)	1939–40
"Eternal City"	250,000	1915
TWENTIETH CENTURY-FOX		
"Alexander's Ragtime Band"	3,700,000(b)	1938–39
"The Rains Came"	2,600,000(a)	1939–40
"Carmen"	105,000	1915
RADIO-KEITH-ORPHEUM		
"Snow White and the Seven Dwarfs"	7,500,000(b)	1938
"Rio Rita"	3,000,000(c)	1929
"Hunchback of Notre Dame"	2,400,000(a)	1939–40
WARNER BROTHERS		
"The Singing Fool"	5,916,204(b)	1928
"The Kid" (F.N.)	1,511,359(c)	1920–21
"The Sea Hawk"	2,300,000(a)	1939–40

(a)—Estimated gross.
(b)—Biggest gross in history of company.
(c)—Biggest in first year of company's operation.

Court Upholds State Ticket Fee Maximum

The state law which limits brokers to advances of 75 cents on tickets was upheld in the New York supreme court, Wednesday, by Justice J. Sidney Bernstein, who denied a writ to restrain License Commissioner Paul Moss and Police Commissioner Lewis J. Valentine from enforcing the law.

In a 15-page opinion, it was held that the United States supreme court has changed its opinion since that court ruled limitations on ticket brokers' prices being unconstitutional. Justice Bernstein pointed out that most of the brokers in the city have been operating for the past two years under an agreement with the League of New York Theatres.

Rogers' Reissues Boom

A boom in Will Rogers' re-issues is anticipated by 20th Century-Fox, as a result of the eight-installment story in the *Saturday Evening Post* on the late actor-humorist-philosopher by his widow. Requests for prints on: "In Old Kentucky," and "Steamboat 'Round the Bend," have already been received from the midwest.

Letters

KINEMATOGRAPH RENTERS SOCIETY, LIMITED—LONDON

We whose business it is in Britain to market American motion pictures—together with some of our own—would find it hard without Anglo-American goodwill.

Because Martin Quigley, by his personal integrity, the authority of his papers and the goodwill of his personnel, has enhanced the prestige not only of trade journalism but of the film industry in general, we are much the richer for his twenty-five years of work.

To wish him the same again is also to wish ourselves the best of luck. So Many Happy Returns Martin Quigley! . . .

SAMUEL WOOLF SMITH, President.

▼ ▼ ▼

LANSDOWNE AMUSEMENT COMPANY

I have been in this business only a short time but it did not take me long to sense the outstanding qualifications of Mr. Quigley. I immediately became a subscriber to your outstanding trade journal and acquired quite a lot of knowledge and information concerning the motion picture industry from your editorials and the Round Table column, and also authentic information in connection with what goes on in your business. I hope to always be a subscriber of your outstanding periodical as long as I am associated with the motion picture industry.

May I add a full hot house of orchids to Mr. Quigley for what he has accomplished during his regime with Motion Picture Herald.

HENRY FRIEDMAN.

RKO to Handle U.S. 'Power' Short

A "government documentary" in three and a half reels pertaining to the collectivist cooperative electric service associations, under the title of "Power and the Land," is announced for free distribution to theatres through RKO by Ned E. Depinet, vice president. "Many government agencies will cooperate," says the announcement.

The picture is in series with "The Plough that Broke the Plains," prelude to the "Triple A ploughed under" matter, "The River" in behalf of the Tennessee Valley project, "Fight for Life" relating to the socialized medicine campaign, all products of Pare Lorenz. The "Power" picture, started under Mr. Lorenz's auspices, has been completed apparently since his departure from federal service, by Joris Ivens, an associate.

Mr. Ivens, it will be remembered, made "Spanish Earth" and has been identified with various other left-wing activities.

"The River" was distributed by Paramount Pictures Corporation, while "Fight for Life" is a Columbia release. "The Plough" was distributed by the Government.

No release date for "Power and the Land" has been announced.

"I Married Adventure" Opens with Osa Johnson

Columbia's feature of Osa Johnson's "I Married Adventure," depicting the treks of the Martin Johnsons into the wilds, opened Monday evening at Leo Brecher's Plaza theatre, New York. The film was based on Mrs. Johnson's book of the same title. It is being presented as a tribute to the late Martin Johnson, with Mrs. Johnson making personal appearances at all performances.

Howard Barnes, of the New York *Times,* describes the film as episodic, since numerous safaris are included. He found the best sequences those dealing with the flight of animals across a scorched veldt in search of water, and the shots of pygmies and headhunters, of giraffes and crocodiles.

"I Married Adventure" was reviewed in Motion Picture Herald on July 20th.

Norberg in New Post

Gunnar Norberg, former magazine editor, has been appointed publicity director for Playhouse theatre, Carmel, Cal. The house is owned and operated by Edward G. Kuster. Mr. Norberg was formerly managing editor of *Radio Guide,* and prior to that assistant to the managing editor in charge of movie magazines at Fawcett Publications in New York.

Moore Chosen President

James Moore, Vitagraph booker, has been elected president of the Capitol District Warner Clubs of Albany, and vicinity, succeeding Max Friedman, Warner booker. Others chosen included: Joseph Weinstein, Leo Drexler and Howard Goldstein, vice presidents; Pauline Steinbach, secretary; Joseph Tanski, treasurer; and James P. Faughman, chairman of contributions and loans. Mr. Moore represented the Capitol district clubs at national meetings of the Warner clubs in New York, this week.

"Dictator" Premiere In New York, Oct. 15

The world premiere of the long-awaited Charles Chaplin's "The Great Dictator" will be held simultaneously at the Astor and Capitol, New York, Tuesday night, October 15th, it was announced by United Artists on Wednesday. Although details were lacking, it was made known that all seats would be reserved for the opening.

Announcement of the opening of "The Great Dictator" indicates the probability that the lengthy run of "Gone With the Wind" would come to a close unless plans are later made to shift to another house.

Decision Reserved On Electric Companies Suit

New York Supreme Court Justice Bernard Schientag reserved decision, Friday, September 20th, on an application to dismiss a consolidated stockholder suit against the American Telephone and Telegraph Company, Inc., Western Electric, Electrical Research Products, Inc., Westinghouse Electric, and the Victor Talking Machine Company.

The suit is for $270,000,000 damages. It charges a $10,000,000 loss by the Radio Corporation of America's investment in RKO, more loss by the purchase of allegedly worthless patents from Westinghouse and the electrical companies, and loss through investments in Victor. Besides the defendants, also named are more than 20 officers and directors of RCA.

The dismissal was asked because the plaintiffs had allegedly failed to state a cause of action.

Last May, attempts to settle the suit ended unsuccessfully.

B. & K. Booker Honored

Joe Kaufman, Balaban & Katz booker, was the guest of honor at a bachelor dinner tendered to him by more than 200 film executives at the Congress Hotel, last Friday, September 20th. Among those present were: Barney Balaban, John Balaban, Dave Balaban, Walter Immerman, Nate Platt, William Hollander, Morris Leonard, and Max Turner, all of B. & K., as well as virtually every exchange manager and film executive in Chicago.

Jack Osserman, RKO branch manager, made the presentation of a chest of silver. Henri Elman, of Monogram, was chairman of the arrangements committee. Mr. Kaufman will be married to Helen Kosman, a member of the Warner secretarial staff in Chicago, on October 3rd.

Northio Managers Meet

Northio Theatre Company managers from Marion, Middletown, and Hamilton, Ohio, and Danville, Ky., met in Cincinnati last week with Tracy Barham, general manager, to discuss policies and other routine matters. They were guests of Mr. Barham at the Cincinnati Variety Club's annual golf tournament at the Summit Hills Country Club.

Warner Club Elects Stein

Larry Stein, publicity and advertising director in Chicago for Warners, has been elected president of the Chicago Warner Club. Others elected were: H. W. Wheeler, vice-president; James Kennedy, treasurer; A. Calies, secretary. Mr. Stein flew to New York last week-end to attend a conference of Warner Club officials.

Letters

CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN AND IRELAND

I am in a quandary as to whether I should congratulate you, Martin Quigley, or the motion picture industry, on this 25th birthday. One thing is certain—that the cinematograph industry has benefited materially and morally by your quarter century of honesty, decency and zeal. However, as a British exhibitor and national president of the Cinematograph Exhibitors' Association of Great Britain and Ireland, which represents 98 per cent of the cinemas in Great Britain, I salute you for what you have achieved!

What have you achieved? You have made honesty pay, and decency profitable. Your work for a clean screen—clean in the moral sense—and unsullied by politics —is work which we British exhibitors understand and appreciate. You have further established a unique standard in motion picture journalism so that authority, accuracy and vision, without fear or favor, have combined to build the Motion Picture Herald, especially, into one of the most powerful journalistic forces in the industry. Incidentally, we British exhibitors are conscious of the seriousness and fairness with which our own problems have been considered and reported in your columns. This has gone a long way to help cement those cordial Anglo-American relations on which our existence, to a great extent, depends.

Martin Quigley—America should be proud of you. We are grateful both to you and for you!

COUNCILLOR H. P. E. MEARS
National President.

BIG ONES

20th CENTURY FOX

FOR THOSE GREAT SHOW-WEEKS AHEAD!



RHUMBAS!

STARS!

LAUGHTER

DOWN ARGE

DON

BETTY

AMECHE · GRABLE

CARMEN MIRANDA

CONGAS!

ROMANCE!

GLAMOUR!

CHARLOTTE GREENWOOD

J. CARROL NAISH • HENRY STEPHENSON

KATHARINE ALDRIDGE • LEONID KINSKEY

CHRIS-PIN MARTIN

Produced by Harry Joe Brown • Directed by Irving Cummings

Screen Play by Darrell Ware and Karl Tunberg • Story by Rian James and Ralph Spence • Music and Lyrics by Mack Gordon and Harry Warren

Dances staged by Nicholas Castle and Geneva Sawyer

E GREATEST MUSICAL EXTRAVA-
NZA EVER BROUGHT TO THE SCREEN!

GIRLS!

SONGS!

ITING WAY

IN TECHNICOLOR

nd introducing
ntalizing, torrid-
iced Carmen Miranda!



TYRONE
POWER

. . . in the role that will always be remembered as his most colorful . . . and his greatest triumph!

THE MARK OF ZORRO

with
LINDA DARNELL

. . . lovelier in this than anyone you've ever seen on the screen!

and BASIL RATHBONE

GALE SONDERGAARD • EUGENE PALLETTE
J. EDWARD BROMBERG • ROBERT LOWERY
CHRIS-PIN MARTIN • MONTAGU LOVE
JANET BEECHER

Produced by Raymond Griffith
Directed by Rouben Mamoulian

Screen Play by John Taintor Foote
Adaptation by Garrett Fort • Based on a story by Johnston McCulley

GREAT ADVENTURE! GREAT ROMANCE! GREAT BOXOFFICE!

HERE IS ADVENTURE TRULY EPIC... IN THE SAVAGE WILDERNESS OF NORTHERN CANADA! WHERE NO OTHER WHITE MAN HAD GONE BEFORE WENT PIERRE RADISSON! HUNTER... TRAPPER... RENEGADE... OUTLAWED FROM QUEBEC AND MONTREAL... HE BECAME THE FIRST CANADIAN!

PAUL MUNI, TWO-TIME ACADEMY AWARD WINNER, GIVES HIS GREATEST PERFORMANCE IN THIS GREAT ROLE!

PAUL MUNI

in

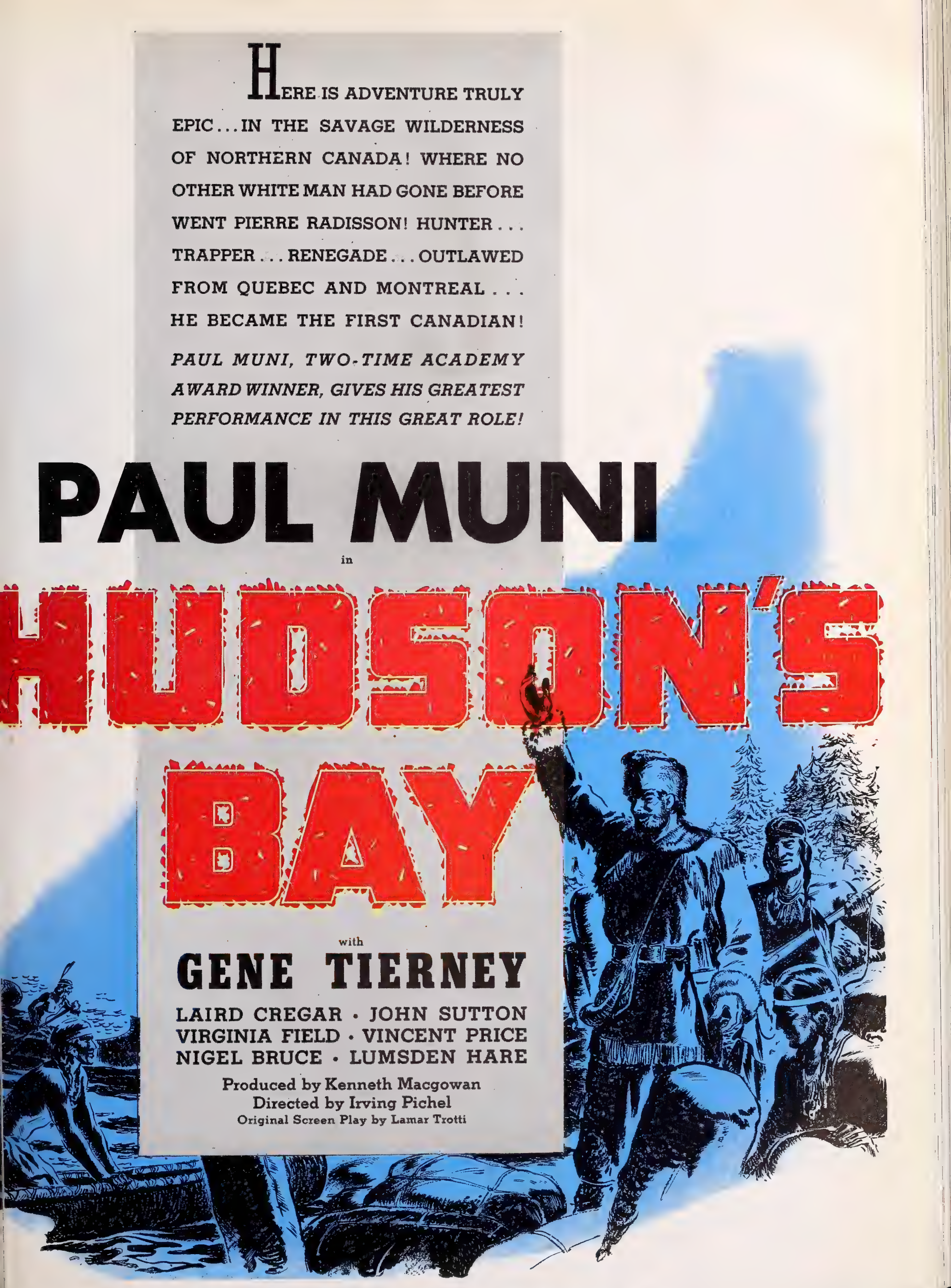
HUDSON'S BAY

with

GENE TIERNEY

LAIRD CREGAR · JOHN SUTTON
VIRGINIA FIELD · VINCENT PRICE
NIGEL BRUCE · LUMSDEN HARE

Produced by Kenneth Macgowan
Directed by Irving Pichel
Original Screen Play by Lamar Trotti



THE "ALEXANDER'S RAGTIME BAND" OF 1940-41!

TIN PAN ALLEY

starring

ALICE FAYE *and* **BETTY GRABLE**

JOHN PAYNE • JACK OAKIE

Allen Jenkins • Katharine Aldridge

William Demarest • 'Shadrach' Carter

Produced by Kenneth Macgowan

Directed by Walter Lang

Screen Play by Robert Ellis and Helen Logan

Based on Story by Pamela Harris

Stars and songs and stars and songs and stars and songs

THE RUNAWAY BEST-SELLER BY THE AUTHOR OF "DRUMS ALONG THE MOHAWK"...

IN TECHNICOLOR!

Walter D. Edmonds'

CHAD HANNA

These stars!

HENRY FONDA · DOROTHY LAMOUR · LINDA DARNELL

These other favorites!

GUY KIBBEE · JANE DARWELL
JOHN CARRADINE · 'SHADRACH' CARTER
TED NORTH · ROSCOE ATES

Produced by and screen play by NUNNALLY JOHNSON
Directed by HENRY KING

Printed in the Saturday Evening Post under the title of "Red Wheels Rolling"!

GENERALLY RELEASED

NOW!

DARRYL F. ZANUCK'S
Production of

BRIGHAM YOUNG- FRONTIERSMAN

Written for the screen by
LOUIS BROMFIELD

starring
TYRONE POWER
with
LINDA DARNELL
BRIAN DONLEVY · JANE DARWELL · JOHN CARRADINE
MARY ASTOR · VINCENT PRICE
JEAN ROGERS · ANN TODD
and **DEAN JAGGER**
as Brigham Young

Directed by Henry Hathaway
Associate Producer Kenneth Macgowan
Screen Play by Lamar Trotti

PRINTED IN U.S.A.

ASIDES and INTERLUDES *(as of 1915)*

By JAMES P. CUNNINGHAM

The motion picture "vampire" and the screen's first "recluse" was born just 25 years ago, in the person of Theda Bara, when she signed a contract submitted to her by William Fox, who insisted upon the following stipulations:

That she would not appear any place in public unless heavily veiled; would not ride in a street car, in the subway or on the elevated, or go shopping unless heavily veiled.

Nor could Theda go to her costumer unless her features were entirely covered; or show her physical features to the public, but could only show them through the medium of Fox pictures on the screen, or by photographs supplied by William Fox.

Too, she was prohibited, for a period of three years, from taking her daily constitutional by the light of day. She had to do that at night, and then had to be veiled.

▽

One of the first public industry moves ever made to raise the standards of motion picture advertising to secure the confidence and good will of the public, was Martin Quigley's shot at the 1915-16 *practice of some exhibitors—("probably working under instruction of the president of a big film company")—who used displays that read something like this:*

Billie Ritchie in a better motion picture than a

FIRST RUN CHAPLIN

It was a long and rocky road from those days to the Advertising Advisory Council, where a staff of experts inspect for objectionalities motion picture advertisements that are voluntarily submitted by the industry.

▽

The only case on record where prison authorities were downright unappreciative of the industry's contribution of motion pictures for showing in penal institutions occurred when the Warden at Sing Sing in New York abruptly discontinued the weekly showings of "The Murder Mystery" serial.

"Well, you see," he explained, "your serial shows Harry Houdini, 'Handcuff King' and 'Lock-breaking Champion,' doing his stuff. And the jailbirds were learning too many new tricks, picking cell locks, unloosening their leg chains and the like."

▽

Many a distribution pioneer will remember with a chuckle the early-day "chisel" by which shootin' gallery operators sought to get motion pictures for public showing without paying any rentals. "Send me some samples of your films, and I will let you know by return mail if I can use same," they would write to the exchanges, staggering their letters to various companies in the hope they would get a continuous supply.

▽

William Farnum's silent-picture contract with William Fox made a 'piker' of Connie Bennett's $15,000-a-week agreement, 10 years later, with Pathe.

Farnum got $20,526.33 for each of 38 weeks a year. This amounted to $3,420 a day, $1,140 an hour, or $190 a minute, which is 31⅔ cents a second.

Besides, eggs and butter cost less then.

▽

Columnist "Mac," writing in an early issue of Exhibitors Herald, *made the potent observation that "We'll soon be flying across continent by aeroplane and never give it a thought."*

In that middle of the 1910-years, Massachusetts was trying to push through a piece of legislation which would have limited the length of any motion picture to 20 minutes. In later years that would have made Dave Selznick release his epochal length of "Gone With the Wind" in 12 installments.

▽

Some small motion picture companies, like Cosmofotofilm Company, were selling film to exchanges and exhibitors at ten cents a foot! And the Selig Polyscope Company, which was releasing Selig two-reel pictureplays, had a sideline of travel tours to the west, for $128 *for seven days, round trip, in Pullman cars, without meals.*

▽

Conditions around studios in the early days were more like those of some tenement house districts. Take the case of Michael Schlesser, animal trainer, who sued the old Thanhouser Company for $1,600 for the death of his snake, which expired, it was charged, because Thanhouser did not have enough heat in its studio.

▽

Believe it or not, but the Mutual Film Company one day received the following letter from the management of the Princess theatre, at Piqua, Ohio:

Dear Sir:

We presented your picture entitled "The Rink," featuring Charles Chaplin, in our theatre last night. Persistent laughter and shouting on the part of the audience brought down most of the house. The plaster fell off the ceiling and part of the floor sagged.

We have been showing pictures many years without loss of life or damage to property. "The Rink" has proven a menace to real estate, and the result of one day's run cost us considerable outlay in repairs. Therefore, we enclose plasterer's and carpenter's bills and would appreciate a check by return mail.

▽

There were some pretty stirring titles in the fall of 1915, *oldtimers remembering such items as His Wife's New Lid, How Johnny Came Home, The Parson's Button-Matcher, Oh, Doctor!, One Plus One Equals One, Itsky the Inventor and Is Christmas a Bore?, to say nothing of Jack Spratt and the Scales of Love, The Night That Sophie Graduated, Nell of the Dance Hall, The Landing of the Hose Reel, Levy's Seven Daughters, Limberger's Victory, Minnie the Tiger and Miss Stickie-Moufie Kiss, Saved from the Harem, Muscles and Merriment, To Cherish and Protect, He Was Only a Bathing Suit Salesman.*

There were also such 'pippins' as Bill's Plumber and Plumber's Bill, Does Flirting Pay? and, a sequel, "Does It End Right? Also, When Hooligan and Dooligan Ran for Mayor, Almost a Papa, Silk Hose and High Pressure, There's Good in the Worst of Us, Tillie the Terrible Typist, To Rent, Furnished, When William's Whiskers Worked, Zablitzky's Waterloo, Clarence Cheats at Croquet, Dicky's Demon Daschund, Hattie the Hair Heiress, The Innocent Sandwich Man, Perplexing Pickle Puzzle, Hot Stuff, etc., etc.

▽

The 1915 custard-pie slapstick comedy vogue was reinstated on production schedules immediately after the Armistice, in November, 1919, when the United States lifted the restrictions on the use of flour!

To Joseph Ignatius Breen, director general of the Production Code Administration in Hollywood, we repeat this record of eliminations ordered from some feature releases of early days, by the Chicago Board of Censors:

MUSKETEERS OF THE SLUMS (King Pictures)—Cut: Solo dancer wiggling her back.

LOVE AFLAME (Red Feature Photoplays)—Cut: Closeup of king looking at woman's leg.

THE ROOM OF MYSTERY (Knickerbocker-Star)—Cut: Man kissing fainting girl.

THE GOLDEN FETTER (Lasky)—Cut: Two close-ups of idiot.

RED WOMAN (World Film)—Change shooting in Mexican marriage scene from fifth to fourth reel.

PEARL OF THE ARMY (Pathe)—Cut: Hand stealing wafers.

KING OF THE KITCHEN (L-Ko)—Cut: All scenes of girl and man together in underwear, except where girl returns his engagement ring.

HIS SWEETHEART (Morosco)—Cut: Two scenes of gunmen preparing golf balls for explosion; two scenes of gunmen pasting paper over number on auto and then removing same.

GOLD DUST (Universal)—Cut: Indian shooting man through his window.

DARING AND DYNAMITE (Vitagraph)—Cut: Three views of group of divers in one-piece bathing suits.

TREAT 'EM ROUGH (Fox)—Cut: All hanging scenes—except those following sub-titles.

THE TRAP (Kalem)—Cut: Planting paper in officer's cap.

THE BLACK WOLF (Lasky)—Cut: "Tell the Duke the Black Wolf has borrowed the price of a poor man's donkey."

▽

They were a zealously patriotic lot of picturegoers a quarter of a century ago, as witness:

David Wark Griffith's "Birth of a Nation" was in its seventh week of a roadshow engagement at the Liberty theatre near Times Square, in New York, when, on April 9, 1915, there came the 50th anniversary of General Lee's Civil War surrender to General Grant at Appomattox. When the reproduction of this scene of "The Birth" was flashed on the screen, the entire audience arose as one and stood impressively quiet as the historic event passed before its vision, to the tune of "Yankee-Doodle Dandy."

▽

When a press agent changed jobs in the 1915 era, the announcement went something like this: "Joseph White Farnham, advertising man, publicity expert, press agent, before and after-dinner speaker, and master of things pertaining to the better way manufacturing of motion pictures, has harkened to the call of the little wanderlust midgets who tug at the coattails of 'we of the photoplays'." Joe joined Lubin, in the City of Brotherly Love, in Philadelphia.

▽

World War I announcement: "The Vitagraph studios in England have been closed down until the war ends."

The announcement was made after 50 *prints of Max Linder's "Max Comes Home" (Essanay) went down in the deep when the* SS. Laconia *was torpedoed by a German U-boat off the English coast.*

Mile Stones of 25 Years Reflected in Headlines

From the Birth of a Nation to the Second World War and the Consent Decree of 1940

1915
Twelve reel feature, "The Clansmen" has its premiere at Clune's Auditorium, Los Angeles. Title changed to "The Birth of a Nation" for opening in New York, at Liberty Theatre with top admission of $2, an unprecedented scale. Motion Picture Board of Trade organized under auspices of J. W. Binder. Brieux's "Damaged Goods" starring Richard Bennett, released. Knickerbocker Theatre in New York starts showing Triangle programs at $2. First program includes Douglas Fairbanks in his first vehicle, "The Lamb". Rialto Theatre opens in New York under management of S. L. Rothapfel with Hugo Riesenfeld musical director. Vitagraph, Lubin, Selig and Essanay combine in corporation to be known as V-L-S-E. Metro Pictures Corporation, Richard Rowland, president; Joseph Engel, treasurer, and Louis B. Mayer, secretary, formed. Federal court orders Motion Pictures Patents Company to desist from their "unlawful acts." "Diamond from the Sky", Chicago Tribune-Mutual serial, released. "Battle Cry of Peace" released by Vitagraph. Zukor-Famous Players new contract of $104,000 a year with Mary Pickford causes Imp and Biograph to reissue old single reels of star. Lewis J. Selznick, vice president and general manager of new World Film Corporation, acquires Clara Kimball Young from Vitagraph.

1916
Johnson-Willard fight pictures imported into United States from Canada "by projection across border," so they said, John R. Freuler, for Mutual, contracts to pay Charlie Chaplin $670,000 a year for 12 pictures. Competition for Pickford contracts brings changes in corporate establishments: W. W. Hodkinson leaves presidency of Paramount; Miss Pickford signs two years' contract for Pickford Film Corporation with Famous Players for $1,040,000; Famous Players-Lasky formed with Adolph Zukor as president, controlling business management, Jesse Lasky in charge of production and Samuel Goldfish managing the Lasky studios in Hollywood, June. Artcraft Pictures Corporation formed by Zukor to distribute Pickford pictures, Walter E. Greene, president; Al Lichtman, general manager. Goldfish receives $1,000,000 for his interest in Famous Players-Lasky which also acquires Paramount, placing Zukor in control of production and distribution. Goldfish forms Goldwyn Pictures Corporation with Edgar Selwyn. "Intolerance", Griffith production costing alleged $1,900,000—actual $200,000—opens at Liberty Theatre, New York. Selznick forms Selznick Enterprises with Clara Kimball Young, Norma Talmadge, Alla Nazimova.

1917
Motion Picture Patents Company loses suit in U. S. supreme court involving enforced use of licensed film in its patented projectors. Zukor-Selznick partnership announced with Selznick Pictures to be released as Select Pictures. J. Stuart Blackton produces "The Glorious Adventure" in Prizma Color in England starring Lady Diana Manners. Thomas L. Talley and J. D. Williams form First National Exhibitors' Circuit to pool purchasing power and deal directly with stars for pictures; First National acquires Charlie Chaplin, Mary Pickford.

1918
Pictures Division of Government Committee on Public Information formed to distribute war propaganda pictures to the industry. "Pershing's Crusaders", "America's Answer", "Under Four Flags" and "Official War Review" released.

1919
Douglas Fairbanks, Mary Pickford, Charlie Chaplin, D. W. Griffith incorporate United Artists with Oscar Price as president, William G. McAdoo as general counsel. Price and McAdoo withdrew. Richard Rowland, head of Metro, buys Ibanez' "Four Horsemen of the Apocalypse" and produces it with Rudolph Valentino as star. Marcus Loew, head of Loew's Theatres, acquires control of Metro Pictures to protect his theatre interests.

1920
Mary Pickford marries Douglas Fairbanks after divorcing Owen Moore in Nevada. Paramount begins theatre buying as product outlet. Theodore Case patents a photoelectric cell.

1921
Sidney R. Kent succeeds Al Lichtman as general manager of Famous Players, June 8th. Richard A. Rowland resigns presidency of Metro.

1922
Will H. Hays accepts industry offer to head the new Motion Picture Producers and Distributors of America, Inc., and resigns as postmaster general in the Harding cabinet. J. D. Williams resigns as general manager of Associated First National and is succeeded by Richard A. Rowland.

1923
Radio becomes commercially practicable, utilizing processes later developed for sound recording and reproduction. De Forest Phonofilm, sound-on-film process, publicly demonstrated at the Rivoli Theatre, New York. Wallace Reid dies in Hollywood. William Randolph Hearst closes deal with Samuel Goldwyn for distribution. Balaban and Katz organized.

1924
Triangle ends active life. Metro takes over Goldwyn and forms Metro-Goldwyn-Mayer Corporation with Louis B. Mayer in charge of production. Hodkinson company becomes Producers Distributing Corporation.

1925
Circuit growth accelerated. W. A. Steffes forms Allied States as booking combine for 125 theatres and dissension rises in Motion Pictures Theatre Owners of America. Western Electric-Vitaphone sound developed to commercial stage. "Big Parade" starts road show run at Astor, New York. DeMille's "Ten Commandments", Chaplin's "The Gold Rush" released. Warner Brothers buy out Vitagraph. Famous Players and B & K form Publix Theatres Corporation.

1926
Warner Brothers' "Don Juan", first sound picture (synchronized with musical score on discs) presented to public at Warner Theatre, New York, on same program with the first publicly shown picture-musical performances. MGM releases "Ben Hur".

1927
First pictures with sound on film recording shown by Fox Movietone. Stanley circuit and West Coast get control of First National. Warners' "The Jazz Singer", first picture with dialogue released. Roxy Theatre opens in New York. Academy of Motion Picture Arts and Sciences formed. Federal Trade Commission declares block booking illegal in Paramount case. First of 5-5-5 trade practice conferences held in New York.

1928
Industry equips to produce and exhibit sound pictures. Electrical industry assumes important place in motion picture world. Theatre buying war waged by producers for domination of exhibition. Financial interests extend influence on industry. "The Lights of New York", first all talking picture released by Warners. Fox acquires West Coast Theatres. Federal Trade Commission sues Paramount to enforce court order on block booking. Warners arrange for purchase of Stanley Company. Department of Justice sues West Coast Theatres on conspiracy charge involving protection. Radio interests enter film indus-

try through FBO and KAO, forming Radio-Keith-Orpheum.

1929
Warners acquire Fox interest in First National. William Fox celebrates 25th anniversary in motion picture industry. Alleged "Quasi-stereoscopic" projection: "The Big Trail" on Fox-Grandeur 50mm film shown at Gaiety Theatre, New York and "Danger Lights" on Poor-Berggren 70mm film shown by RKO.

1930
U. S. Supreme Court outlaws compulsory group arbitration and bans deposit system operated by distributors. Distributors and exhibitors after long conferences adopt tentative standard exhibition contract providing new voluntary arbitration system. Sound patents tangle involving interchangeability adjusted in agreement reached in Paris between representatives of American and German electrics. RKO acquires Pathe. William Fox retires from active management of Fox Film Corp. and Harley L. Clarke is elected president. Extensive acquisition of theatres by big circuits halted.

1931
Audience antipathy toward screen advertising causes Paramount to discontinue production and distribution of sponsored shorts and other major companies follow suit. Supplementary decree signed in New York federal court ordering Fox Film to divest itself of control in Loew's, Inc.

1932
Sidney R. Kent leaves Paramount and joins Fox. M. H. Aylesworth succeeds Hiram S. Brown as president of RKO. Jesse L. Lasky leaves Paramount and becomes an independent producer for Fox. Publix and Fox circuits start decentralization of theatre control. New industry trade practice program including standard exhibition contract along lines proposed at 5-5-5 conferences proposed by MPTOA and Allied. Two Radio City theatres open under direction of Roxy.

1933
U. S. court in Delaware rules sound equipment must be sold in open market. Paramount, RKO and Fox theatre circuits go into receiverships. Fox reorganized under S. R. Kent. NRA code goes into effect.

1934
Theatres comprehensively modernized in nationwide remodeling movement. Production Code Administration begins functioning under industry's revised plan of self-regulation.

1935
Warners, Paramount, RKO acquitted of conspiracy charge instituted by Department of Justice in St. Louis. Twentieth Century merged with Fox Film, Joseph M. Schenck resigns presidency of United Artists to head new company. John E. Otterson elected Paramount president, Adolph Zukor chairman of board, Neil Agnew vice-president. Atlas Corporation acquires control of RKO by buying part of RCA's controlling stock. Darryl F. Zanuck succeeds Winfield Sheehan in charge of production for 20th Century-Fox. NRA declared unconstitutional by U. S. supreme court. William Fox's Tri-Ergon patents held invalid by U. S. supreme court.

1936
Kent and Joseph M. Schenck start negotiations to buy Ostrer's control of Gaumont British but deal is halted when John Maxwell bids for Ostrer stock. Barney Balaban elected Paramount president. Dr. A. H. Giannini elected United Artists president. Irving Thalberg dies. J. Cheever Cowdin and Charles R. Rogers head group buying Carl Laemmle control of Universal. Felix F. Feist, MGM general sales manager, died. Samuel L. Rothafel dies. Circuit court of appeals at Philadelphia affirms decision outlawing distributor contractual bans on double featuring.

1937

Goldwyn-Korda deal to acquire control of United Artists collapses. Nathan J. Blumberg becomes president of Universal. RKO Radio reorganization plan approved by Special Master. Hollywood studio strike and extension of organized labor movement to talent. Loew's board authorizes new profit sharing plan with 11 executives participating. First feature length color cartoon, Walt Disney's "Snow White and the Seven Dwarfs."

1938
Industry trade practices and structure under internal and external pressure. Department of Justice files sweeping anti-trust suit in New York to require drastic changes in distribution, force divorcement of theatres. Neely anti-block booking measure passes Senate.

1939
Technical advancements in television cause film industry to effect closer association with the new art. European war narrows foreign market for American films. "Gone with the Wind" becomes industry's costliest ($4,500,000) and longest (3½ hours) production (gross placed at $10,000,000 by July 1, 1940).

1940
Government anti-trust suit enters consent decree negotiations. Total war in Europe closes market there.

Disney Charity Short

Walt Disney has donated a three-minute Technicolor short, "The Volunteer Worker," for the 1940 community chest campaigns here and in Canada. Donald Duck is the star. The chest campaigns will begin in October and November. The Motion Picture Producers and Distributors of America has recommended the short to local theatre managers. Community Chests and Councils, Inc., will distribute it.

Set Review Conference

The National Board of Review of Motion Pictures will hold its 17th annual conference at the Hotel Pennsylvania, New York, November 14-16. It is the first time the annual conference has been set for the fall.

Letters

DISTRIBUTOR AND PIONEER

A lot of water has flowed under the bridge since you started Motion Picture Herald. You've been in the business twenty-five years. A little more than that, if one considers the time you spent learning things about the industry before you decided that you could teach such strongly entrenched publications as the old Dramatic Mirror, the Moving Picture World, and the Motion Picture News a thing or two about how a film trade paper should be conducted.

You were right in your belief in spite of what a lot of us thought, back in those good old days.

Had you been wrong, the Dramatic Mirror would not have silently faded just when the film industry began its phenomenal growth and you would never have seen the day when you absorbed, first, Motography, and the Moving Picture World, and then the Motion Picture News.

As I remember, you had your own, and very definite, ideas on what a trade paper should be. You have had them ever since. If the result is a fine, forceful, yet dignified publication which has never ceased in its efforts to make both the trade and the world in general realize that we are a fine and dignified industry, it is what you planned from the very beginning. For that, I, as a pioneer of some thirty years' activity in the motion picture business, congratulate you who are a mere infant with only twenty-five years as a toiler in this field to your credit.

Because no man can persistently stand up for what he considers the good and the fine without becoming the target for the slings and arrows of the envious, you have endured more than your share of these missiles. However, no man has ever been able to say that such criticism has ever deflected your purpose. Farragut damned the torpedoes and continued on his course. I cannot remember that you ever damned anything or anyone, unless that thing or that individual was re-

[Continued on following page]

General Register Has Ticket with New Safeguards

A new type admission ticket will be offered to theatre owners soon by the General Register Corporation of New York. As part of a system of box office control, it is said to offer new safeguards against money leaks.

"Palming" Difficult

Whereas the ordinary ticket is one inch wide by two inches long, this new ticket is approximately two inches wide by one inch long.

Both "short changing" and "palming" are said to be made more difficult, if not impossible, by the Unicon ticket, so-called because it is part of the company's Unicon control system. When more than one ticket is issued per sale, there is no perforation betwen the tickets, which come out of the machine in one continuous strip. Instead, they are scored vertically, and the doorkeeper tears them vertically, one half going into the chopper and the other half being returned to the customer. But since it is next to impossible to fold the strip of tickets, the two halves remain in the form of an unbroken strip.

Whenever more than one ticket is issued at one sale, the machine prints the number of tickets issued, making it easier for the doorkeeper to check and for the manager's office or home office to count the stubs where this is desired. Tickets also are issued with the date of issue imprinted and bearing a code symbol which can be changed at the will of the management and used to identify this particular theatre in a circuit or to give any other information required.

One side of the Unicon ticket remains white while the other side . . . the side returned to the customer by the doorkeeper . . . is colored. The theatre may use a different color for each particular admission price. A controlled watermarked bristol stock, made by only one paper mill in the United States, will be used in the manufacture of the tickets, as a safeguard against possible counterfeiting.

Double Issuance Impossible

As a preventive of still another form of fraud, the ticket issuing machine has been so constructed that it will permit only one thickness of ticket to go through at one time. This method of control . . . the same as used by the United States Government in printing currency and by the railroads in printing railroad tickets . . . makes it impossible to fan-fold two strips of tickets (one counterfeit) together and issue them simultaneously.

The electrically controlled printing time clock which is a part of the Unicon system, is designed to give the theatre circuit's head office a positive check on time of opening the box-office, time of closing, time of price change, etc. On opening the box office, or at any other time when a check is required, the cashier turns a knob on the time clock to a letter assigned to her, and issues a ticket from each unit of the machine. These tickets show the time at which they were issued, and the cashier's code letter. They are moistened and placed on a gummed strip on the reporting form, giving the head office or its accounting department the required information in the form of original entries.

Reilly Joins RCA

William J. Reilly, former advertising manager of Cine-Mundial, Spanish-language magazine, has joined the RCA Manufacturing Company, Camden, New Jersey. He will work on sales promotion in the international division, under Ovid Riso, export advertising manager.

Goldwyn Continuing Fight Against U. A.

Declaring that "the fight is just beginning," Samuel Goldwyn announced in New York this week that he would continue his legal battle for a declaratory judgment to have his United Artists releasing contract pronounced invalid.

He also announced that he would retain a new attorney to handle the case, to succeed the late Max Steuer. In film circles, it was hinted that Mr. Goldwyn has in mind William D. Mitchell, former U. S. Attorney General.

The producer declared that the issues were of a kind to be settled by a court of law and that his case was well prepared. Mr. Goldwyn expects the case to be tried this fall and adjudicated before his next picture is released.

He plans to proceed with production of "The Little Foxes," with Bette Davis, this Winter; also make a musical with Bob Hope, whom he will borrow from Paramount.

He also has in preparation, "City Without Men," "Black Gold," "Seventh Cavalry," and a story based on the life of Hans Christian Andersen. He was expected to leave for the Coast Friday.

National, Local Circuits Book Rogers' "Outsider"

Budd Rogers' Alliance Films, New York, has contracted with additional circuits to play the British-made "The Outsider," among them Warners, Loew's, RKO, Feiber and Shea, Butterfield, Schine, Shea-Publix, Crescent, Community, Associated and many of the showings have already been held.

"The Outsider," says Mr. Rogers, was completed one month before England's declaration of war, and was one of the last British-made "A" films.

Last week, W. Ray Johnston, for Monogram, extended relations with Alliance, under which "The Outsider," among others, will be distributed by Monogram in the U. S.

Charlotte Theatre Sold

Harry K. Lucas, who for 15 years operated the Charlotte, on West Trade Street, Charlotte, has sold the equipment and goodwill to Thomas A. Little, who operates houses in Virginia and the Carolinas. Mr. Little will take over October 1st. Meanwhile, he is negotiating with S. W. Craver, owner of the property, for a long-term lease. Mr. Lucas is going into another business, after 33 years as an exhibitor.

Hold Dembow Lunch

The home office staff of National Screen Service on Wednesday tendered a luncheon to George F. Dembow, vice-president in charge of sales, in appreciation of his leadership in the recent national sales drive. Leading executives of National Screen and associated companies who attended included Herman Robbins, Toby Gruen, Charles Casanave, William B. Brenner and Jack Leo.

Score Universal Subjects

The first six Universal short subjects of the 1940-41 season were scored last week at the Eastern Service Studios, with a 25 piece orchestra under the direction of Jack Schainlin.

Letters

[*Continued from page 97*]

sponsible for something which didn't square with your conception of right and wrong. Even then you continued inflexibly on your way towards helping make the motion picture industry one with which we could all be proud to be associated.

Nor am I able to remember that you ever maintained a pasture in which sacred cows were kept. You have consistently, in season and out, hit at the things you considered detrimental to the ultimate welfare of this industry, never pausing to think or care about whose sacred cow you were doing your utmost to destroy. Oddly enough, after the owners of these sacred cattle stopped weeping and dried their eyes, you were found justified in your attitude in the great majority of cases. You have been wrong upon occasion, but that only proved you to be human and we love you for it.

You and I have seen some amazing changes in this business during the years since the Motion Picture Herald started. Changes such as the pioneers of that day could never have foreseen and would never have believed possible had some seer predicted them. Equally startling changes are due to take place in the next quarter century insofar as our industry is concerned. Foolish and foolhardy, the prophet who ventures to predict what these changes will be in an industry wherein only five years sees upheavals in the way of developments, while ten years represents a lifetime during which anything may well happen to make the motion picture business unrecognizable. It is as remarkable as it is heartening to note that, thanks to you, Martin, the executive heads of this industry have always been forewarned well in advance of impending developments.

The chances are that you and I won't be around twenty-five years from the date of this Anniversary Issue, but I hope we will be. You see, I want the pleasure of writing you another letter, like this one, on your Golden Anniversary as a trade paper publisher.

JACK COHN.

1915 *Silver* 1940

★ANNIVERSARY★

To **MARTIN QUIGLEY**... A leader in the Motion Picture Industry, whose vision has been exceeded only by his untiring efforts to better our industry...

Congratulations!

FOX

WEST COAST THEATRES

★



Hays 'Roundtable' Talks Conditions, Lists Product

"The major changing conditions abroad, with the resultant effect on domestic situations, bring modified problems for the industry," Will H. Hays, MPPDA president, declared Tuesday. Because "these conditions call for thorough study and clear thinking and action in charting and executing the future course," the general sales managers and directors of advertising and publicity departments of member companies, were called, Tuesday afternoon, to a clinical meeting with the Hays board of directors, "so that there might be a general exchange of views on the situation."

Mr. Hays said that these roundtable discussions would continue, out of them coming "a clearer recognition of the industry's needs and requirements."

The MPPDA president declared, "There is no readymade solution to the task confronting us today which is, to meet the changed situation in a manner that in no way will impair the quality of motion picture entertainment."

He pointed out that pictures today "reflect America's intensified patriotism and interest in the problems of democracy and citizenship, the world situation having influenced a trend," he said, which brought "The Howards of Virginia," "Chad Hanna," "The Westerner," "The Amazing Story of Sergeant York," "Brigham Young—Frontiersman," "Kit Carson," "The Californian," "Virginia," "Arizona," "The Ramparts We Watch," "Meet John Doe," "Citizen Kane," and "Land of Liberty."

Mr. Hays stated that "a solid public demand continues" for Americana in motion pictures. "There is also keen interest in present day themes," he added.

The meeting discussed ways and means of improving the industry's public relations, of increasing theatre attendance and of assuring a continuous flow of top-grade entertainment despite the industry's foreign and domestic problems.

Whether the diagnosis was completed and a prescription compounded was not stated.

Among those attending were: Will H. Hays, Frederick L. Herron and Carl Milliken, MPPDA; Barney Balaban, Neil F. Agnew, Robert Gillham and Leon Netter, Paramount; Joseph H. Hazen, Gradwell L. Sears, Mort Blumenstock and Harry Goldberg, Warners; Nicholas M. Schenck, William F. Rodgers, C. C. Moskowitz and Howard Dietz, Loew's; W. C. Michel, Charles E. McCarthy and William Sussman, 20th Century-Fox; Spyros Skouras, National Theatres; Jack Cohn, Nate Spingold and Abe Montague, Columbia; George J. Schaefer, Richard C. Patterson, Ned E. Depinet and S. Barret McCormick, RKO; John J. O'Connor and Malcolm Kingsberg, RKO Theatres; Nate J. Blumberg, Joseph Seidelman and Lou Pollock, Universal, and Earle W. Hammons.

Fox Signs Perlberg

Twentieth Century-Fox has signed William Perlberg to a contract as associate producer.

Grover Jones Succumbs; Veteran Screen Writer

Ill ten days, Grover Jones, veteran screen writer, died in St. Vincent's Hospital, Los Angeles, Tuesday, from complications following an operation. He leaves his widow, two children, his mother and a brother.

Mr. Jones' last assignment was "Shepherd of the Hills," for Paramount. He started his career as a laborer at Universal and worked in virtually every branch of the business from scene painting to directing. He was first president of the Screen Playwrights.

Early in his career, he made 125 short features for Vitagraph, 121 of which he wrote himself. Some of the important features upon which he worked were:

"If I Had a Million," "One Sunday Afternoon," "Lives of a Bengal Lancer," "The Milky Way," "The Trail of the Lonesome Pine," "The Plainsman," "Souls at Sea," "52nd Street," "Captain Fury," "The Under-Pup," and "Abe Lincoln in Illinois," his last credit.

During most of his career he had been under contract to Paramount.

IN NEWSREELS

MOVIETONE NEWS—No. 4, Vol. 23.—President signs draft bill....Situation recalls 1917 draft....National Guard in New York mobilizes over 60,000 troops....Camp Dix, N. J., being expanded to house troops....Keel is laid on new battleship....Boys back home from practical navy training join naval reserve....Knox reviews parade of new sailors....Air cadets train at new school....London digs out from ruins of air bombings....Duchess of Kent visits wounded....Steeplechase in Maryland....Diving.

MOVIETONE NEWS—No. 5, Vol. 23—Buckingham Palace and London homes hit by bombs....Troops march in Rumania....Roosevelt receives honorary degree....Willkie campaigns in San Francisco....J. Edgar Hoover addresses legionnaires....Largest ferryboat launched in Wisconsin....Football....Motor boat races....Racing at Narragansett.

NEWS OF THE DAY—No. 202, Vol. 12.—Roosevelt signs conscription bill....National Guard mobilizes for year's duty....London defies Nazi bombings....South Africans aid desert army....Ten-alarm fire sweeps Baltimore plant....Campaigning with Willkie ....Recipe for feminine fitness....Daredevil drivers compete....Fordham football training.

NEWS OF THE DAY—No. 203, Vol 12—Kidnapped boy returned home safely....Bomb hits Buckingham Palace....Willkie tours west....Roosevelt honored by University of Pennsylvania....National Guardsmen mobilized....Football in Boston.

PARAMOUNT NEWS—No. 7.—National diving championships....Frank Walker takes new post as successor to Jim Farley....Spectacular fire in Baltimore ....President signs conscription bill....National summary of America re-arming.

PARAMOUNT NEWS—No. 8.—Legion in Boston....British shell French Africa....U. S. Army observer, arriving from London, outlines England's chances....Kidnapper caught and de Tristan baby returned to parents....Willkie tour west, visiting Amarillo, Tex.; El Segundo, Cal.; Los Angeles and San Francisco ....Boston College beats Centre in Football....Washington Pro team beats New York Giants.

RKO PATHE NEWS—No. 7, Vol. 12.—President signs conscription bill; scene compared with 1917 draft lottery....National Guard mobilizes....Willkie at Coffeyville, Kan....British bolster Egyptian defenses ....Fall and winter fashions....Mysterious fire razes cork plant.

RKO PATHE NEWS—No. 8, Vol. 12.—Willkie in Los Angeles and San Francisco....President in Philadelphia....Buckingham Palace bombed again....General Strong, back from England, reports on the war ....World's largest car ferry launched in Wisconsin ....Boston pays tribute to Paul Revere....Racing at Narragansett.

UNIVERSAL NEWSREEL—No. 912, Vol. 12.—President signs draft bill....Conscription in 1917....Construction work at Camp Dix....National Guard mobilizes....New battleship set for launching....Knox at California marine base....Senator Bankhead funeral in Alabama....Girls taught poise....Soft ball game....Diving.

UNIVERSAL NEWSREEL—No. 913, Vol. 12.—Britain withstanding Nazi air assault....President gets honorary decree from University of Pennsylvania....Willkie hailed on west coast....National Guard begins year's training....Legionnaires in Boston....Largest ferry boat launched....Racing at Narragansett.

Letters

ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Martin Quigley's silver anniversary comes at a crucial moment for everyone of us in the motion picture industry. The fact that we are not succeeding as we should is the concern not only of the producers and the distributors, but is certainly of vital importance to the exhibitors, the studio and home office and branch office workers and, just as vitally, to the trade papers.

With the sympathetic cooperation of all concerned and with the courage to try change where the usual methods do not seem to work as they once did, we are bound to achieve the results that we not only seek but that we so definitely need for the healthy continuance and growth of our industry.

To Martin Quigley I offer congratulations. To him and to the entire industry, of which he is so important a part, I submit our common problem.

WALTER WANGER,
President.

▼ ▼ ▼

PRODUCER

On this very auspicious occasion it is indeed a pleasure to express to you my hearty congratulations.

Your twenty-fifth anniversary is an event in which the entire motion picture industry can take pride. Your success has been built in the service of this industry and, as the industry has grown, you have grown in just proportion.

We who are concerned in the production of pictures consider ourselves fortunate in having a man such as you publishing a journal dedicated to the interests of the industry. We know that in you and in your journalistic enterprises we have a critic who is first of all a friend. Our sincerest wish is that you have many more years of vigorous and useful service to the industry you love so well.

DARRYL F. ZANUCK.

THE HOLLYWOOD SCENE

Up Again

Production spurted up again this week, with 11 films completed and eight started, compared to five completed and eight started last week. In the other production categories, the figures remained at about the same level, with 39 shooting, 23 being prepared and 69 being edited, as against the 42, 21 and 68 in the same categories during the previous week.

The week's tabulation:

COMPLETED

COLUMBIA
Revenge of the Lone Wolf
MGM
Hullabaloo
PARAMOUNT
Love Thy Neighbor
D. O. A.
The Round Up
RKO
Li'l Abner
REPUBLIC
Friendly Neighbors
Trail Blazers
UNIVERSAL
Streets of Cairo
WARNERS
Meet John Doe
Santa Fe Trail

STARTED

COLUMBIA
This Thing Called Love
RKO
Let's Find a Song
REPUBLIC
Mysterious Dr. Satan (Serial)
20TH-FOX
Corncob Kelly's Benefit
The Private Practice of Michael Shayne
UNIVERSAL
Who Killed Doc Robin?
WARNERS
Always a Bride

SHOOTING

COLUMBIA
Passage West
The Wild Cat of Tucson
MGM
Go West
Flight Command
Little Nellie Kelly
Comrade X
Shepherd of the Hills
RKO
Citizen Kane
You'll Find Out
No, No, Nanette
Kitty Foyle
Remedy for Riches
Mr. and Mrs. Smith
REPUBLIC
Who Killed Aunt Maggie?
Melody Ranch
LOEW-LEWIN (UA)
Flotsam
Fighting Sons
Untitled "Dr. Kildare"
MONOGRAM
The Ole Swimmin' Hole
PARAMOUNT
Virginia
I Wanted Wings
20TH-FOX
Chad Hanna
Hudson's Bay
Tin Pan Alley
Romance of the Rio Grande
Golden Hoofs
UNIVERSAL
Caribbean Holiday
The Bank Dick
WARNERS
High Sierra
The Lady with Red Hair
South of Suez

Although no short subjects were finished, four were started.

Warner Program

Giving the studio one of its busiest months in history, seven new Warner feature pictures are slated to go before the cameras during the next 30 days.

First of the new crop to get under way is to be "Carnival," starring Humphrey Bogart, and directed by Ray Enright. "Trial and Error," adaption of an Anthony Berkeley play, is next on the schedule, followed by "Hard Luck Dame," Ida Lupino's first starring vehicle, and "Church Mouse," Ladislaus Fodor play, which will be directed by Noel Smith.

After that come "One Sunday Afternoon," the next James Cagney starring picture, and "Three Strangers," original by John Huston, while the last in the group is to be "The Fabulous Thirties," in which John Garfield, Priscilla Lane and Jeffrey Lynn play the leads.

▽

Tay Garnett, of "Slightly Honorable," "Trade Winds" and many another, has reported to Richard Rowland and has started to prepare "Cheers for Miss Bishop," which is to star Martha Scott of "Our Town" and "The Howards of Virginia."

Bess Streeter Aldrich, author of the story on which the picture is based, has also arrived in Hollywood, and will confer with Messrs. Rowland and Garnett on the final shooting script, which has also had a preliminary treatment by Stephen Vincent Benet.

▽

As his first in a new three picture deal, Thomas Mitchell will be starred by Warners in "Trial and Error," adaption by Robert Rossen and Charles Kenyon of the Anthony Berkeley play. The story is a mystery, with what is described as "a psychological background," and Mr. Mitchell will portray a college professor.

▽

Forum Films' entire new season program of 26 subjects are to be in Cinecolor, according to James S. Burkett, president of the company. The first subject is to go before the cameras in a week.

SCIENCE IS WONDERFUL

Twentieth Century-Fox technicians, if anything, are up on their toes.

The camera department has evolved a process called "diaphragm calibration" which enables cameras close and far to impart the same quality to the negatives.

While this was being announced, and being given to the Research Council of the Academy of Motion Picture Arts and Sciences for approval and industry-wide publicity, another new technical development came to the fore at the studio.

The nursery department had perfected a method of "embalming" plants and trees, enabling the foliage to remain green and unwilted for months under the strong lights.

▽

With its action taking place in New York, "Forty Thousand Smiths," a three-act comedy, will be presented at Hollywood's Ben Bard Playhouse October 15th. Written and produced by Desider Pek, the play is directed by Don Brodie.

▽

BARBARA STANWYCK is to be co-starred with HENRY FONDA in the new PRESTON STURGES' film, "Lady Eve."

CASEY ROBINSON will write the screen play of "One Foot in Heaven" for Warners.

JULIAN BLAUSTEIN has been appointed to succeed RICHARD HALLIDAY as head of the Paramount Story Department.

BOB CROSBY and his band have been signed to appear in RKO's "Let's Find a Song."

IRENE DUNNE is to star in "Mrs. Skeffington" for Warners.

CARY GRANT will next appear in "Before the Fact" for RKO. The picture is to be directed by ALFRED HITCHCOCK.

CHARLES VIDOR has been assigned to direct "New York Town," MARY MARTIN-FRED MACMURRAY co-starring vehicle at Paramount.

Form Cartoon Company

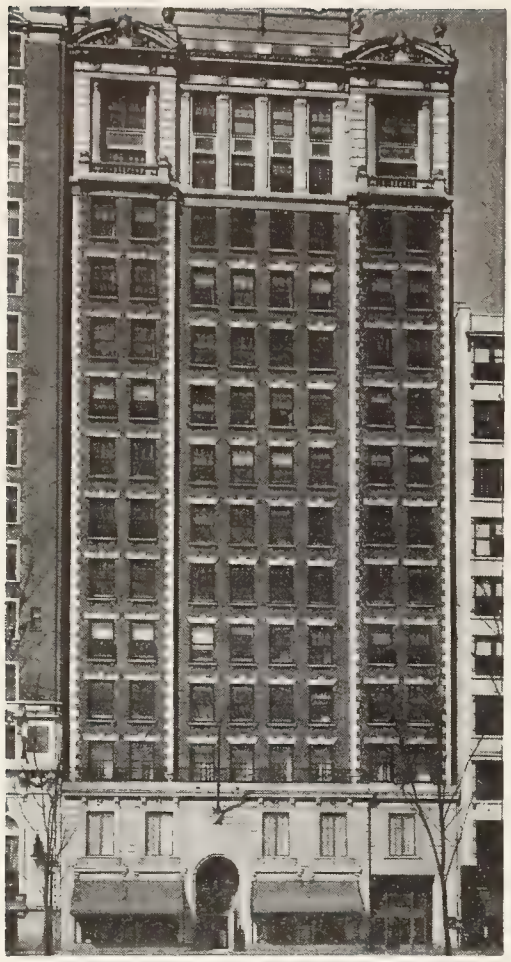
Stokes-Edmonds Productions has been formed in Hollywood to produce a series of one-reel animated color cartoons, starring "Sassy Sis." Negotiations are underway for a major release. Plans call for 13 cartoons to be produced the first year. Bob Stokes, who has been connected with the Disney studio for the last five years, is president, and Paul Edmonds, until recently personal business representative for Boris Morros Productions, is vice-president and treasurer. The George R. Bilson office has been engaged to handle press relations.

Ranch for Film Actors

A plan is under way to turn the Will Rogers ranch in Santa Monica, covering 346 acres, into a permanent home for motion picture actors. The idea was broached by Amon Carter, publisher of the Fort Worth *Star-Telegram,* at a luncheon given by Samuel Goldwyn for several publishers in Los Angeles. Mr. Carter, trustee of the Will Rogers Memorial Commission and a friend of the family, suggested that the purchasing funds might be raised through cooperation of newspapers and theatres throughout the country.

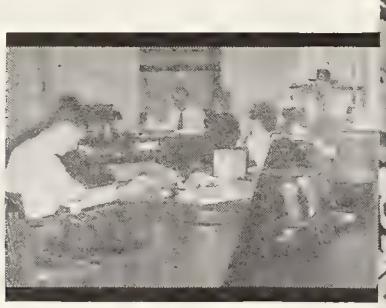
Ida Lupino Signed

Ida Lupino has signed a long term contract with Twentieth Century-Fox studios, under which she will make one picture a year for that studio.



CHICAGO

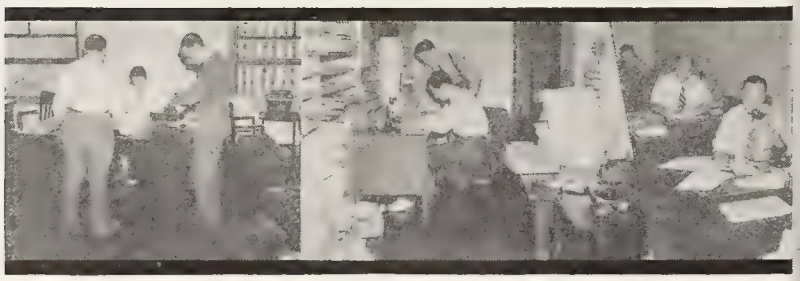


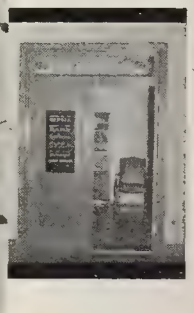


LONDON



NEW YORK







HOLLYWOOD

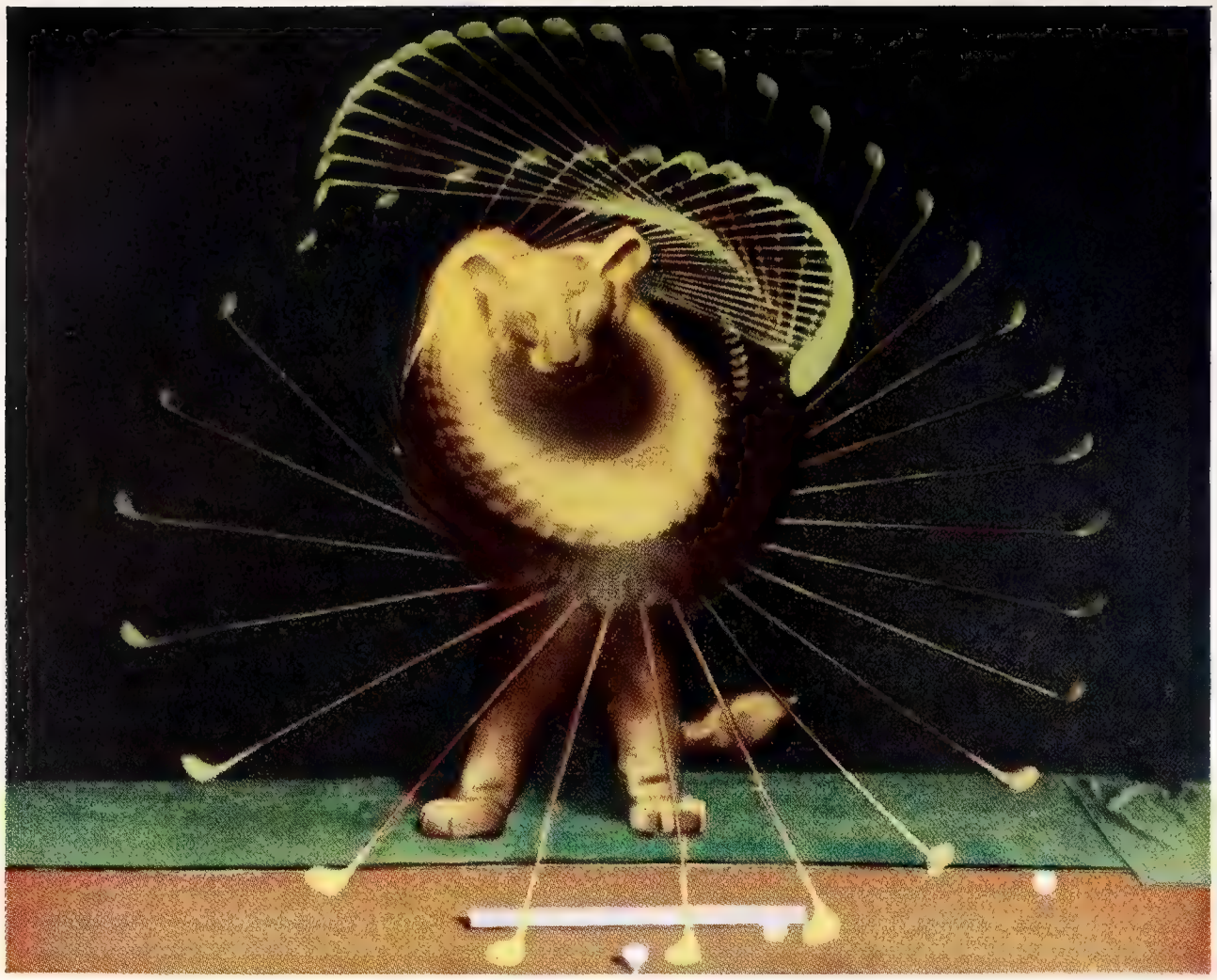
Housing QP Offices—1940

From headquarters in New York's Rockefeller Center, the editorial and business operations of Motion Picture Herald and other QP publications are conducted through tributary staffs in Hollywood, officed in the Postal Union Life Building; at 624 South Michigan Avenue, Chicago, and in the harried British capital, at No. 4 Golden Square.



LITTLE ONES

They Steal the Show!



ABOVE: *Leo, Jr. is shown in the new "frozen motion" photography which is the basis for M-G-M's revolutionary contribution to Short Subjects.*

A STROKE OF SHOWMANSHIP

to launch M-G-M's 1940-41 Season of Super Short Subjects

Introducing the Sensational Stroboscopic photography in PETE SMITH's "QUICKER'N A WINK"

As usual it is M-G-M that breaks away from the routine! We know that showmanship demands new ideas to attract folks to your theatre. Again M-G-M does the unusual. Now, for the first time, movie audiences can see the unseen . . . action too fast for the human eye caught in "frozen motion" by Stroboscopic photography at the rate of 2,000 individual pictures per second...here's the screen's most sensational development since the advent of sound!

Imagine a camera capable of taking pictures up to one-hundred thousandth of a second. That's Stroboscopic photography as illustrated below. Note how the kicker's foot penetrates nearly half the diameter of the ball before the ball leaves the ground.





LEO, JR. MAKES BIG ONES OUT OF LITTLE ONES!

Here's His M-G-M Shorts Line-up For 1940-41

6 CRIME DOES NOT PAY—(*Two-Reels*) Timely, thrilling dramatizations, several based on nationally important racket investigations currently in the news, all produced with higher production budgets than average independent "B" features!

14 PETE SMITH SPECIALTIES—M-G-M's amusing and amazing sound-track wit and "unseen star" presents his own inimitable collection of credos and curios, and sundry human interest material highlighted with humor.

9 PASSING PARADE—John Nesbitt's extraordinary presentation of ordinary events pass in fascinating review. An excitingly NEW idea in short subjects--interesting as life itself!

10 MINIATURES—Significant documentaries of topical interest including Carey Wilson's absorbing "What Do You Think?" excursions into mental phenomena and the psychic unknown!

9 OUR GANG COMEDIES—For 20 years audiences have enjoyed the capers of this group of typical American youngsters. Now they're better than ever!

12 FITZPATRICK TRAVELTALKS—*In Technicolor.* Patrons will find a world of entertainment in next season's star-spangled panorama of the United States and America!

18 M-G-M CARTOONS—*In Technicolor.* Highly imaginative and thoroughly delightful animated drolleries created by Hugh Harman and Rudolph Ising and other cartoon geniuses.

104 ISSUES NEWS OF THE DAY—A real NEWS reel, now more than ever, with the largest camera and editorial staff in its brilliant history. Featuring JOHN B. KENNEDY'S *Front Page*, BILL STERN'S *Sports Page*, ADELAIDE HAWLEY'S *Womens Page!*



YOUR FOLKS ARE WAITING FOR THE NEW METROSCOPIX

(It's the improved successor to Audioscopix!)

In addition to the great line-up of '40-'41 Shorts outlined above, watch for M-G-M's *Super-Special Attraction* entitled:

"THIRD DIMENSIONAL MURDER"

How the public shrieked and laughed at M-G-M's Audioscopix Shorts. Now we bring them a new one, vastly improved, that tells a complete story. A real old fashioned mystery melodrama in third dimension that will lift audiences out of their seats with excitement. A howling success!





FOR DISTINGUISHED SERVICE AT THE BOX-OFFICE!

Above are the trophies the industry has awarded Leo, Jr. in recognition of his superior shorts producing skill—an average of better than four medals per year for the past ten years is his enviable record. Proud as he is of these medals, Junior is prouder still of the extra business his shorts have brought to your box-office!

Developing a Theatre for the Motion Picture

Browsing Through the Twenty-Five Years that Brought the Modern Exhibition Plant

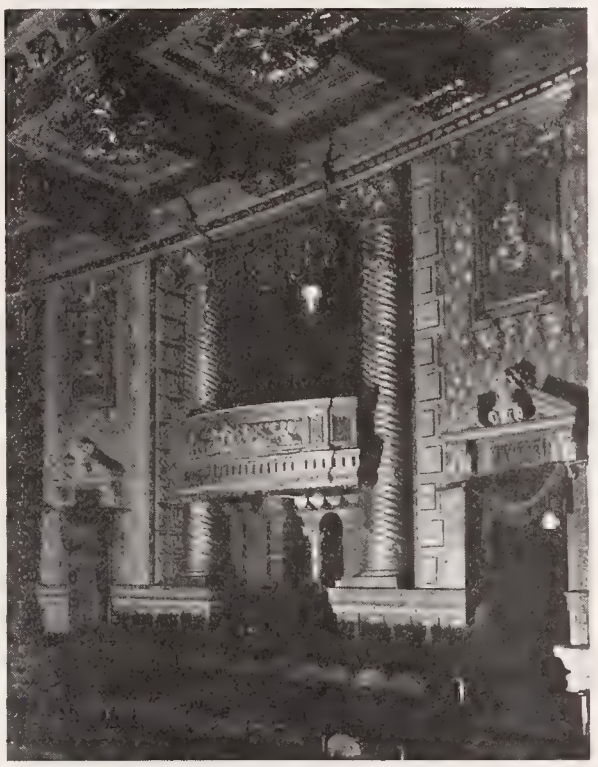
by GEORGE SCHUTZ

Editor of Better Theatres

A few years ago in New York a stage play by the facile George Kaufmann dealt nostalgically and rather fatalistically with the question: Will the stage theatre disappear or will it come back? The dramatic action provided no answer; Mr. Kaufmann wasn't putting himself out on a limb, and anyway the answer was of no more importance there than it is here; however, a certain bit of action offered, at least inferentially, some comment on the role the physical exhibition plant plays in the motion picture scheme.

The theatre in which this play, "The Fabulous Invalid," appeared was itself more or less part of the setting. Ultimately the curtain rose on a stage bare to the rigging and building walls. Enter two gauche young men to look the place over. They talk, in contradistinction to the polished manner of the stage folk of the story, in the accents and argot of New York's streets. They are crude fellows, it is plain to see—uneducated, ill bred. They are "moom pitcher guys" who, having leased the theatre, have come to see what must be done with it to render it fit for its new service. I haven't Mr. Kaufmann's script handy, but in the course of their examinations, during which they look out into the auditorium as well as around the stage, these entrepeneurs of the motion picture say, in effect:

"What a dump! And dese guys get two and t'ree dollars a copy! Look at what we give our customers—da latest in decorations, comf'table seats, swell lighting, good air winter or summer, wit' a two-t'ree-hour show includin' shorts and newsreel besides da feature picture—all for forty cents or maybe even two-bits."



Ignoring the dialect, which is merely an injection of spleen, what these fellows are made to say describes the pattern of motion picture merchandising. It is to make The Theatre, with all it can mean in the representations of luxury and of the stimulating intensities of life, economically and pleasantly accessible to the vast majority of people everywhere.

The newspaper writers on motion picture doings, when they are taking the preparation of their critiques of current Hollywood productions too seriously, call this function of the film and its theatre *Escapism.* It would be more accurate for them to say: It's a business.

NEW FILM ART BRINGS "DELUXE" TYPE THEATRE

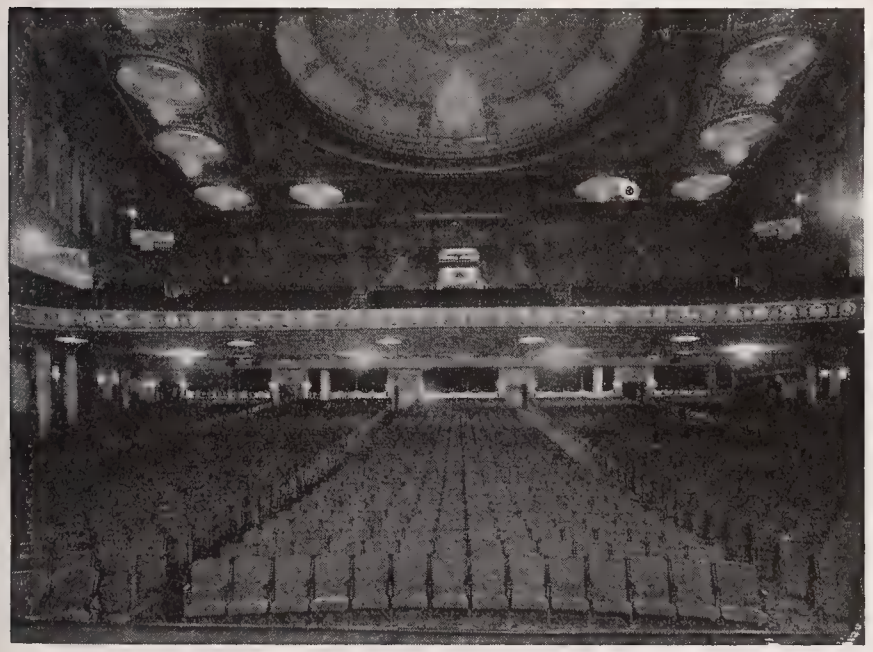
As an art, the motion picture has had its moments of penetration into the consciousness of those who run the business, but not for long at the sacrifice of the business. They became aware of their merchandise as an art when its burgeoning art appeared to be important merchandise.

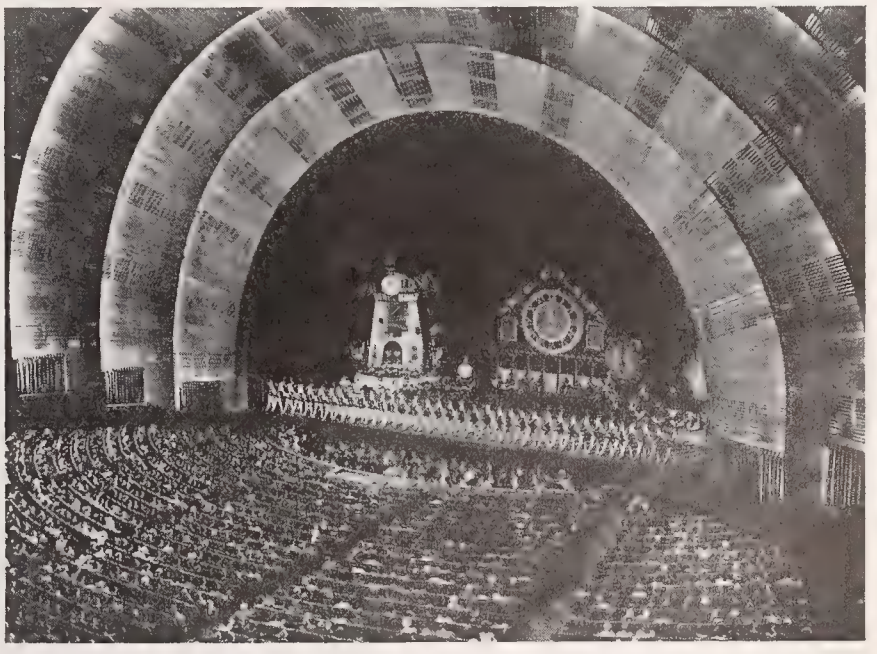
And that was along about the beginning of the period of time now in review.

The motion picture theatre as we know it began to take shape in those few years just before and immediately following 1915 when "Quo Vadis," "Cabiria," and "The

(Continued on following page)

Two theatres which in size and style contributed mightily to the "film glorification" program of the 1920's were New York's Capitol (below, left) and the Roxy (above). Also shown is the 6,000-seat auditorium of the film's "super-deluxe" theatre, Radio City Music Hall.





(*Continued from preceding page*)

Birth of a Nation" were demonstrating that the inventors and developers of a method of simulating action photographically, had produced, believe it or not, a new art form.

The details are a matter for a book, if a single volume of conventional dimensions could prove adequate to the subject, which is extremely doubtful. All that can come within the range of an article are the milestones, the critical junctures in the development of a physical plant for the merchandising of the new art form.

The first job, along about 1915, when it appeared that the film show had or at least could outgrow its nickelodeon, was to convince the public that the mechanical theatre was worthy of respect. This meant accentuation, exaggeration, glorification. The motion picture theatre became an architectural instrument of institutional salesmanship. The expressions of this function soon became colossal.

On New York's Broadway were constructed the Rivoli and the Mark Strand theatres. The former was a selection of the architectural devices of classic Greece; the Strand was Frenchy, and with all its gilt and plastic decoration, obviously something quite as "authentic" and expensive as the Rivoli. And to the architectural trappings and plush furnishings were added a symphony orchestra, precisely timed curtain openings, drilled service staffs, et cetera, to make attendance of a screen play quite as worthy of a place on one's calendar as going to the ("legitimate") theatre.

"LUXURY THEATRE" EXTENDS ITS PROPAGANDA

This interpretation of the significance of the motion picture, very deliberate on the part of film exhibition's more resourceful entrepreneurs, was quite rapidly placed in execution the country over. It was confined, to be sure, to the larger centers of population, since the cost required capacities from a couple of thousand seats up, but it made certain film theatres city attractions, and their influence filtered out to the rural areas through visitors and the press.

These theatres, in New York, Chicago, Los Angeles and points between, were publicized far and wide. The copy writers called each "an acre of seats in a temple of dreams," or induced visions of similar coloration. And in these theatres the motion



Lobby in the Strand, New York, in the Frenchy style of its original architecture.



Views of two theatres famed for their architectural tribute to the new art of the film—Grauman's Chinese, Hollywood (above), and the Carthay Circle, Los Angeles.



picture play was the thing. Not stage drama. Not vaudeville. The latter was minor, referred to merely as "presentations." They were *motion picture* theatres. Yet as gorgeous as the Opera.

Architecturally excessive to the point of vulgarity (though our criticism of this must be tempered by the realization that a popular theatre was being created, forthwith, out of an invention), these instruments of glorification gradually multiplied all through the 1920's. They appeared in the theatrical and business centers of the principal cities of the United States, and importantly at the instance of American interests, in those of Canada and Europe as well.

Expansion of this grandiose exhibition plant at this time was scarcely something that the little fellow, or "independent," could handle. It thus proved an opportunity for group operation of theatres. At the same time, a belief among most of the film distributors that control of theatres was a needed competitive weapon, had urged the distributors to get into exhibition, to operate theatres in "key" situations. Motion picture theatre circuits, which already had a pattern in the booking circuits of vaudeville, came into being, grew, carried the pretentious, so-called "deluxe" cinema to the medium-sized cities, often without local warrant, frequently (as was later learned) without financial profit, but always to the advancement of the "picture show" as a respectable, competent source of theatrical entertainment.

Architecturally, these "palaces" or "temples" were borrowings from the stage theatre. Basically they were the same gilded extravagances, usually at the outset, in the Empire style or some corruption of it. But in the effort to put part of the show on the walls and ceilings, the big-time exhibitors became impatient with any inherited restrictions and highly receptive to new schemes of optical splendor. They therefore welcomed the most abandoned fancies of designers in period styles, reproducing historical and local scenes, which developed into a peculiar form generally referred to in the trade as an "atmospheric" theatre.

This type does not need explanation here, for it is still extant in many places despite the nation-wide program of remodeling pursued during the last few years. It can be identified by the outdoor effect of the auditorium, with its ceiling simulating a star-studded sky, and its walls the walls of some Mediterranean palace or villa. Repudiated today by its most influential exponents, this gorgeous fakery practically characterized motion picture theatre design during the latter 1920's.

It climaxed the period of architectural glorification of the film show. Came 1929, the Depression, Modernism, and a growing appreciation of the fact that the motion picture, by now established as the popular dramatic medium, needed a theatre more comprehensively planned for its own peculiar needs.

▽

EQUIPMENT DEVELOPED TO MEET NEW STANDARDS

The art of the motion picture has always followed its technology—and consequently, so has the business. We have noted earlier in this summary how the advances in the art suggested exploitation of it through the architecture and appointments of the theatre. Here, too, the technologist was at work, as he ever has been since, to give the film-recorded play better reproduction.

A first-class theatre in 1915 might use a projector with Maltese cross 72° intermit-



Lobby of the New York Strand after modernization in the middle thirties.

tent movement that soon became noisy in use and produced an unsteady picture after only moderate wear. The projector was open, and if the film tore a loose end would often flip back toward the lamphouse, catching fire, of course. Motor speed would be varied to adjust the speed of film motion to a preconceived schedule that took no account of reel length, a rheostat being used for d. c. drive and a leather friction clutch for a. c. motors. The take-up was likely to be a split pulley, the tension between the two halves varying as the film was taken up.

Screen illumination might run from 1½ to 4 foot-candles (or as much as 6 foot-candles in rare cases) depending on whether the light source was incandescent, or a vertical arc burning carbons up to ⅞-inch (in some cases 1 inch) in diameter, and drawing 60-75 (sometimes 90) amperes. Arc current source might be the unstable mercury-arc rectifier, an unreliable motor-generator with a short-circuiting arrangement that permitted the projectionist to "steal" current from one arc to feed the other at changeover, or the so-called compensarc, which was simply a step-down transformer for a.c. arc supply.

This equipment was mounted either on a four-legged metal table or on the earliest "barber-chair" pedestal, top-heavy, too narrow at the base, and somewhat likely to turn over when the lamphouse was swung from behind the projector proper to the off-side position used for stereopticon projection.

EFFECTS OF SOUND AND IMPROVEMENTS IN LIGHT

In the middle twenties manufacture of the Maltese cross movement was finally abandoned in favor of the Geneva cross when the Nicholas Powers Company was absorbed by Simplex in the building of International Projector Corporation. Simplex projectors had always been enclosed, and the enclosed, dust-free, relatively fire-proof mechanism became the universal standard.

The split-pulley take-up remained in favor until the introduction of sound in the later twenties. Sound also caused elimination of the old type drive motor speed controls in favor, first, of more accurate devices for varying speed and then, in the early thirties, speed variation was entirely abandoned and the 90-feet-per-minute required for sound projection became an invariable standard.

The four-legged table pedestal had become substantially obsolete by the middle twenties; the enlarged and better-balanced "barber-chair" pedestal was first improved by addition of rear braces and, beginning about 1930, very slowly superseded by the completely enclosed box-type base which is standard today.

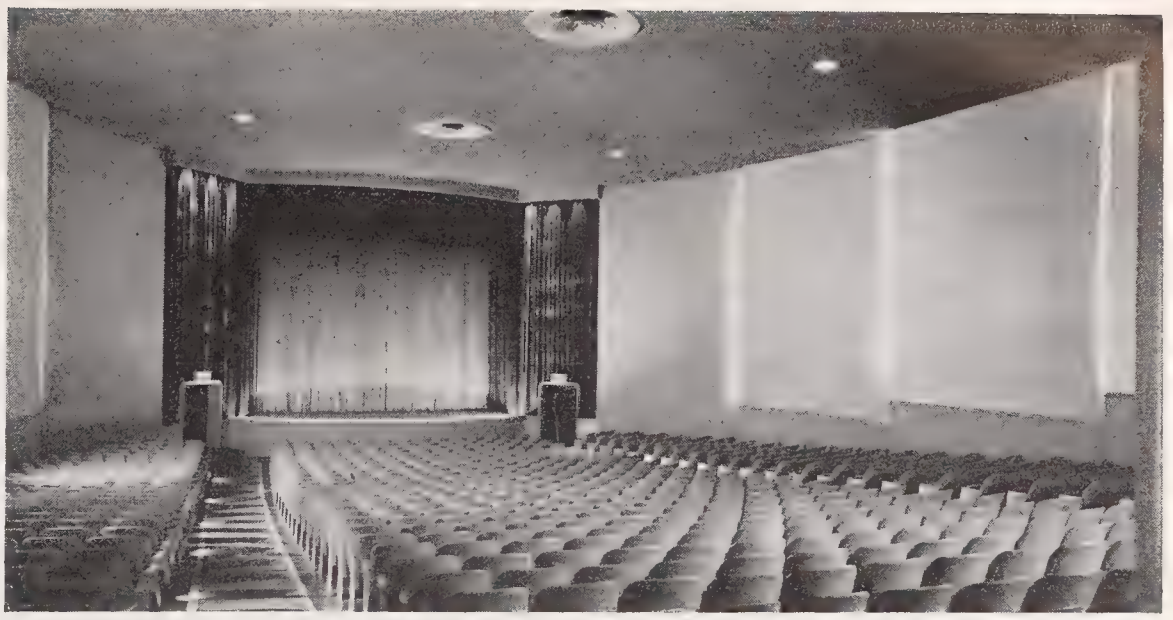
It was of course in the period under review that projection became more than reproduction of an image. When in 1928 the dialogue and music of the theatrical arts became part of the screen performance, the film theatre acquired full status as a medium of purveying dramatic entertainment.

Projection of the image had, by then, developed to a high state of competence, and advancement in the new technique of sound tended to "steal the scene." The technics of image reproduction, however, have been steadily carried forward, until today a rock-steady picture, well defined of detail whether black-and-white or in color, can be assured any theatre, regardless of size and budget, and with operating refinements raising levels of both efficiency and safety.

One of the most notable of the advances made in projection since 1915 did not come until after the establishment of sound. This was the development of the so-called "Suprex" carbon, which made projection light of the high-intensity quality found in the largest and most pretentious theatres, economically available to medium-sized theatres. The year 1940 has, of course, seen the extension of high-intensity projection light to even the smaller theatres, along with improvement of the screen surface, of lenses, and of shutter systems substantially increasing the amount of effective projected light. Today it is practical to insist upon a minimum of ten foot-candles of screen illumination in any full-fledged theatre.

Accessory equipment of all classes, many of

(Continued on following page)



Two variations of the modern method—functional forms and freedom from superficial ornamentation, as in the Hollywood, Sioux Falls, S. Dak. (designed by Harold Spitznagel), and (below) the fanciful Auburn, Auburn, N. Y. (John Eberson, architect).



Modern fronts (below)—simple architectural massing of the Whitney in suburban New Haven, Conn., and the flashy advertising emphasis of the Tower theatre in Dallas, Tex.





(*Continued from preceding page*)

which had not been suggested by the simple needs of the rank and file of theatres in 1915, if, indeed, they had yet come into being at all, now form a prodigious list of essentials. On film cabinets and film splicers, on ticket issuing and registering mechanisms and on curtain control devices, the technician has labored, in high seriousness, as part of the diverse aggregation of people and businesses exclusively or at least importantly serving the film theatre.

There is additionally the equipment which is peculiarly associated with what the more aggressive showman started to sell along about 1915. The comfort of the patron logically fell into the scheme of luxuriousness on which the program of film-art glorification was based.

The veneer auditorium chair was typical of motion picture theatres when this program got under way. Many new luxury-theatres were equipped with the box-spring, upholstered chairs of the finer stage theatres, and through the twenties operators in this class kept demanding more and more comfort and "beauty"—meaning more decorativeness and *appearance* of comfort. The average little theatre kept the veneer chair, of course, until sound, needing a constant "audience-factor" of absorption, made its elimination a practical necessity. But as the idea of luxury grew in terms of the box office, the motion picture theatre became the principal influence on the designs and development work of seating manufacturers. Today's theatre chair represents a comprehensive revision of auditorium chair design, which effects comfort not merely through the softness of cushions, but through studied support and the relationship of parts to movement as well.

It was not until the early twenties that the development of a positive means of controlling atmospheric conditions within an enclosure gave the comfort-conscious exhibitor a new source of comfort to sell, but he quickly seized it.

The first theatre to be air-conditioned was in Los Angeles. This was, according to the Carrier Corporation, pioneers in the field, in 1922. Today the public, however it may be willing to endure hot, stuffy air in other enclosures, expects comfortable atmospheric conditions in the motion picture theatre, winter or summer.

▽

TODAY'S TRENDS IN FILM THEATRE PLANNING

A large share of those years from 1915 forward were devoted to the development of the mechanisms of the motion picture which would bring it to genuine competence as a creative technique; and to an impressive identification of it, through a growing number of luxurious theatres, with "culture" and the traditional art forms. In these later years we have begun to design our theatres more fundamentally.

With the "settling down" of the motion picture as something of a *local* recreational service, (after the efforts of the late twenties to give it the exaggerations of the Opera), we have come to interest ourselves more in the seating *plan*, the auditorium lighting in its effect on vision of the picture, in precise acoustical correction, etc.

This is by way of revaluating the building which, with its equipment and furnishings, forms the whole mechanism of motion picture exhibition today. In 1915, in emerging from the nickelodeon era, the more affluent exhibitor groups directing this emergence, merely borrowed from the stage theatre. Today we are endeavoring to develop, on the basis of some standardized minima, an exhibition plant designed specifically for the motion picture in its modern status as the predominant purveyor of dramatic entertainment.

Modern principles of architecture generally, stressing function as the controlling factor in design, have aided in this revaluation, but the building of smaller units to serve the neighborhood and small town, providing all the essential mechanical and environmental facilities that the "deluxe" centralized theatre had exploited, demanded greater efficiency and specialization in planning.

Today the Society of Motion Picture Engineers, which, so far as it had interested itself in the theatre, had been concerned exclusively with projection and safety measures, began in the early thirties to sponsor studies of architectural form as it related to projection, vision, acoustics, etc.

Even Hollywood has brought the exhibition plant into its purview, through the Research Council of the Academy of Motion Pictures Arts & Sciences.

In architectural or decorative style, the motion picture theatre has adopted, for the most part, the devices of modernism, but the showman finds it difficult to convince himself that the high colors and ornamentation characterizing traditional styles are not necessary to the creation of a suitable theatrical environment. Therefore, in some ways, the theatre is developing a modern style peculiarly its own. The range of devices is wide and varied. But whatever the showman thinks he needs in this department, he has become receptive to the idea that the basis of his planning must be studied motion picture engineering.



A modern functional auditorium treatment employing architectural forms for acoustic control, in the Whitney theatre in suburban New Haven, Conn. Ben Schlanger, architect.

STILL FIGHTING FOR "BETTER PROJECTION"



THE oldest member of the editorial staff of Motion Picture Herald, F. H. Richardson, continues to carry on his efforts in behalf of high projection standards. Twenty-five years ago, when Martin Quigley launched his career in motion picture trade journalism, "F. H." was already in the thick of his battle for full recognition of the significance of projection and of the men operating the equipment, to the success of the motion picture. Joining the staff of Moving Picture World in 1907, after several years as a working projectionist, Mr. Richardson waged his campaign unrelentingly through the years in that publication, until 1928, when the World was merged with Mr. Quigley's Exhibitors Herald, transferring the battle ground to the Herald-World. There is, happily, far less need of "Pop's" excoriations today, but it is entirely logical to think that this is so to an appreciable degree because of his labors through those 30 years. —G. S.

18 Branches Win RKO Drive

Ned E. Depinet, of RKO Radio, Tuesday announced the winning branches in the March of Time fifth anniversary billings contest with 18 offices qualifying, as follows:

Albany, B. G. Kranze, manager; Atlanta, H. M. Lyons; Calgary, J. H. McPherson; Chicago, J. C. Osserman; Dallas, S. M. Sachs; Kansas City, T. R. Thompson; Milwaukee, A. N. Schmitz; Montreal, H. F. Taylor; New Orleans, P. M. Baker; Oklahoma City, R. B. Williams; Pittsburgh, H. H. Greenblatt; St. John, L. Plottel; St. Louis, R. V. Nolan; San Francisco, G. Wm. Wolf; Toronto, M. Plottel; Vancouver, W. S. Jones; Washington, H. J. Folliard, and Winnipeg, H. Woolfe.

Brower with Producers

Jack Brower, formerly Warner Brothers district manager in Los Angeles, has been appointed Los Angeles sales manager for Producers Releasing Corporation. The company has completed eight of 38 scheduled films.



THE CRITICS HAVE JOINED THE PARADE!

Hear them Strike
Up the Band!

(next page)



"EXTENDED PLAYING, INCREASED ADMISSIONS!"

"'STRIKE UP THE BAND' is Rooney at his best . . . gives Miss Garland greater opportunities for her maturing talent. No item of production value has been spared to appeal to the largest possible market, to warrant extended playing time, increased admissions, even single-billing."

—MOTION PICTURE HERALD

"FINANCIAL SUCCESS!"

"Mickey and Judy, those amazing adolescents who have been doing such valiant service in shooing the wolf away from the nation's boxoffices, are teamed again in a tuneful, zestful concoction of comedy and music which will further solidify their popularity. Definite indication of financial success."

—BOXOFFICE

"ALL YOUR WORRY IS WHAT TO CHARGE AND HOW LONG TO PLAY IT!"

"Boys and girls, here IS entertainment, with all the letters in caps. It's a lot of show, more than two hours of it, but as much fun as you'll ever have in the theatre, and it has Mickey Rooney and Judy Garland, which, to us, is about the tops in pictures . . .'Strike Up The Band' will strike up and light up every boxoffice that plays it . . . Sock entertainment, and all the exhibitor has to worry about is what to charge and how long to play the picture."

—HOLLYWOOD REPORTER

"TOP GROSSES!"

"Smacko entertainment . . . will roll up top grosses and catch extended runs generally . . . Metro's successor to 'Babes In Arms.'. . . Super-elaborate production numbers hit the peak of lavishness."

—VARIETY (*Weekly*

"ANOTHER MONEY-MAKER FOR M-G-M!"

"That unbeatable team of Mickey Rooney and Judy Garland deliver another walloping success replete with entertainment song and comedy . . . Another money-maker for M-G-M."

—LOUELLA O. PARSONS, *Universal Service*

"SCORE TEN-STRIKES!"

"'Strike Up The Band', a melodic masterpiece in which Mickey Rooney and Judy Garland score ten-strikes, especially a serious miming. Mickey's jitterbug drumming alone is worth the price."

—JIMMIE FIDLER, *Nationwide Columnist*

ONE OF METRO'S BIGGEST MONEY-MAKERS!"

Wow musical is a sure-fire boxoffice smash; Rooney and Garland hit new high. Too many superlatives can't be used in singing the praises of this new Metro release. It is entertainment plus, during its entire 120 minutes, and Metro, exhibitors and the general public will all benefit handsomely from it. It should be one of Metro's biggest money-makers and it will make Mickey Rooney and Judy Garland even bigger stars . . . Exhibitors should do SRO biz . . . Tops for entertainment."

—FILM DAILY

TAKE THE LID OFF ADJECTIVES!"

Here they go again, Ladies and Gentlemen of Show-business, the Mickey Rooney and Judy Garland of 'Babes In Arms' in full tilt display of their talents for the benefit of the young, the old, the modern and the old-fashioned, the rank and file of all times and places, who make up the motion picture public. Here they go again, and it's okay to take the lid off the adjective arsenal and break out the superlatives."

—MOTION PICTURE DAILY

EXCEPTIONAL MONEY-MAKER!"

Packed with entertainment, loaded with selling elements, draw names, fine music, infectious fun and irresistible rhythm, 'Strike Up The Band' looms as an exceptional money-maker. Judy Garland and Mickey Rooney put on a great show throughout . . . Miss Garland achieves rank in this picture as one of the screen's great personalities."

—DAILY VARIETY (*Coast*)

SOCK ENTERTAINMENT!"

No picture released this season has as much entertainment to offer the theatregoer. Mickey and Judy excellent in song and acting. Exceptional money-maker . . . definitely sock entertainment."

—SHOWMEN'S TRADE REVIEW

BEST ROONEY-GARLAND TO DATE!"

This is smash entertainment for top billing, with plenty of action, splendid photography, and pleasant melodic and humorous situations. 'Our Love Affair' excellent musical number, is a cinch for the hit parade. Sell it as the best Rooney-Garland combination to date."

—JAY EMANUEL PUBLICATIONS





(*next page please*)



SITTING ON TOP OF THE WORLD!

"Boom Town's" booming!
"Strike Up The Band" is a ten-strike!
"Wyoming" is wonderful!
"Escape" is excellent!
"Third Finger, Left Hand" is a honey!
"Bitter Sweet" is bountiful!
"The Philadelphia Story" is a sweetheart!
You'll get it after the New Year!
And there's a flock more where they came from!

Enjoy That Friendly Company Feeling!

PRINTED IN U.S.A.

BROADCASTERS GET $18,206,716 ON $89,990,646 GROSS FROM SPONSORS

Six Stations Exceed Revenue of $1,000,000; Payroll for Year Was $51,620,305; Average Employment, 19,000 Persons

Service operations of 705 broadcasting stations last year brought in a total revenue of $89,990,646 and resulted in a broadcast service income, after deduction of $71,783,930 for expenses, of $18,206,716, it was disclosed this week by the Federal Communications Commission.

Analysis by the commission of the financial reports filed by the stations showed that, on the whole, broadcasters with revenues of less than $50,000 lost money on their broadcasting service. The report showed that 362 stations with revenues of $50,000 or more showed a total broadcast income of $18,490,118, while 343 with revenues of less than $50,000 showed a deficit of $283,402.

Six Exceed $1,000,000

There were six stations, according to the report, with individual revenues in excess of $1,000,000, with an aggregate revenue of $10,460,123; 32 in the $500,000-$1,000,000 class, with an aggregate revenue of $22,398,847, and 178 with revenues of $100,000 to $500,000, with an aggregate revenue of $34,397,170.

A breakdown of the revenues of 519 stations with time sales of $25,000 or more showed that they received $22,500,941 from the sale of time to major networks, $1,139,244 from regional networks and $473,943 from other networks and stations. Other receipts were $30,472,053 from time sales to national and regional non-network users and $34,590,967 from time sales to local users. Talent sales accounted for $4,524,219 and $110,262 was received in commissions, fees and profits from obtaining or placing talent. Sundry broadcast revenues were $2,325,224. Against time sales, the stations reported payments of $743,559 to networks and stations and $8,127,455 in commissions.

Demonstrating the important position it has achieved as an employer of labor, broadcasting last year had a payroll of $51,620,305, it was shown by the FCC analysis. Of this amount, it was found, $13,651,074 was paid out by the network companies and $37,969,231 by 705 individual stations.

The analysis showed that the chains generally were paying much higher salaries than the individual stations, in the case of staff musicians the relatively weekly average being $125.90 for the nets and $47.53 for the stations.

The FCC found that a definite relationship existed between the size and type of station and the pay of employees. The 33 full-time clear-channel stations, for instance, accounted for about 25 per cent of the salary payments; the 206 unlimited time regional stations accounted for nearly 50 per cent, while the small local stations represented only about 15 per cent.

Fluctuations in employment were noticeable but considerably less than those of other industries, it was indicated. Average employment during 1939 ran between 18,416 persons in July and 20,257 in December. Fluctuations in the network organizations ran between 4,101 in June and 4,348 in December.

100,000 FM Sets

A sales goal of at least 100,000 FM radio receivers has been set for 1941 by manufacturers. Prices range from about $150 up for a set which will receive FM and the regular AM broadcasts. John V. Hogan, operator of WQXR, has been appointed chairman of a FM committee by the National Association of Broadcasters.

On Sunday the Mutual network will total 150 stations, with the additions of the Intermountain network, comprising three Utah stations, KLO, Ogden-Salt Lake City; KOVO, Provo, and KEUB, Price. WMRC, Greenville, S. C., also has joined Mutual.

The Communist Party has purchased time on the major networks for four national hookups. Last June when the Communists were granted free radio time the networks made a brief announcement that time had been granted under the Communications Act and that the speeches did not reflect the opinion of the network.

Circuits Set Radio Tieups

Warner Brothers theatres in Philadelphia and the Schine houses in Rochester have arranged radio tieups. Station KYW in Philadelphia during the month of October will broadcast a daily recorded musical quiz during which attention will be drawn to motion pictures playing at Warner first run theatres. According to the plan 25 pairs of tickets for the eight theatres will be distributed each week. The theatres' part of the exchange deal will be to flash the radio station's call letters and special program announcements on the screen and displayed in the lobby.

In Rochester the Schine Theatres have inaugurated over station WSAY a 15-minute program five nights a week and on Sunday afternoon. The programs feature Kay Kruzer, organist on the programs broadcast from the Riviera theatre, and guest singers. Bob Meagher, advertising manager for Schine, produces the programs and is the announcer.

Philco Corporation, in Philadelphia, has made and sold approximately 15,000,000 radio receiving sets since it entered the radio manufacturing business in 1928, according to a review of the company's growth and development published this week. "One of the most important factors contributing to Philco's record of achievement is its research and engineering activities," the history of the company stated. "Philco maintains one of the world's largest research laboratories devoted exclusively to radio and television engineering and the further development of these arts. A staff of approximately 230 engineers, scientists and research assistants is constantly at work developing and improving the company's various products," it added.

DEFENSE DELAYS INDUSTRY DATA

The issuance of reports by the Census Bureau on the 1939 operations of the motion picture industry, covered in the 1940 census of manufacturing and business, will be delayed until dates have been compiled on 75 industries important in the national defense program, it was learned in Washington this week.

The reports on the 75 industries were requested by the National Defense Advisory Commission in connection with its efforts to secure up-to-date data on the output and potential capacity of existing plants in those lines, to determine the necessity for expansion to meet national defense requirements.

In the normal course of its operations, the reports on motion picture production and exhibition would have been among those compiled within the next few months but census bureau officials this week declined to hazard a prediction as to when it now will be possible to prepare them.

Labor Backing Sunday Shows

Support of the Sunday motion picture issue in the Pennsylvania communities which will vote on the question at the November election has been pledged by James L. McDevitt, president of the Pennsylvania Federation of Labor.

The Federation favors Sunday films, Mr. McDevitt said, because they provide additional work opportunities for motion picture employees and because they offer wholesome entertainment for many persons who cannot attend theatres on any other day.

Under an act of the 1935 Legislature, Sunday films are permitted only where it has been approved by vote. The first referendum five years ago resulted in 167 municipalities permitting Sunday motion pictures and 158 opposed.

Resumed in Gulfport

Sunday motion picture shows were resumed in Gulfport, Miss., last Sunday when Lloyd Royal, operator of the Royal and Ritz theatres, opened the houses for the benefit of Louisiana's flood sufferers with a percentage to be set aside for this cause during the next few Sundays.

The two Saenger houses, Paramount and Anderson, remained dark following a controversy between the management and the local American Legion Post, which declined to further sponsor Sunday shows on a 10 per cent of the take. When all shows closed late in August on Sundays, it was the first blue law adherence on the Mississippi coast in 10 years. Mr. Royal was not a party to the Legion agreement.

Following a drive against gambling of all types on the Mississippi coast and particularly in Harrison County, all theatres in Biloxi, Gulfport and Pass Christian discontinued Bank Night this past week.

Sunday Films Lose

The long fight of Sunday motion picture advocates to legalize exhibition between 2 p. m. and midnight in Rensselaer, N. Y., was defeated this week owing to the unprecedented opposition appearing before the common council.

The Palace theatre, first run house in Charleroi, Pa., starts Sunday film shows this coming Sunday.

Film Delivery Firm Formed

Charter has been filed at New Orleans by Motion Picture Delivery, Inc., with capital stock of 100 shares of no par value. The officers are Arthur Higginbotham, president and Levere C. Montgomery, secretary-treasurer.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

The Mark of Zorro

(Twentieth Century-Fox)

Tyrone Power here appears in the role of Don Diego Vega, best swordsman in all Madrid, who returns home to Los Angeles in the year 1820, and, as "Zorro," ousts a tyrant and restores his father as mayor.

The role will be remembered as one taken by the late Douglas Fairbanks in 1920, who also did others among the Johnson McCully stories of the young swordsman. In this latest version, Linda Darnell appears as the niece of the incumbent mayor's wife, providing the romantic interest.

The boy's father is interpreted by Montagu Love, the tyrannical mayor by J. Edward Bromberg, the latter's aide by Basil Rathbone. Gale Sondergaard is seen as the vain and supercilious wife of the mayor, while Eugene Pallette portrays a two-fisted priest to whom the boy confides his dual role. While acting the fop at home, he is showing the contempt of the people for their mayor by making his famous mark of "Z" on whatever the former has done in the countryside, and eventually drives him back to Spain.

Raymond Griffith was associate producer on the Darryl Zanuck film, with Rouben Mamoulian directing, as he did last on "Golden Boy." The McCully story was adapted by Garrett Fort, and the screen play written by John Taintor Foote.

Release date: Nov. 1, 1940.

Bury Me Not On the Lone Prairie

(Universal)

Johnny Mack Brown, here a mining engineer, avenges the death of his brother and the father of a girl portrayed by Kathryn Adams. Harry Cording, Jack Rockwell and Ernie Adams portray the killers.

Nell O'Day portrays a girl as proficient at hunting and riding as her brother, Fuzzy Knight, is not. However, Mr. Knight, enacting a crackpot ex-Civil War rookie, manages to stumble on a gold mine which promises to make them all wealthy once the killers have been disposed of.

Directed by Ray Taylor, who handled the "Flash Gordon" and "Green Hornet" serials, the picture had Joseph G. Sanford as associate producer. Sherman Lowe wrote the original screen play.

Release date: To be determined.

Boss of Bullion City

(Universal)

Johnny Mack Brown and Fuzzy Knight here appear as battling newspaper publishers in the gold boom town of Bullion City. They manage to uncover evidence enabling them to thwart an attempt on the part of the town's sheriff to rob the express company of a shipment of gold.

Appearing with Messrs. Brown and Knight are Nell O'Day, Maria Montez, Harry Woods, Earle Hodgins, George Humbert and the Guadalajara Trio.

Directed by Ray Taylor, who did the "Flash Gordon" and "Green Hornet" serials, the picture is an original screen play by Arthur St. Claire and Victor McLeod. Joseph Sanford was associate producer.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of September 21

CAPITOL

Social Sea Lions	MGM
The Bookworm Turns	MGM
Feature: Boom Town	MGM

CRITERION

Hurdle Hoppers	RKO Radio
Matty Malneck and His Orchestra	Vitaphone
Feature: Dr. Kildare Goes Home	MGM

MUSIC HALL

Information Please, No. 10	RKO Radio
Bone Trouble	RKO Radio
Historic Virginia	Columbia
Feature: The Ramparts We Watch	RKO Radio

PARAMOUNT

Dandy Lion	Paramount
Marine Round-Up	Paramount
Feature: Rangers of Fortune	Paramount

RIALTO

Aquapoise	RKO Radio
It's the Natural Thing to Do.	Paramount
Feature: The Mummy's Hand	Universal

RIVOLI

Petra, the Lost City	United Artists
Mr. Duck Steps Out	RKO Radio
Feature: Foreign Correspondent	United Artists

ROXY

Touchdown Demons	20th Cent.-Fox
Feature: Brigham Young—Frontiersman	20th Cent.-Fox

STRAND

Football Highlights	Vitaphone
Tom Thumb in Trouble	Vitaphone

Trailing Double Trouble

(Monogram-Phoenix)

Second in the "Range Buster" series produced by George Weeks' Phoenix Productions for Monogram release, this has the title trio bring to justice a group of murderers.

Finding a baby in a runaway wagon, Ray Corrigan, John King and Max Terhune discover that the child's father has been murdered for motives involving a gravel contract on his ranch. The trio hide the baby, switch a dummy in place of one of their own number in a kidnapping sequence, and finally see that justice is done.

In addition to the three protagonists, the cast includes Lita Conway, Nancy Louise King, Roy Barcroft and Jimmy Wakely and His Rough Riders. Featured is "Under the Western Skies," song by Lew Porter and Johnny Lange.

Bittersweet

(Metro-Goldwyn-Mayer)

Co-starring Jeanette MacDonald and Nelson Eddy, "Bittersweet" is based on the Noel Coward play which received previous film treatment by Herbert Wilcox in 1933. The Coward story, using a flashback technique, portrays two young lovers about to say goodbye because of the man's lack of money. Their parting overheard, they are told the story of an elderly lady who had faced the same problem, decided to marry the man she loved.

The greater part of the story is concerned with the life she led as a result of her decision, a life which was rich and full. Both parts are taken by the feminine principal in the film.

The picture was directed by W. S. Van Dyke, II, associated with the co-stars in "Naughty Marietta" and "Rose Marie." Producing was Victor Saville, who supervised "The Citadel" and "Goodbye, Mr. Chips." The film is in Technicolor.

The cast, in addition to the co-stars, includes Ian Hunter, as a nobleman and gambler who defends the principals; George Sanders, as Eddy's antagonist; Felix Bressart, Curt Bois, Sig Rumann, Fay Holden, Lynne Carver, Edward Ashley, Diana Lewis and Herman Bing. Nine of the Noel Coward songs are heard.

Release date: To be determined.

Father Is a Prince

(Warner Brothers)

Taken from a play by Sophie Kerr Underwood and Anna S. Richardson, this screen play by Robert Kent portrays the reformation of a crusty husband and father who is more concerned with the importance of money than with his family's happiness.

Grant Mitchell portrays the above character, while the part of his wife is enacted by Nana Bryant. Their children are seen in the persons of Jan Clayton, Billy Dawson and Richard Clayton, with the fiance of the first interpreted by George Reeves. His appearance at the family house is the spark igniting rebellion within the family at their father's refusal to be civil. Bringing him around is his wife's illness.

William Jacobs was associate producer on the picture, which was directed by Noel Smith.

Release date: To be determined. (Formerly called "Father Knows Best.")

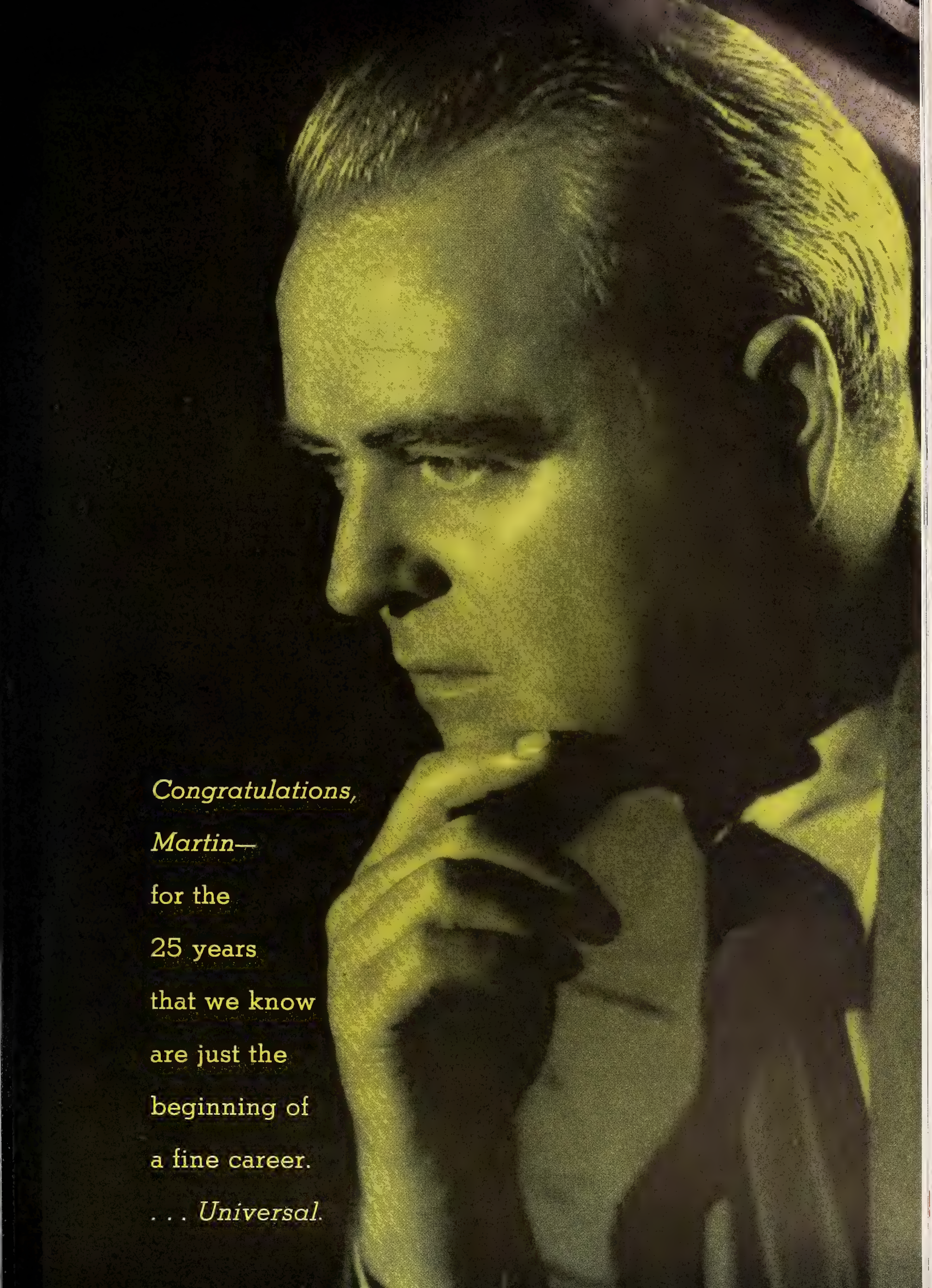
Flying News

(Universal)

Latest in the Richard Arlen-Andy Devine action series, "Flying News" casts the two as newsreel cameramen, with the former's exploits continually getting him into trouble but also providing him with exclusive shots.

The principal adventure treated deals with the foiling of plans concocted by foreign agents to sabotage an American dam site. The agents are depicted by Rolf Harolde and Richard Terry, while romantic interest for the two principals is supplied by Dorothy Lovett and Janet Shaw.

Release date: To be determined.


Congratulations,
Martin—
for the
25 years
that we know
are just the
beginning of
a fine career.
. . . *Universal.*

AUGUST BOX OFFICE CHAMPIONS



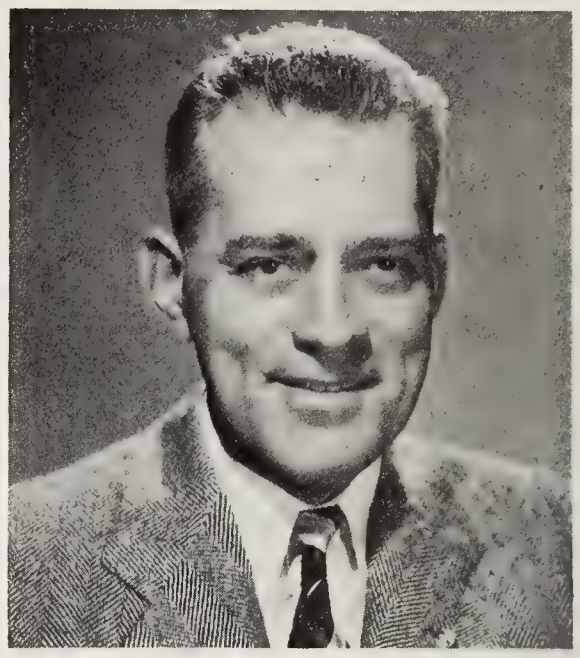
Anatole Litvak, director.

ALL THIS AND HEAVEN TOO: Produced and distributed by Warner Brothers. Jack L. Warner in charge of production. Hal B. Wallis, executive producer. David Lewis, associate producer. Director, Anatole Litvak. Screen play, Casey Robinson. From the novel by Rachel Field. Cast: Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neil, Virginia Weidler, Helen Westley, Walter Hampden. Release date, July 13, 1940.



Jack Conway, director.

BOOM TOWN: Produced and distributed by Metro-Goldwyn-Mayer. Producer, Sam Zimbalist. Director, Jack Conway. Screen play, John Lee Mahin. Based on a story by James Edward Grant. Photographed by Harold Rosson. Cast: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan, Lionel Atwill, Chill Wills, Marion Martin, Minna Gombell, Joe Yule. Release date, August 30, 1940.



W. S. Van Dyke II, director.

I LOVE YOU AGAIN: Produced and distributed by MGM. Director, W. S. Van Dyke II. Original story, Leon Gordon and Maurine Watkins. Based on the novel by Octavus Roy Cohen. Screen play, Charles Lederer, George Oppenheimer and Harry Kurnitz. Cast: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe, Donald Douglas, Nella Walker, Carl Switzer, Pierre Watkin, Paul Stanton. Release date, August 9, 1940.



Robert Z. Leonard, director.

PRIDE AND PREJUDICE: Produced and distributed by MGM. Producer, Hunt Stromberg. Director, Robert Z. Leonard. Screen play, Aldous Huxley and Jane Murfin. Based on the dramatization of Jane Austen's novel by Helen Jerome. Cast: Greer Garson, Laurence Olivier, Mary Boland, Edna May Oliver, Maureen O'Sullivan, Ann Rutherford, Frieda Inescourt, Edmund Gwenn. Release date, August 2, 1940.



Fritz Lang, director.

THE RETURN OF FRANK JAMES: Produced and distributed by Twentieth Century-Fox. Producer, Darryl F. Zanuck. Associate producer, Kenneth Macgowan. Director, Fritz Lang. Original screen play, Sam Hellman. Cast: Henry Fonda, Gene Tierney, Jackie Cooper, Henry Hull, John Carradine, J. Edward Bromberg, Donald Meek, Eddie Collins, George Barbier, Ernest Whitman, Charles Tannen, Lloyd Corrigan. Release date, August 16, 1940.



Michael Curtiz, director.

THE SEA HAWK: Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Director, Michael Curtiz. Screen play, Howard Koch and Seton I. Miller. Cast: Errol Flynn, Brenda Marshall, Claude Rains, Donald Crisp, Flora Robson, Alan Hale, Henry Daniel, Una O'Connor, James Stephenson, Gilbert Roland, William Lundigan. Release date, August 31, 1940.

Now she's

ROMANTICALLY

yours! . . . .



From UNIVERSAL

A Notable Event

DEANNA DURBIN

Spring Parade

A HENRY KOSTER PRODUCTION

with

ROBERT CUMMINGS • MISCHA AUER

Henry Stephenson • Butch & Buddy • Anne Gwynne

Walter Catlett • S. Z. Sakall • Samuel S. Hinds

Allyn Joslyn • Reginald Denny • Franklin Pangborn

Original Story by Ernst Marischka

Screenplay by Bruce Manning and Felix Jackson

Music by ROBERT STOLZ . Lyrics by GUS KAHN





The girl you knew... is now a lady in love... a daring, dancing, musical lady... just entering the most significant phase of her career... just ready to exert the fullest magnitude of her unprecedented appeal on the hearts of the American people!

DIRECTED BY
HENRY KOSTER

PRODUCED BY
JOE PASTERNAK

FOR NATIONAL RELEASE SEPTEMBER 27th



"DURBIN, KOSTER AND PASTERNAK"

A SUCCESS STORY

Universal is proud to relate . . . A story unparalleled in the annals of the motion picture industry!



A story which doesn't culminate, but enters into even greater chapters, with their magnificent

Spring Parade

Print in
U. S

The Money-Making Stars of A Quarter of a Century

The Box Office Favorites from 1915 to 1939 as Recorded in the Files of The Herald

by ***WILLIAM R. WEAVER***
Hollywood Editor

WHO were the Money-Making Stars of 1915?

Nobody knew for sure. Everybody professed to. Every film-salesman knew he had them in his portfolio. Every exhibitor knew he had them booked—or that his competitor had. It was a seller's market.

By the end of 1916 "What the Picture Did for Me," its shadow slanting backward over 1915 by virtue of the exhibition-life enjoyed by films in that era, would be placing the facts on record for all to see, facts as of city and town, East, West, Middle West and South, but that was not now. Now was flux, transition, give and take, make or break, guess and gamble—no bottom, ceiling or sides.

There were, however, a few dependables, enough to whet appetite for more.

It was no secret that display of William S. Hart's name in front of a theatre, with or without title of film, would be followed by a filling of the auditorium to capacity.

There was no concealing the fact that Charles Chaplin's name on a marquee—just as, a little later, Sidney Drew's—was guarantee that the comedy on the program would carry the feature—any feature.

And it was a circumstance of those 'teen years, not duplicated since and perhaps in part because the facts about the drawing-power of the stars were made determinable, that the names of D. W. Griffith, Cecil B. DeMille and Thomas H. Ince meant more to the public than any player's.

In those years, as today, a number of conditions related in no way to merit, ability and popularity influenced a star's standing in the Money-Making Stars rating.

Frequency of appearance was and is a factor. No star limiting himself or limited to one picture per year has been listed among the top ten, whereas several whose names have been included with regularity owe the distinction to the number of their pictures per year rather than to the measure of any one of them. It's a matter of box office mathematics. Thus Charles Chaplin, whose drawing-power in two-reelers is not reflected in a listing based on feature-length films and whose feature-length vehicles come at five year intervals, does not appear in any year's list.

Extent of distribution, number of holdovers, repeat engagements, these and other conditions controlled by buyer and seller in their negotiations control in some degree the player's chances of finding his name listed at year's end among the ten who have drawn more money than any other into the cash registers of the nation's theatres.

The Money-Making Stars of a quarter century are as follows:

1915

William S. Hart	J. Warren Kerrigan
Mary Pickford	Dorothy Gish
Tom Mix	Anita Stewart
Blanche Sweet	Kathlyn Williams
William Farnum	Francis X. Bushman —Beverly Bayne

1916

William S. Hart	William Farnum
Mary Pickford	Francis X. Bushman —Beverley Bayne
J. Warren Kerrigan	Douglas Fairbanks
Anita Stewart	Wallace Reid
Tom Mix	Frank Keenan

1917

Douglas Fairbanks	J. Warren Kerrigan
William S. Hart	Wallace Reid
Anita Stewart	Charles Ray
Mary Pickford	Frank Keenan
Bessie Barriscale	Dorothy Dalton

[*Continued on following page*]

Annual Polls and Canvasses Record Early Money-Makers

In adjoining columns are listed the Money-Making Stars of 1915-1939.

Lists for 1932-39 are those obtained through polling exhibitor-subscribers of Motion Picture Herald by means of a questionnaire adopted in 1932.

Lists for 1925-31 were obtained from the same source by means of a questionnaire, abandoned in 1931, which elicited also a listing of each year's pictures in the order of their yield at the box office.

Lists for 1915-24 are compiled from an analysis of 200,000 exhibitor-reports to Motion Picture Herald published in the 520 weekly editions spanning the decade, from study of records preserved by theatres then in operation and documents in possession of producers, distributors and circuit-operators of the period.

It is to the exhibitors cooperating through the columns of the Herald's "What the Picture Did for Me" department that the trade owes the accuracy of these Money-Making Stars lists for 1915-24. With the founding of that service on October 14th, 1916, a means of determining in detail the American public's demands in the field of entertainment was placed at disposal of an industry which had progressed until then by rule of thumb. The motion picture had possessed no such instrument, welcomed this one as an answer to a need.

It was into no atmosphere of calm and certainty that the "What the Picture Did for Me" service thrust its inquiry.

The day of two- and three-reelers was in its twilight hour but had not ended.

The Triangle film company, combining the output of D. W. Griffith, Thomas H. Ince and Mack Sennett, had stormed upon the scene one year before, introducing a Douglas Fairbanks, a Frank Keenan and a Charles Ray, a William S. Hart about to command a public outnumbering all other fan groups.

Famous Players corporation and the Jesse L. Lasky Feature Play company had been merged in July to form Famous Players-Lasky and marshal under one trademark the resources of Jesse L. Lasky, Cecil B. DeMille, Samuel Goldwyn, Adolph Zukor, Oliver Morosco and Daniel Frohman—into one program such stars as Mary Pickford, Blanche Sweet, Wallace Reid, Marguerite Clark, a score more.

Metro—its Harold Lockwood-May Allison team turning out adventure-romances with the regularity of a metronome—was on the move from New York to California with expansion in view and Olga Petrova on the billboards.

William Fox was working Theda Bara and William Farnum overtime to meet demand, developing June Caprice, others.

Carl Laemmle's Universal was vacillating between two-reelers and five-, manufacturing, the while, films in all dimensions and classifications for exhibitors in all corners of the world-market, Hobart Bosworth and Jane Novak his aces.

Lewis J. Selznick was offering Clara Kimball Young's "The Common Law" in the states'-rights field and "The Birth of a Nation" was still roadshowing, building fame and a fortune for D. W. Griffith, futures for Lillian Gish, Henry B. Walthall.

General Film company, World Film corporation, Mutual and V.L.S.E. were fighting a rear-guard action with competitors disposed to give no quarter.

MONEY MAKING STARS

[*Continued from preceding page*]

1918

Douglas Fairbanks
Mary Pickford
Wallace Reid
William S. Hart
Mary Miles Minter
Clara Kimball Young
Dorothy Dalton
Charles Ray
Marguerite Clark
Anita Stewart

1919

Wallace Reid
Douglas Fairbanks
Mary Pickford
Charles Ray
William S. Hart
Marguerite Clark
Jane and Katherine Lee ("Lee Kids")
Mary Miles Minter
Clara Kimball Young
Dorothy Dalton

1920

Wallace Reid
Marguerite Clark
Charles Ray
Douglas Fairbanks
Mary Miles Minter
Mary Pickford
Clara Kimball Young
William S. Hart
Norma Talmadge
Theda Bara

1921

Mary Pickford
Douglas Fairbanks
Wallace Reid
Charles Ray
Gloria Swanson
Mary Miles Minter
Marion Davies
Norma Talmadge
Clara Kimball Young
William S. Hart

1922

Mary Pickford
Douglas Fairbanks
Anita Stewart
Thomas Meighan
Rudolph Valentino
Pola Negri
Mae Murray
Harold Lloyd
Lon Chaney
Douglas MacLean

1923

Thomas Meighan
Norma Talmadge
Douglas Fairbanks
Mary Pickford
Marion Davies
Lon Chaney
Rudolph Valentino
Harold Lloyd
Gloria Swanson
Colleen Moore

1924

Norma Talmadge
Marion Davies
Rudolph Valentino
Douglas Fairbanks
Thomas Meighan
Gloria Swanson
Mary Pickford
Lon Chaney
Harold Lloyd
Ramon Novarro

1925

Rudolph Valentino
Norma Talmadge
Marion Davies
Mary Pickford
Douglas Fairbanks
Fred Thompson
Harold Lloyd
Colleen Moore
Gloria Swanson
Thomas Meighan

1926

Colleen Moore
Tom Mix
Fred Thompson
Harold Lloyd
Hoot Gibson
Norma Talmadge
Mary Pickford
Douglas Fairbanks
Thomas Meighan
Reginald Denny

1927

Tom Mix
Colleen Moore
Clara Bow
Fred Thompson
Lon Chaney
Richard Dix
Hoot Gibson
Harold Lloyd
John Gilbert
Bebe Daniels

1928

Clara Bow
Lon Chaney
Colleen Moore
Tom Mix
John Gilbert
Harold Lloyd
William Haines
Richard Barthelmess
Billie Dove
Bebe Daniels

Clara Bow
Lon Chaney
William Haines
Hoot Gibson
Colleen Moore

Joan Crawford
Clara Bow
William Haines
Janet Gaynor
Colleen Moore

Janet Gaynor
Charles Farrell
Joan Crawford
Norma Shearer
Marie Dressler

Marie Dressler
Janet Gaynor
Joan Crawford
Charles Farrell
Greta Garbo

Marie Dressler
Will Rogers
Janet Gaynor
Eddie Cantor
Wallace Beery

Will Rogers
Clark Gable
Janet Gaynor
Wallace Beery
Mae West

Shirley Temple
Will Rogers
Clark Gable
Fred Astaire—Ginger Rogers
James Cagney

Shirley Temple
Clark Gable
Fred Astaire—Ginger Rogers
Robert Taylor
Joe E. Brown

Shirley Temple
Clark Gable
Robert Taylor
Bing Crosby
William Powell

Shirley Temple
Clark Gable
Sonja Henie
Mickey Rooney
Spencer Tracy

Mickey Rooney
Tyrone Power
Spencer Tracy
Clark Gable
Shirley Temple

1929

Buddy Rogers
Richard Barthelmess
Ken Maynard
Tom Mix
Nancy Carroll

1930

Greta Garbo
Al Jolson
Richard Barthelmess
Rin Tin Tin
Tom Mix

1931

Wallace Beery
Clara Bow
Al Jolson
Colleen Moore
Greta Garbo

1932

Norma Shearer
Wallace Beery
Clark Gable
Will Rogers
Joe E. Brown

1933

Jean Harlow
Clark Gable
Mae West
Norma Shearer
Joan Crawford

1934

Joan Crawford
Bing Crosby
Shirley Temple
Marie Dressler
Norma Shearer

1935

Joan Crawford
Claudette Colbert
Dick Powell
Wallace Beery
Joe E. Brown

1936

Dick Powell
Joan Crawford
Claudette Colbert
Jeanette MacDonald
Gary Cooper

1937

Jane Withers
Fred Astaire—Ginger Rogers
Sonja Henie
Gary Cooper
Myrna Loy

1938

Robert Taylor
Myrna Loy
Jane Withers
Alice Faye
Tyrone Power

1939

Bette Davis
Alice Faye
Errol Flynn
James Cagney
Sonja Henie

Letters

ASSOCIATED MOTION PICTURE ADVERTISERS

I well remember the first issue of the Exhibitors Herald as the Motion Picture Herald was originally known. The Herald created a real sensation throughout our business because in format, vivid presentation of the news, constructive editorial policy, and general air of showmanship, had transcended any current or previous trade paper. That for 25 years this magazine has not only maintained the high standards set by Martin Quigley when he launched it, but has constantly proved of greater service to the industry, particularly in developing and encouraging the art of showmanship, which is what we all live by, is a tribute to Mr. Quigley and his splendid editorial staff.

My heartiest congratulations to you on your 25th anniversary, Mr. Quigley, and to all who have unceasingly labored by your side to make your publications the indispensable source of information and guidance for every exhibitor in the land!

LEON J. BAMBERGER,
President.

▼ ▼ ▼

SOCIETY OF MOTION PICTURE ENGINEERS

In my opinion, the Motion Picture Industry is fortunate in having had twenty-five years of service from Mr. Martin Quigley. His constructive thoughts and forthright expression of them have, on many occasions, served as a beacon to warn adventurous souls in our industry from dangerous shoals, and guided them safely into worthy and proper channels of thoughts and action.

Our Society of Motion Picture Engineers has appreciated the support given to its technical endeavors by the Quigley Publications and join with hosts of others in the industry, in wishing for Mr. Quigley, many more years of happiness, prosperity, and leadership in our industry.

E. A. WILLIFORD,
President.

Right out of the family album and into your heart!



UNIVERSAL Presents

"A LITTLE BIT OF HEAVEN"

starring **GLORIA JEAN** with

ROBERT STACK • HUGH HERBERT • C. AUBREY SMITH

STUART ERWIN • NAN GREY • EUGENE PALLETTE

BUTCH & BUDDY • BILLY GILBERT

Screenplay by Daniel Taradash, Gertrude Purcell, Harold Goldman • Original Story by GROVER JONES

Directed by **ANDREW MARTON** • Produced by **JOE PASTERNAK**

A **JOE PASTERNAK** PRODUCTION

Magnificently

A Dietrich, hellbound to hold men spellbound . . . The astounding she-creature of "Destry Rides Again" . . . weaving even deeper enchantment in a picture to make the box office cup run over!

Marlene DIETRICH

in

SEVEN SINNERS

with **JOHN WAYNE**

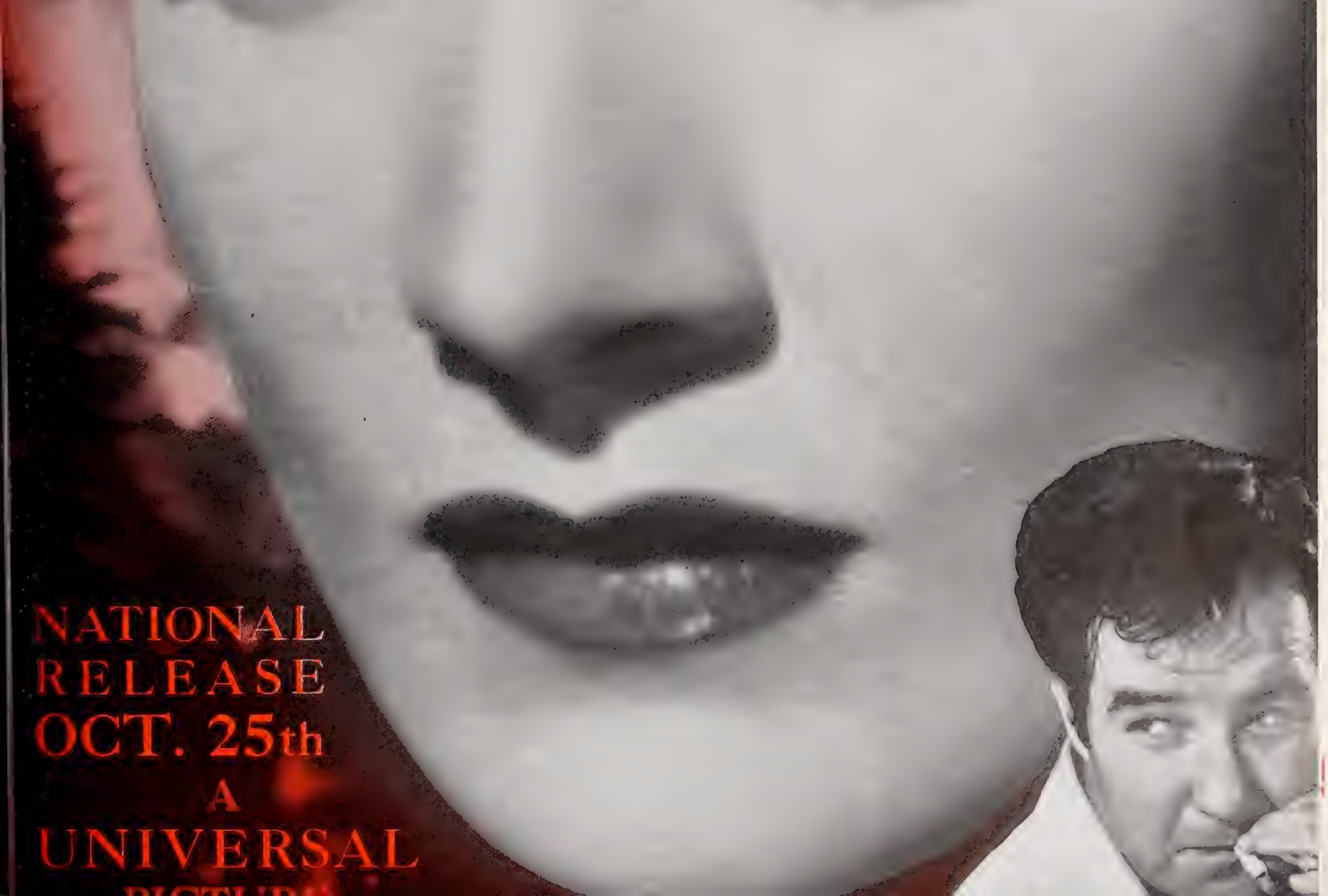
Albert DEKKER · Broderick CRAWFORD
Mischa AUER · Billy GILBERT · Anna LEE
Samuel S. HINDS and Oscar HOMOLKA

Produced by JOE PASTERNAK
Directed by TAY GARNETT

A Joe PASTERNAK
PRODUCTION



Herself!



NATIONAL
RELEASE
OCT. 25th
A
UNIVERSAL

QP Inter-Office Letter, London to New York

Along with the Clipper mail and cables from over there, the morning of press day for this anniversary issue of the HERALD, *James Cunningham, news editor, received a note from Aubrey Flanagan, editorial representative in the London bureau at 4 Golden Square. Just as one writer to another, Mr. Flanagan tells how it has been to work in London of late. His letter follows:*

Dear Jim:—

Maybe you'll all have been wondering if you'd ever hear from us again. Maybe, for that matter, you won't. But if you receive this it will be sufficient indication that to the moment of writing we are still flying the QP banner bravely in the breeze.

I write—as I usually do these days—during an air raid warning, with the guns barking deafeningly and Nazi bombers and British fighters battling like silver gnats in the sunshot blue above. Around them clots of sudden cottonwool pepper the skies. All is thunder. A few moments back two Jerries "bailed out," their atomic bodies swaying beneath the bellying 'chutes which float drunkenly to earth. Somewhere another Heinkel has crashed on Hitler's mighty scrap heap.

Work under these insane circumstances is not easy. We carry on, but phones are restricted, and many folks take shelter. And anyway, with shrapnel pattering the pavements, and machine guns peppering away above, you can't get about much. Our alarums are something more frequent than frequent. They may last eight hours or ten minutes. Cumulatively they interfere with the daily round.

I suppose censorial strictness will prevent me being specific about damage. But it is very minute compared to the whole target of London itself. Probably Jerry knows as well as anyone what he has done. All of us know of the shambles which is now the East End, of the devastation of humble working class houses, and the sad, red-eyed processions of homeless refugees who trek from place to place seeking the bus or the lorry that never comes, know, too, of the long queues of desolate East Enders who with bedding and odd scraps of furniture line up in early evening outside the West End air raid shelters, in the hope that there they may find a bed. There is the insensate tragedy of war, if you like, Jim. Measure the grimness of this against the burnt out warehouses and the damaged railway lines, and the broken shop windows, and it is an odd result.

I live out of town, but even there, twenty miles away the barrage and the rings of bombs, the incessant drone of German planes, back and forth on a sort of shuttle service of slaughter, has prevented me from sleeping for many nights now. One night this week I stayed in town, slept five in a communal bed on the floor of a Chelsea cellar (del "slept" and insert "lay"). It was odd enough taxi-ing from Park Lane to Chelsea in the booming darkness of the raid, skidding over broken glass and swerving to avoid craters. But even odder was it to walk at midnight to the riverside in a city



AUBREY FLANAGAN

which seemed dead or doomed, with no sound but the evil droning of the bombers miles above . . . . And then a whistling crescendo and a cataclysmic "crooomp" somewhere . . . . and silence again save for the droning on. I could never hope to recapture that atmosphere of desolate doom, the silent streets, the ruins here of a noble Georgian house, a jagged profile of ruin against the night sky, there of a shelter where many were killed by a direct hit, the droning death, and the shrill whistle and the thunderous explosion, and the silence that we knew was the silence of death. . . .

To lay there in the night, on that basement floor waiting for the periodic but intermittent thunder, a thunder all the more grim for the silence that preceded it and the prelude of destruction literally whistling from the skies, was something new.

And all my charlady—probably you'd call her housekeeper—has to say is:

"All this is a fidget isn't it?"

But, as I say we carry on, with cinemas open but taking little or no money, everybody—save the tragic of the East End—incredibly calm and resolute, facing this new threat of invasion and military battle.

Hopie is taking a week in the country where she has heard no guns and no alarums. I've not even thought about a holiday.

My regards to all at Rockefeller Center—at least the QP section. And I hope you'll still be hearing from me.

AUBREY.

P. S.: A piece of shrapnel has just come down through our office window.

Weekend Cable from Aubrey Flanagan, London.—Air raids in all sections. Film industry still operating, calmly. More cinemas hit by bombs, some destroyed. Fifty theatres in London home counties temporarily or completely out of action.

Networks Urge Bands to Plug Music from BMI

Girding themselves for January 1st, when they will be forced to operate without music from the catalogues of the American Society of Composers, Authors, and Publishers, the country's two largest networks—the National Broadcasting Company and the Columbia Broadcasting System, this week asked the leaders of orchestras on their sustaining programs to use several non-ASCAP songs on each program.

To Use BMI Catalogue

Presumably, the leaders can choose these songs from the growing music catalogues of Broadcast Music, Inc., of New York, established early this year by the National Association of Broadcasters to replace ASCAP as a source of music for radio, screen, stage.

The CBS order, understood to have been sent out over the weekend, is reported to have asked the orchestra leaders to use one non-ASCAP song for each 15 minutes of a program. The NBC ordered the leaders to use at least three such per program. It is understood that the Mutual Broadcasting System, third largest of the country, is following NBC and CBS, in this course.

BMI music will be available after January 1st, the networks hope, in quantity enough to entirely supplant ASCAP music and they feel it necessary to popularize its music in the preceding months.

Noting the actions by the networks, ASCAP last week charged that they were more moves "to establish monopolistic control in the radio industry."

Meanwhile, BMI announced it had admitted to membership 160 authors, and composers, among them Stuff Smith, Remus Harris, and Jimmie Fidler.

BMI is spending approximately $45,000 monthly, New York observers of the music publishing industry estimated this week.

Continuing its policy of going to the public, as well as to the entertainment world, to plead its case, ASCAP on Tuesday began its Music Festival at the Golden Gate Exposition, San Francisco. Members were to conduct the city's symphony orchestra, in ASCAP selections, and others were to make personal appearances.

Up to last week, BMI had published approximately 120 original songs, and 175 new arrangements of others. It has recently been buying new songs written by popular radio band leaders.

ASCAP counsel, Louis D. Frohlich and Herman Finkelstein, will appear at Lincoln, Nebr., Federal Court October 3rd for hearing on the record for the U. S. Supreme Court appeal on the constitutionality of the state's anti-ASCAP law.

Assistants at Outing

James A. Coston and Charles H. Ryan, executives of Warner Brothers Theatres, were to be hosts at the "Assistant Managers' Outing," at Beverly Shores, Indiana, Wednesday, September 25th. Soft-ball, golf, horseshoe pitching and a tug-of-war, by teams headed by Harry Turrell and Herb Wheeler, were to feature the event.

On the same day, girl employees of the Warners' Chicago office were to have had an outing at Lincolnshire Country Club. Verne Kenney and Ruth Buhlig were in charge of a program of tennis, soft-ball, golf and horseback riding.

IMPORTERS SEE END OF 'ART' THEATRE IN U. S.

Supply of French Films Cut Off by Occupation; Latin-American Production Planned

For art theatres, according to foreign film distributors, this year is the end of the French film cycle with the U. S., made so by the French collapse. However, it may also be a year in which another cycle will begin—Spanish films replacing French.

Quantity Imports Ended

The French collapse ended the flow of French films to this country. There may still be a trickle; but the day of the French film here is apparently ended. Already, art houses are closing, or closed. Some have turned to independent product. Some are being used by their former opposition. Others are still running, existing on French product still unused, or coming.

The hope of the little theatres is that importers of French films, who know what the theatres want, will succeed in developing a substitute film source.

A canvass, this week, of the importers reveals a general pessimism. Some have product, but not too much. Others have pictures in France on contract but do not know whether they will be delivered. Still others hope they can salvage some of the still unscreened French films when and if contact with occupied France is resumed. Some hope to obtain French pictures from French Canada and other French language territories.

Several are planning to produce pictures in the United States and in Latin America. Andre Heymann, president of the French Film Center, New York, said this week that he would begin producing films this winter. He expects to make them at low cost, probably in the East using exteriors. His first film will be a feature.

Mr. Heymann's firm has no contact with France now. He had an agreement for four films but they are in Paris and he thinks it foolish to expect to obtain them until the Germans leave. Also, he expected five from French producer Marcel Pagnol: "Le Schpountz," a satire on the film industry, starring Fernandel; "Topaz," starring Louis Jouvet; "Marius," with Raimu and others; "Cesar," with Raimu and others; and "Jofroi." Some of these were made as far back as 1936.

Mr. Heymann said he had been informed negatives of "Jofroi" and "Le Schpountz" had left Paris May 10th. They have not arrived. He was told by a Frenchman arrived in America recently that Mr. Pagnol declared the negative of "Cesar" had been sent from France. That, also, has not arrived.

Films from Latin-American

The French Film Center now has only two "new" French films: "Heritage," now being released; and "Gold in the Mountain," title of which is tentative.

There is little chance of French production resuming while the country is occupied, until the Germans leave, Mr. Heymann thinks. The Germans, he pointed out, have not licensed French producers but they have dubbed about 200 German films for showing in France and they may attempt to send these to the United States, posing them as French films.

He suspects that, if French production does resume, it will be propaganda-filled.

This is a transition year for art houses, from French to Latin-American films, according to Irvin Shapiro, general sales manager of the World Pictures Corporation, New York. Mr. Shapiro compared the present period to that in which the little theatres changed their film fare from German to French. German pictures, he recalled, were the fad of the superliterate film fan before Hitler.

World Pictures is already releasing two Latin-American films: "Time in the Sun," and "Night of the Maya," both made in Mexico.

World is not buying films now from France. "We want first to make sure what kind of France it is," he remarked.

The company is interested in four films to be made by Geza Polaty in Cuba. The first, "The Kingdom of God" is in work. This will be released here and in all territories except Latin-America by World.

Though no new French deals are pending, World has two new French pictures, sent before that country's collapse: "Hatred" and "The Patriot," both in the New York offices.

May Come from Montreal

Joseph Burstyn, of Mayer and Burstyn, New York, still expects to secure some old French pictures from the south of France or from Montreal where, he understands there are several good pictures.

Mr. Burstyn has no new French films but is still setting bookings on "Ballerina," "The Lower Depths," "Generals Without Buttons," "Club Des Femmes," "Louise" and others.

"In the future," he remarked, "we'll perhaps have to make our own pictures in the Spanish language in Latin America." He explained that such pictures would be made on a low budget with French directors, and in the French artistic idiom, and would be aimed at American art houses as always, and at the large Latin-American market of some 5,000 theatres, in which French pictures have always been admired, and where they usually have been the strongest competitors to American films.

Mayer and Burstyn are now negiotiating to produce in Latin-America, perhaps in Buenos Aires, he said.

This week he had established contact with the south of France, he said. Most producers, he explained, are there waiting for permission from the Germans to obtain negatives and other property from the Paris area, and to produce.

I. E. Lopert, of New York, sees "enough product for a year and after that, the end of French film importing."

No business will be done by him with this France, he said, meaning the France represented by the Petain-Laval government at Vichy.

Mr. Lopert will probably produce English language pictures in this country, he said. French language pictures, he pointed out, would be impractical because of the smallness of the market outside of France.

Mr. Lopert now is distributing "Hotel Du Nord," starring Annabella and Louis Jouvet. He hopes to obtain about six French pictures from the United States Customs House in New York which are being held in the absence of any word from the several French producers whose property they are.

Film Alliance of the United States is not presently distributing any French films though it has several in its vaults, a spokesman said in New York Monday. It was additionally explained that French films represented a small portion of the Company's interests.

Theatres Aid Guard

Atlantic City film theatres have joined an American Legion committee to recruit for the National Guard. They have agreed to run patriotic shorts.

Letters

MOTION PICTURE THEATRE OWNERS OF ST. LOUIS, EASTERN MISSOURI AND SOUTHERN ILLINOIS

It is indeed gratifying to be connected with an industry that has men connected with it as Martin Quigley.

Without such men of his caliber the Motion Picture Industry would not have attained the high standard it now enjoys.

His editorials have always been to the best interest of the entire industry and I can say without fear of contradiction that he enjoys the friendship and goodwill of the entire Motion Picture Industry.

FRED WEHRENBERG,
President.

▼ ▼ ▼

INDEPENDENT

A quarter of a century, a long time, my friend. . . . It has been with a great deal of keen appreciation on my part to watch you steer the papers you publish in a straight channel of intelligent fairness. Your editorial policies from the time you started have been an inspiration to us workers of the motion picture industry. In that entire span of time never have I seen you and what you stand for falter. Keep up that good work. You are a great asset to a great industry.

EDWARD A. GOLDEN.

▼ ▼ ▼

GRIFFITH AMUSEMENT COMPANY

Martin Quigley has contributed as much, or possibly more than any other executive in the industry to the end of making the motion picture industry one of the foremost of all industries. By his ceaseless labors he has been able to write editorials that give a clear understanding of all important matters that have come before the industry through the years; and, in my opinion, these have helped all men in all branches of the industry to understand the viewpoint of the other about most anything.

L. C. GRIFFITH,
President.

NEW AGREEMENTS MADE BY OPERATORS' UNIONS

Cleveland Contract Renewed; Cincinnati Gets New Pact; Nick and Weston Sentenced

With new contracts obtained in some cities, and being negotiated in others; with their unions involved in labor disputes in certain locations, and elections and plans afoot for the coming year in others, projectionists this week make labor news headlines.

Renewal in Cleveland

The agreement between the Cleveland Motion Picture Exhibitors' Association, and the city's projectionists' Local No. 160, has been renewed until August 31st, 1941.

The two-year contract of September 1st, 1939 has been abrogated, and a new pact made between the Cincinnati projectionists' Local 327 and the Greater Cincinnati Independent Theatres group of approximately 50 houses. The new contract, on a three year basis from September 1st of this year, provides for an increase of $2.50 per operator per week on that date next year and a similar yearly raise each year thereafter.

In New York, the Independent Theatre Owners Association is seeking a reduction in wage scales from Local 306, with whom its members have contracts. Appointed to a negotiating committee last week were David Weinstock, chairman, Stanley Laughton, Hyman Rachmil, Lawrence Bolognino, Irving Renner, Sam Rhonheimer, Rudolph Sanders, Sam Seelan, Sam Weinberg, and Harry Brandt, president of the association.

Negotiations Postponed

The negotiations between Chicago exhibitors and projectionists have been postponed because of the absence, this week, of Jack Kirsch, president of the Illinois Allied. Mr. Kirsch attended the Allied Eastern regional convention and testimonial dinner to Abram Myers in Atlantic City.

Operators of the Peoples Cinema Theatre, Brooklyn, last week applied to the New York Supreme Court for an injunction to halt Local 306 from picketing the theatre. The union is picketing to compel employment of its members.

Darwood Shelton, former projectionist at the Overland Theatre, St. Louis, is suing Robert Tomsen, business agent of projectionists' Local 143, and Frank B. Gralike, assistant business agent of the International Brotherhood of Electrical Workers, for $5,794, in that city's Circuit Court. Mr. Shelton charges that he, not a member of the union, lost his position at the theatre in 1935, when the defendants threatened to halt construction of another theatre owned by the Overland's operator. He added that he was denied membership in the union.

Five Years for Nick, Weston

John P. Nick and Clyde Weston, deposed president and business agent, respectively, of the St. Louis projectionists' Local 143, were sentenced to five years in Federal prison and fined $10,000 each, by Federal Judge Caskie Collet, in St. Louis, on Monday. Both men were convicted last week, on 11 counts, for violation of the Federal anti-racketeering and Sherman anti-trust laws. They are now on bond, pending an appeal.

Ferd Fortunate, booker at the Universal exchange in Philadelphia, replaces Ben Harris as vice-president of the Film Exchange Employees Union, of that city. Mr. Harris has organized his own film exchange, the American, but will continue with the union as an inactive member, and was elected honorary vice-president for the remainder of his term.

The Screen Cartoonists Guild, Hollywood, this week won a closed shop contract from MGM, after threatening a strike. Some provisions of the contract are a 40-hour week, time-and-a-half for holidays, double-time for Sundays, and a minimum wage for animators of $85 per week.

On Thursday and Friday, approximately 130 scenic artists in Hollywood were to vote for a bargaining agency at their respective studios, by order of the National Labor Relations Board. Studios affected are Warners, Paramount, MGM, RKO, 20th Century-Fox, Columbia, Universal, Goldwyn, and Hal Roach.

Labor committees from the Screen Writers Guild and the producers' association met in Hollywood last week, with no results ascertainable, beyond the announcement that "progress was made." The negotiations are over a bargaining contract.

Music Decision Reserved

New York Supreme Court Justice Aron Steuer reserved decision Thursday, September 19th, on the application by the American Guild of Musical Artists, for an injunction to restrain the American Federation of Musicians from using pressure to bar AGMA members from radio, concert hall, and recording studio.

James C. Petrillo, president of the federation, had ordered all instrumentalists of the guild to join his organization after Labor Day, or suffer loss of employment by Federation pressure. He was restrained, three weeks ago, by a temporary injunction obtained by the guild from New York Supreme Court Justice Ferdinand Pecora.

Samuel Seabury, noted New York attorney, represented the federation at the Thursday hearing, and argued that its charter from the American Federation of Labor gave it clear jurisdiction over all musicians.

Justice Steuer also reserved decision on a motion by the AFM to dismiss the Guild's suit.

The New York *Herald-Tribune,* on Thurday, September 19th, editorially criticized Mr. Seabury's acceptance of the AFM and its head, Mr. Petrillo, as clients. It expressed shock that the "arch-crusader against political tyranny and corruption should agree to lend his ability and prestige in support of a labor tyranny more vicious than Tammany rule" and called Mr. Petrillo, "who rides about in an armored car with a bodyguard" a "typical specimen of the labor overlord."

The dispute over wages and hours for performers on radio sustaining programs will be settled, it was indicated on Friday by William Davis, chairman of the New York State Labor Mediation Board, which intervened two weeks ago, when the American Federation of Radio Artists threatened to strike against the networks, to gain its aims. Negotiations were to be resumed Wednesday, in Mr. Davis' New York offices.

John F. Kosik's appointment as administrator of the Local 997, United Theatrical Workers, CIO, may end the long dispute in Scranton, Pennsylvania, between that union and the local AFL unit. The 14 month dispute has resulted in much cross-picketing. Both locals are now restrained from such picketing by order of the Lackawanna County Court.

Ad Restrictions Proposed

Civic organizations in Pittsburgh have urged proposals on city and state officials to force theatres to discontinue marquee, street display and billboard advertising.

Letters

UNITED MOTION PICTURE THEATRE OWNERS OF EASTERN PENNA., SOUTHERN NEW JERSEY AND DELAWARE, INC.

I wish to extend to you at this time my heartiest birthday congratulations not only upon the Motion Picture Herald, but also upon Martin Quigley's twenty-fifth year of service to the motion picture.

I have always awaited the issue with much pleasured anticipation because of its comprehensive coverage of this industry. Not only does it print the news in a very entertaining, intelligent, and readable manner but it gives to the reader, in addition, much other information touching pictures, production, policies, and what is going on generally, for the guidance of the exhibitor.

I like the various departments. I like the presentation of the departments. I like the general set-up of the publication, and I can not refrain from setting forth my heartiest cooperation, appreciation, and pleasure of Martin Quigley's policies of publication. While policies in many instances, remaining unchanged, become antiquated, this can not be said of Martin's policies. They are unchanged only in the readable character of them, but change with the trend of the changes that constantly take place in this industry, and they bespeak of the wide range which he possesses both as a contributor to the advancement of trade publications as well as a recognized research student in the motion picture industry.

LEWEN PIZOR,
President.

▼ ▼ ▼

ALLIED THEATRE OWNERS OF NEW YORK, INC.

The duty of a publisher is to state the truth. To avoid controversy for the benefit of the industry. This is Martin Quigley's record for twenty-five years. Long may he prosper!

MAX A. COHEN,
President.



LIGHT YOUR BRIGHTEST

FOR THIS YEAR

Martin Quigley

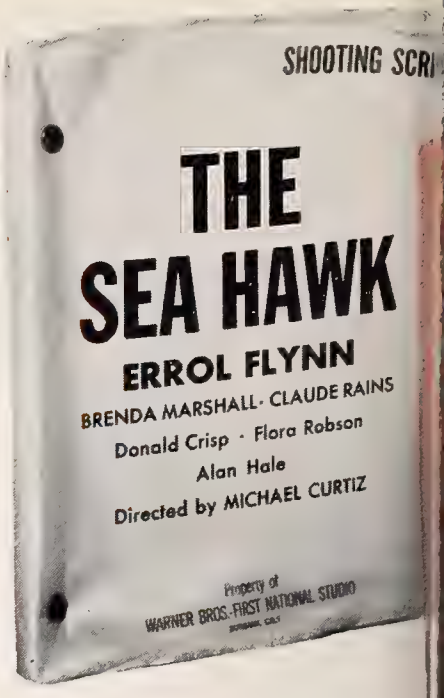
IT'S GOING TO BE

A GREAT ONE

FOR THE INDUSTRY

...MOSTLY ON ACCOUNT OF WARNERS!





THE 35TH YEAR OF WARNER

A YEAR WITHOUT A PEER!



SHOOTING SCRIPT

IO TIME
FOR
COMEDY
AMES STEWART
SALIND RUSSELL
EVE TOBIN · CHARLIE RUGGLES
lyn Joslyn · Clarence Kolb
Louise Beavers
cted by WILLIAM KEIGHLEY

Property of
WARNER BROS.-FIRST NATIONAL STUDIO

SHOOTING SCRIPT

CITY FOR
CONQUEST
JAMES CAGNEY
ANN SHERIDAN
Frank Craven · Donald Crisp
Frank McHugh · Arthur Kennedy
George Tobias · Jerome Cowan
An ANATOLE LITVAK Production

Property of
WARNER BROS.-FIRST NATIONAL STUDIO

SHOOTING SCRIPT

KNUTE
ROCKNE
-ALL AMERICAN
PAT O'BRIEN
Gale Page · Ronald Reagan · Donald Crisp
Directed by LLOYD BACON

Property of
WARNER BROS.-FIRST NATIONAL STUDIO

SHOOTING SCRIPT

A DISPATCH
FROM
REUTER'S
EDW. G. ROBINSON
EDNA BEST · EDDIE ALBERT
Albert Basserman · Gene Lockhart
Otto Kruger · Nigel Bruce
Montagu Love · James Stephenson
Directed by WM. DIETERLE

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WARNER BROS.-FIRST NATIONAL STUDIO

SHOOTING

EAST OF
THE RIVE
JOHN GARFIELD
BRENDA MARSHA
MARJORIE RAMBE
George Tobias · William Lundiga
Directed by ALFRED E. GREEN

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BROS.

SHOOTING SCRIPT

HIGH
SIERRA
MPHREY BOGART
IDA LUPINO
N CURTIS · ARTHUR KENNEDY
ENRY HULL · HENRY TRAVERS
Directed by RAOUL WALSH

Property of
WARNER BROS.-FIRST NATIONAL STUDIO

SHOOTING SCRIPT

FRANK CAPRA'S
PRODUCTION
'MEET
JOHN DOE'
Starring
GARY COOPER
BARBARA STANWYCK
with EDWARD ARNOLD
WALTER BRENNAN
JAMES GLEASON · SPRING BYINGTON
GENE LOCKHART · Directed by FRANK CAPRA

Property of
WARNER BROS. FIRST NATIONAL STUDIO

SHOOTING SCRIPT

THE
FABULOUS
'THIRTIES
JOHN GARFIELD
PRISCILLA LANE
Directed by LLOYD BACON

Property of
WARNER BROS. FIRST NATIONAL STUDIO

SHOOTING SCRIPT

FOUR
MOTHERS
Starring
Priscilla Lane
Rosemary Lane
Lola Lane
Gale Page
with Claude Rains
Jeffrey Lynn · Eddie Albert · May Robson
Frank McHugh · Dick Foran
Directed by WILLIAM KEIGHLEY

Property of
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SHOOTIN

THE
LETTER
BETTE DAVIS
Herbert Marshall
James Stephenson · Frieda Ines
Gale Sondergaard
By Somerset Maugham
A WILLIAM WYLER Production

Property of
WARNER BROS. FIRST NATIONAL STUDIO

THERE IS NO ATTRACTION LISTED HERE THAT IS NOT COMPLETED OR IN ACTIVE PRODUCTION!!!

MORE!

MORE COMPLETED PRODUCT...
MORE STORY RESERVE...
MORE BEST-SELLER LEADERS AND
SMASH PLAYS THAN ANY STUDIO
NOW OPERATING, TO MAKE

WARNER BROS.

MORE THAN EVER YOUR BUY!

JACK L. WARNER In Charge of Produ

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

BASIC APPEAL

The two "reward" ideas reproduced on this page are identical, the first, circa 1920, the second of 1940. Both accomplished what they set out to do, and the same slant probably will click as well in 1960.

Search of the files for anniversary background material revealed a host of familiar "oldies." Over the years, in one guise or another, they have been brought back upon the exploitation stage to give their usual good performance. By the same token, other early-day promotions told about elsewhere in this section, could be as profitably rejuvenated.

The years have witnessed startling advances in the technology of motion picture production and manufacture. The selling of it too has changed. But only in conformation with the times, The basic appeal directed at the ticket-buyer remains, as always, a constant.

The life-blood of promotion depends importantly upon reiteration of fundamental principles in emphasizing the "what" of showmanship, rather than the "how." If there is any tinkering to be done, it is in the presentation of it. The form may change. The formula is changeless.

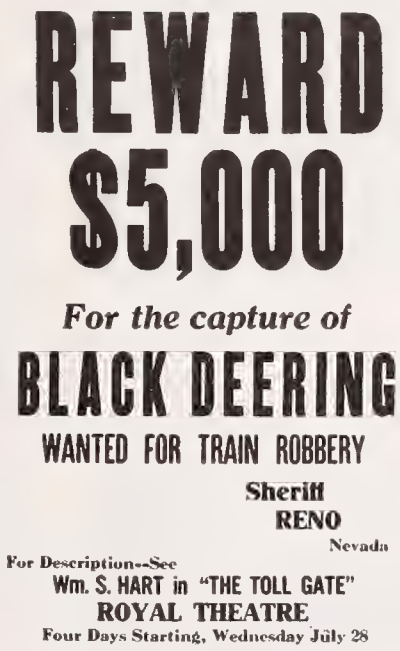
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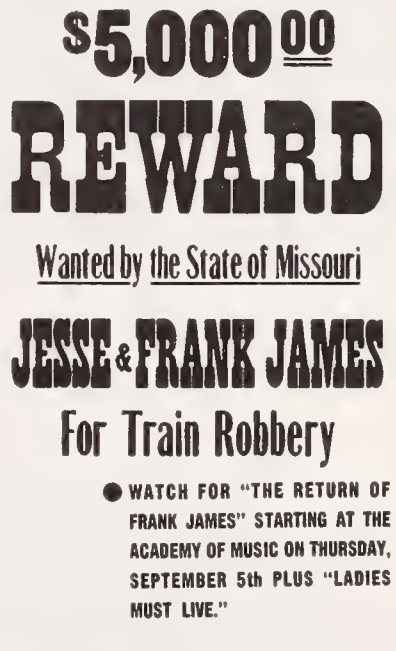
ON TREADING CAREFULLY

It does not happen too often. That it does happen is reason to note here a recent experience concerning a representative Round Tabler. For reasons of his own, the member chose to leave a long-time job where he was solidly secure, to take up with another circuit.

Let it be said immediately that his employers let him go with real regret and the new bossmen were very happy to have him. From the beginning, however, the new setup never worked out. In the end, the disillusioned member cut loose. After chasing a number of rainbows, he wound up in another situation—and a good one, too—but where he will have to start from scratch, and hardly at the money his abilities formerly rated. Of course, the boy will come back. It is to be regretted, however, that a comeback is necessary.

Is there a moral? If there is, then it might be that other pastures take on a much greener look from afar. Or, perhaps, a wise general always blueprints long in advance where he is to entrench if the battle goes against him.





ENOUGH BOWS FOR ALL

Noting that the *Press* was running a "Howdy, Neighbors" series dealing with various sections of Cleveland, as president of the neighborhood businessmen's association Johnny Newkirk promoted the paper to include his Loew's Granada sector. The daily went for the idea, breaking out with a five-column spread. The folks were pleased with all these attentions. The theatre's prestige was immediately strengthened and the Round Tabler's "in" with the merchants became more so.

It is expected that the manager's duties should also have to do with advancing community interests. Most often the benefits accrue to the theatre as well.

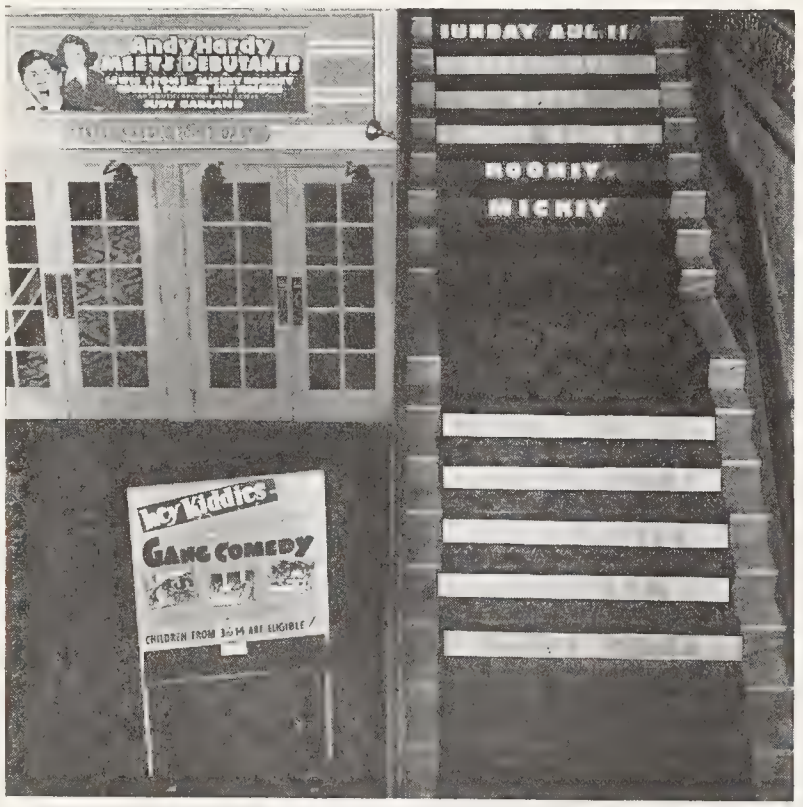
A-Mike Vogel

ROUND TABLE IN PICTURES

Recent winner of a local beauty contest was spotted on busy street corners by Joe Longo for the "Foreign Correspondent" run at Loew's State, in Cleveland. Carrying portable radio, girl tuned in on all available news broadcasts. Card tacked to chair on which girl was seated read: "Hear latest news flashes and see" etc., etc.



On the main stairway to the mezzanine, Francis Gillon, Le Claire Theatre, in Moline, Ill., for "Andy Hardy Meets Debutante," planted copy on risers: "Don't take another step until you've made plans to see," etc., followed by playdates.



Five girls dressed as the daughters in "Pride and Prejudice" covered the streets of New Haven as part of Bill Reisinger's exploitation on the picture at Loew's Poli-Bijou. Each of the girls carried a small bag imprinted with their picture's names and theatre playdates.



Arranged by Harry D. Stearn for "Tear Gas Squad" date at Schine's Strand, in Lexington, Ky., was the street bally consisting of truck on which lads with complete tear gas paraphernalia toured the city, banners on either side of truck calling attention to the opening.



Used in connection with the recent Labor Day parade was Harry Bodie's hillbilly band for "Comin' Round the Mountain" at Warner's Sixth Street Theatre, in Coshocton, Ohio. Dressed in keeping, lads "made an attempt" at playing hit tunes from the picture.



And What About Exploitation A Quarter of a Century Ago?

The Records Note That Round Tablers of Those Days Were On Their Toes, Too

By A-MIKE VOGEL

The promotions here outlined, dealing with what was done for the boxoffice by the theatremen of 1915, were taken from the June–September files of that year. The exploitations were not selected because of any especial excellence over others. They were chosen mainly as representative of showmanship found profitable in that period and set down as a cross-section of ticket-selling procedure twenty - five years ago.

DOES the newly-come "publicity counsel" pat himself vigorously for having a "day" at the World's Fair named on behalf of his client? He rates his bow, for the tiein was always a smart one, in fact, was far back as 1915. It was then that the Panama-Pacific Exposition at San Francisco was promoted to put on a "Francis X. Bushman Day," with the star as the guest of honor.

There was quite a program. Arranged by Sol Lesser, now releasing through United Artists, then California representative for Metro Pictures, it included a presentation of medals to the star, followed by giant fireworks outlining the highly-publicized "Bushman profile." To delight the thousands gathered for the occasion, the early-day Gable graciously participated in a "thrilling silent drama." The proceedings were elaborately reported.

There were other industry indications, 25 summers ago, that exploitation was "beginning to crawl." And while the nursing of it was mostly in the hands of studio and distributor admen, efforts of exhibitors also furnished boxoffice sinews of growth. Even then, it was somewhat a familiar story that advertising and promotion could build business. Quigley Publications' files of 1915 bear evidence of theatre exploitations aimed to do just that.

Theatre Copy Questioned

In Orange, Texas, for instance, it seemed that the merchants were critical of a one-sheet at the Princess Theatre, advertising Essanay's six-part "Graustark." The copy by theatreman Arthur K. Watson was too strong, they felt, since the poster announced that patrons dissatisfied with the show could have their admissions refunded upon request at the boxoffice. The business men's objections to what might become an embarrassing business precedent were dissipated. No refunds were made among the capacity audiences drawn to the show by the publicity given the unusual offer.

Evidently the Texas storekeepers were not alone in their alarm over unorthodox copy. At this time, the sovereign state of Missouri chose to pass a Pure Advertising Law, the act relating to "untrue, misleading and deceptive" advertisements, and providing a fine or imprisonment, or both. Agitated theatremen boiled with the same intensity displayed in the current government vs. industry imbroglio. Missouri exhibitors leaned over backwards to wring each adjective dry.

Endorsement Tieins Favored

In other sectors, however, exhibitors were limited only by good judgment, and showmanship sense. Thus, in Marion, Ohio, on taking over the operation of the Family theatre, J. E. Camplin introduced himself and his aims to the community through an institutional advertising approach. This took the form of a three-column display headed "I Want to Get Acquainted," explaining the purchase and intentions to give patrons "first-class" pictures. A photo of the new proprietor was used to point up the appeal.

The personal slant, which might have been the forerunner of the today's "inquiring photographer" column, was effectually used by Manager James Alcorn to bring wider attention to the programs at the Greensburg, in Greensburg, Ind. Here the theatreman built his advertising with the inclusion of opinions from patrons, finding these endorsements a source of profitable publicity.

Endorsement campaigns, in fact, were familiar to exhibitors long before their discovery by the cold cream and cigarette people. Special screenings to that end were held in 1915, as witness the promotion directed at the clergy by W. H. Seitzler for "The Christian" at the Princess, in Fargo, N. D. The screening brought letters of praise to be employed for advertising in the campaign.

Civic Officers Promoted

Personal appearances of civic officers to stimulate publicity and the sale of tickets was another potent approach clearly understood by exhibitors in those days. In Nashville, Tenn., as an instance, the Governor was promoted to attend the "premiere" at the Parthenon, of a locally-made picture. His Excellency was also prevailed upon to address the audience, introduced by the state commander of the United Confederate Veterans.

Theatremen today only ask that their newsboys' parties bring in some extra publicity. In 1915, the guests were expected to do more than just pose for pictures, according to the gathering at the Grand Opera House, in Cincinnati. Manager Lew Foster offered prizes to the newsies for the best criticisms of the show. Publicity in sports columns was also being eyed, the benefits to be had indicated by the sponsorship of teams in Louisville, Ky., amateur leagues by the Clifton and Broadway theatres. According to the report, the sponsors got a good deal of advertising at a very low cost.

That happened, also, to build the goodwill of the Kerrigan, in New Albany, Ind., on the occasion of a "Potato Day.." It came about of a Saturday matinee when admission was set at one potato and one penny. The public responded to the publicity appeal by packing the house. Four barrels of "spuds" were distributed among the city's underprivileged.

Round Tablers who arrange for trucks to gather the "proceeds" of Thanksgiving and Christmas food parties will be interested in this early "canned goods matinee."

Chaplin Contests Widespread

The advent of Charlie Chaplin's "The Dictator," soon to be released, serves to emphasize here that 25 years ago the comic was the inspiration for many an impersonation contest. It seemed a "poor stick" of a theatre that did not advertise a competition open to amateur "Chaplins." Packed houses usually resulted and patrons were appreciative of the performers—sometimes, too much so.

It was at the M Street Airdome, in Washington, that a five-dollar first prize brought over 25 entrants and enough excitement from out front to break down half the wooden benches. The stunt proving to be a rich drawing card, was put on again, but this time with the addition of slides requesting the audience to "refrain from allowing their superabundance of hilarity to get the best of them and not to stand upon the seats."

"Voting" Found Boxoffice Aid

Contests for the most popular local girl also served to titillate the expectancies of 1915 customers. Today's winner rushing home to tell the folks about her success, probably brings back the good old days to mother who took down similar honors "way back when." That would include the Universal theatre, in Lynchburg, Va., from where Manager W. R. Wilkerson reported a successful "most popular" competition. As publisher of Hollywood *Reporter,* Billy has since seen quite a few "most popular" girls come and go.

The boxoffice possibilities in the offering of "all-expense trips" as contest prizes proved as potent in 1915 as they do today. In Washington, the Lyric Theatre created wide excitement by underwriting a trip to the Panama-Pacific Exposition, the winner to be decided by votes given with each admission. Local stores were allowed to participate in the publicity with contributions of merchandise prizes for the runners-up. In exchange, the theatre between shows ran slides of each merchant.

For the screen-smitten of Pittsburgh, Pa.,

(Continued on page 140)

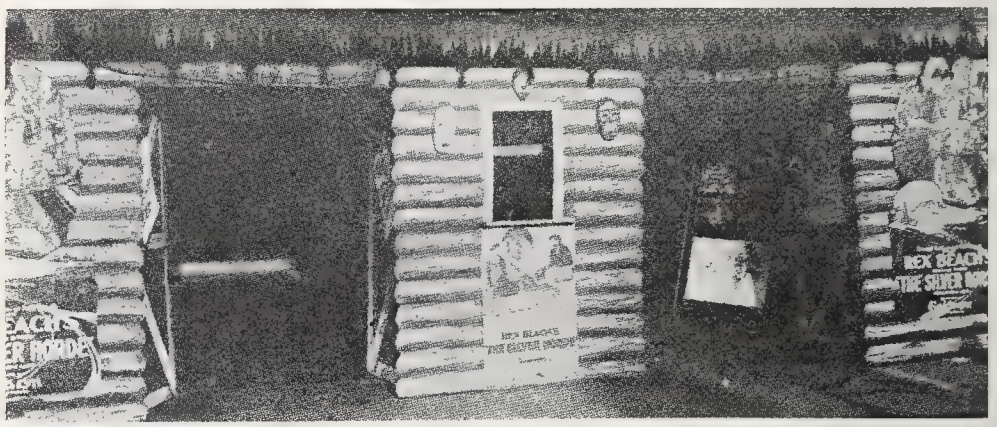
25 Years of Exploitation



1915. One of the famed theatres of the south, the Old Mill, in Dallas, Texas, was widely publicized for its electrically outlined front, as above illustrated. The name was suggested by the two large exhaust fans out front which gave the house an old Dutch windmill appearance.



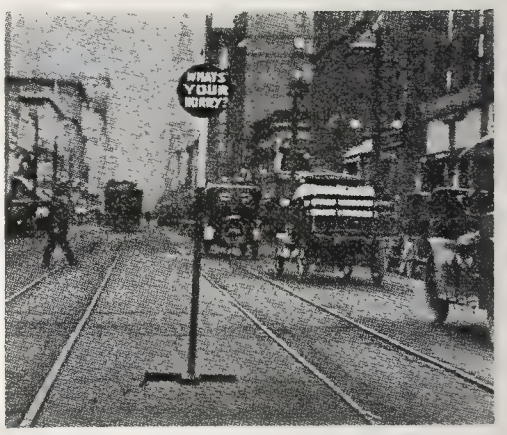
1920. Working at intervals for four-days ahead, the "mystery lady"—a signpainter in costume, stopped traffic at one of Omaha's most prominent corners as she slowly filled in title, date and theatre on the stunt (above) arranged for the Moon theatre by Ed. Holland.





1920. An early Howard Jameyson front (above), in Hutchinson, Kansas, for "Silver Horde," made up of painted flats. The cutout pasted poster idea was voted a novel "Jamey" touch.

1915. Representative of the vehicular ballyhoos of the period was the donkey-powered signboard (left) used by R. B. Heilman, of the Mystic, Chicago Junction, Ohio.



1920. There were also speeders in those days, as witness the Denver tiein (above) on "What's Your Hurry" at the Rialto. Traffic signs, lettered with the title, and provided by the city were planted conspicuously.



1915. Lobby display (left) at the Portola, San Francisco, emphasizing the coming "high class motion pictures." Lighting behind cutout cardboard windows above were used to simulate streaming sun rays.

In Pictures

¶ The twenty-five years of Martin Quigley in motion picture journalism cover the evolution of showmanship from the pioneering ballyhoo of 1915 to the exploitation of today. That this evolution was hastened by the encouragement of the trade press in servicing the exhibitor is importantly indicated in the progression of exploitation sections in Quigley publications since their beginning, and from which developed Managers' Round Table as it serves today.

Instances thereof, set down on these pages, are representations of showmanship as practised by theatremen from 1915 on. In keeping with the September anniversary date, the pictures here reproduced were selected from among exploitations reported in September of the years which identify the reproductions.



1920. Philadelphia glamour-girls in the newest bathing styles helped to introduce "Up in Mary's Attic" via an auto tiein (above) arranged by Jay Emanuel, then skipper of the Metropolitan Opera House, with the assistance of Don McElwaine.



1925. For the date on "The Manicure Girl" at the Grand, in Athens, Ga., Manager George Rea brought a beauty parlor into the open by offering free manicures in the lobby (above). To be noted also, is the giant star cutout from the 24-sheet, an advertising device which came into favor at that time.

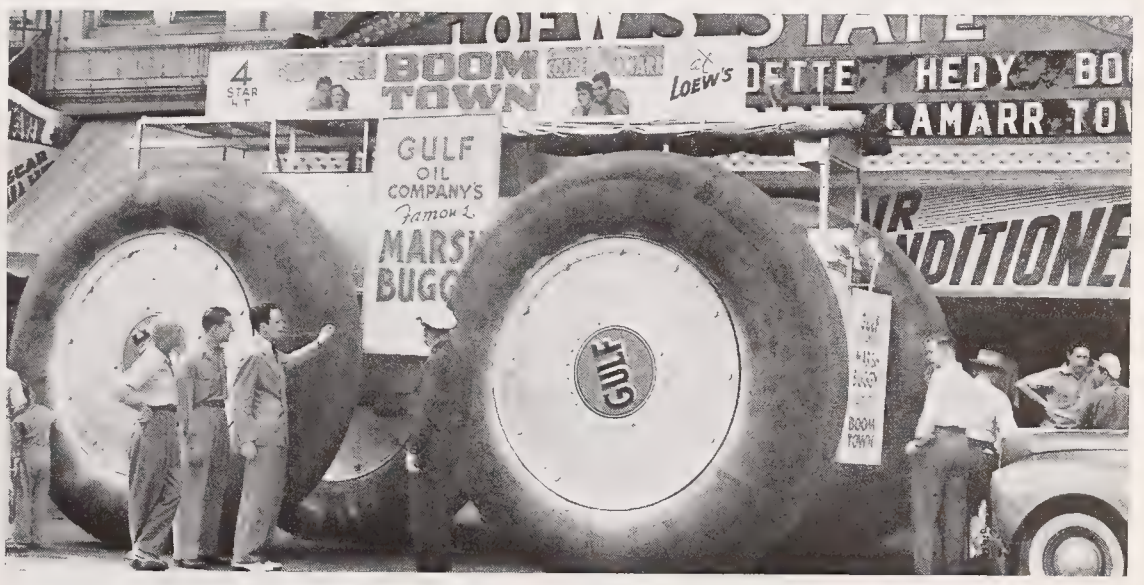


1930. To keep the public attention centered on the alterations being made at the Des Moines, in Des Moines, Iowa, Bob Gary planted a blackboard across the front of the closed house (above), inviting passersby to write their names thereon in wishing the theatre good luck.

1935. Elaboration of the cutout letter display was employed by Manager Jim Reed, for "G-Men" at the Fruitvale, Oakland, Cal. Eleven-foot letters (right) ran from sidewalk to marquee to spell out title.



1940. Development of promotion between national advertisers and motion picture theatremen is indicated in the monster "marsh-buggy" (right) borrowed from Gulf Gasoline by Manager Francis Deering for "Boom Town," at Loew's, Houston, Texas.



EXPLOITATION IN 1915

(*Continued from page 137*)

the Rowland & Clark theatres opened a glorious vista with a voting contest for parts in a motion picture to be made by a major company. The local *Press* cooperated and publicity was vast. That promotion, incidentally, would be included among the earlier production endeavors of "Dick" Rowland, now engaged in Hollywood as producer of "Cheers for Miss Bishop," a coming United Artists release.

Childhood ambitions of current motion picture critics might have been touched off by such competitions as arranged by the Scenario theatre of Newark, N. J., where in cooperation with a leading woman's club, toy autos were offered for best children's essays on pictures shown at special matinees. Baby contests were also seized upon by hardy theatremen. However, Oscar A. Morgan, now Paramount Pictures district manager, and then manager of the Paramount, in Newark, played safe by confining his "kid stuff" to pictures of the annual Asbury Park baby parade.

Fashion Shows Attracted

The "treasure hunt," too, is much older than its vigor seems to indicate. In 1915 the Majestic theatre, in Grand Junction, Colo., plugged a picture called "The Broken Coin" by hiding cutout "broken coins" in various parts of the city. Finders saw the show "on the house."

As it still continues to do, the fashion show, a quarter-century ago, packed 'em in, and sensationally at the Washington, in Detroit, the first local presentation of its kind. After much persuasion, Manager Sturr managed to promote highly skeptical merchants for clothing and models. The showings were successful in increasing sales at the participating stores, and the co-operators, no longer skeptical, asked for an encore.

In passing, it might be mentioned that the models confined their modelling to outer garments. In those days, the proper term for women's lingerie was "unmentionables."

Extra Services Stressed

The fancy "cola bars" now promoted by Round Tablers for the serving of free soft drinks recall earlier tieins such as made by Keith's, in Louisville, where "Rivo," a newly-arrived ginger ale, was served by arrangements with the Merchants Ice and Cold Storage Company. Other added attractions in Louisville included "Father's Night," at the Woodland Airdome, Manager J. Johnson Mussellman stimulating male trade with a series of professional wrestling bouts.

Book-ticket sales were tried with varying success, inducements being made in price and extra service. The Maxime, in Detroit, did well with a special wallet for patrons purchasing a dollar's worth of admission at one time. Customers were informed the book-tickets would spare waiting in line at the boxoffice.

Lobby displays were beginning to be recognized for their attraction-value. In Buffalo, as an instance, for Chaplin's "The Bank," at the Palace, Manager Leon Schlesinger, now Warner cartoon producer, borrowed empty money bags from his bank, stuffed them to overflowing with "currency" and piled the bags in his lobby.

Animations in 1915 did their part in "causing much comment" through such devices as the mechanical-man conceived by Manager John J. Farren of the Victoria, in Rochester, N. Y. On behalf of a "Chaplin Week," the theatreman dressed a moving figure as the comic to pull a bannered carriage about the city. Arms and legs were propelled by hidden motors. The caption describing the stunt read, "a dozen persons will take notice of this outfit for each one who would note the decorated carriage alone." It has a familiar ring.

Window Display Noted

Though the window display had yet to reach its preeminence as an adjunct to theatre advertising, recorded instances of the period show an intelligent grasp of these potentialities. In Cleveland, for the Knickerbocker, Manager Emery M. Downs promoted a vacant store decorating the window as a stage with proscenium arch and other appropriate settings. Scenes from coming pictures were represented in the display space with theatre credits lettered on a card "down front." Passersby halted in large numbers.

Outside Contacts Developed

In extra curricular activities, theatremen were also successful in gathering "large numbers" as a token of the industry's growing prestige. Thus, weekly attendance records at the Kansas City Ad Club luncheons were strained on the appearance of Manager Joseph H. Gilday, of the Willis Wood theatre. Curious to know more about the movies and their advertising, the members learned that Mr. Gilday credited the theatre's success to newspaper advertising, for which the manager had engaged a special artist. Mr. Gilday spoke of illuminated billboards, personal letters to clubs, space in the theatre for social and club meetings, the cooling system, among other then unheard of customer-services.

The listeners were duly impressed. More than one was heard to murmur in amazement, "Why, I had no idea—"

Nor had they any idea that in the 25 years to come, theatremen were to blaze a wide promotional path which business, big and little, was to follow.

"LET'S HEAR FROM YOU"

Kids Pick Own Shows For Saturday Matinees

Reported as proving highly successful and flattering to his kid patronage is the weekly stunt arranged by Manager Matty Rosenbluth at the Warner Colony, in Philadelphia, whereby a four by seven foot easel is erected in lobby and on it placed a list of comedies, cartoons, westerns and sport reels. A voting panel at right is provided with usher in attendance to aid the children in marking down their decisions. Score is tabulated each Saturday and the kids have a voice in picking shows of their choice.

World Premiere Staged by Smith

Since "Lum and Abner," radio headliners, are Arkansas boys, it was fitting that the world premiere of RKO's "Dreaming Out Loud" should be celebrated in the state, the opportunity falling to W-Clyde Smith, Malco Hot Springs city manager, who staged the opening elaborately with the stars "in person" at the Paramount and Central Theatres.

With such an opportunity it was obvious that Smith covered all angles, arranging a parade wherein the Mayor, Chamber of Commerce, civic heads, radio and newspaper officials participated in welcoming the stars to the city. Newspaper publicity was vast, including such items as co-op sections, photo layouts, interviews, Clyde getting out a special edition of his "Movie News" for added attention. Out-of-town newspapers in the 35-mile area were also covered. Stores carried window displays and "Welcome Back" cards, the merchants contributing further in their advertising with theatre copy.

Forty-foot banner from across the main street carried theatre "welcome home" copy. Other street promotions featured a stripped-down Model T Ford elaborately bannered and carrying boys dressed as the stars. Boys costumed similarly made the main streets carrying back banners advertising the premiere. Radio broadcasts were numerous with Stations KTHS and KWFC carrying the premiere from the theatre lobbies and other ceremonies from the downtown hotels.

"LET'S HEAR FROM YOU"

Scholarships Offered In Rosen Style Show

Clothes-conscious amateurs interested in professional modelling were offered scholarships by Manager Bob Rosen as a feature of his recent style show at the subsequent-run Kingsbridge, in the Fordham section of New York. Entitled "Cavalcade of Fashions," the show was staged with the cooperation of 14 neighborhood women's stores, a well-known mannequin academy contributing three instruction courses awarded by audience applause for the best modelling. In adddition to some 30 amateurs competing for the prizes, a number of professional models were on hand to give further polish to the attraction staged by the academy's experts.

For quick interest, Rosen made up an attractive entry blank for distribution in the neighborhood, also bringing the contest to the interest of possible entrants by publicity in the neighborhood papers. Elaborate set-pieces in the lobby also called attention to the opportunity and all of the cooperating merchants carried window displays to the same effect, in addition to paying for printing and distributing of dignified folders plugging the event.

At the theatre, Rosen planted an easel in his lobby on which were photos taken by his roving photographer with announcement that guest tickets for the "Cavalcade of Fashions" would be awarded to those identifying themselves. Special runway was constructed for the occasion, jutting out into center aisle to first ten rows. Girls entered from right wing, walking up runway, back and across stage.

Poli Loewmen Set For School Tieins

With school opening, the feature of the month, the Poli-New England Loewmen are arranging promotions with school heads and student bodies for pictures that lend themselves to such tieins. In a division bulletin from Harry Shaw and Lou Brown, closer contacts with principals, and teachers are suggested. Emphasis is placed upon the value of school publications for cooperation on pictures of historical and educational strength. Essay, drawing, coloring contests, etc., are put forward, for guest tickets as prizes.

School libraries, dramatic clubs and history groups also make fertile territory for hookups, say the Loewmen, who advocate school group parties for selected pictures. Efforts in the direction of the schools by division managers are indicated in what has already been done by Ed Fitzpatrick, in Waterbury. Meetings with the editorial boards of the high school papers are being arranged for better breaks in these publications. A list has been prepared of coming attractions best suited to essay contests, displays, student-written biographies, etc., with "Brigham Young" set as an early example.

School Poster Space Secured

Contacts are also being established by Fitz for permanent poster space in school gymnasiums, as has been done in the past with outstanding pictures. The Round Tabler finds this of especial value since many of school events, including dances, are held in the gymns. Stressing of theatre parties and student matinees is also listed and plans made for similar contacts at the private schools in that area.

The "Back to School" is also the theme of exploitation in the Interstate Theatres, in Texas, with high school and college bands, and school beauties augmenting films appealing to the younger generation. Schools and colleges in the various towns and cities are cooperating with the plan which has stimulated business.

"LET'S HEAR FROM YOU"

LaFalce Plants Contest For Menus on "Breakfast"

Tying in with the "Go-to-the-Earle" campaign, a four-week promotion in behalf of the Earle in Washington, D. C., zone publicist head Frank LaFalce, spotlighted the date on "He Stayed for Breakfast" at the theatre, with fashion pictures and stories on Loretta Young in the papers, *Daily News* coming through with a three-column photo layout of the star in her current picture and several of her earlier ones. Screening was held week in advance for the drama critics, radio home economics directors and commentators. Inclusion of picture title was used in all newspaper copy on the campaign which was publicized for four weeks.

Radio contest was held over WJSV's home economics program, in which listeners were asked to send in breakfast menus, guest tickets going to those submittting the best. Station WOL used a quiz program in addition, guest tickets given on this too. Assisting on the campaign were Bill C. Ewing and Rick LaFalce.

THE QUARTER CLOSES

With the results of the seventh and final "Fortnight" posted below, the Third Quarter of the 1940 Quigley Awards concludes as a rush of top-grade material arrives to beat the Quarterly deadline. Keeping up with the high score maintained throughout the period, 56 Fortnighters are divided among 61 entrants, the added number given as usual for double-credits on individual entries.

R. ANTHONY
Schine's Piqua, Piqua, Ohio

EARLE BAILEY
Harris Warren, Warren, Ohio

ED BENJII
Capitol, Madison, Wis.

CHARLES BIERBAUER
NICK TODOROV
Colonial, Allentown, Pa.

RUSS BOVIM
Loew's Ohio, Columbus, Ohio

LIGE BRIEN
Prince, Ambridge, Pa.

WALLY CALDWELL
Loew's Stillman, Cleveland, Ohio

MOON CORKER
FRANK BICKERSTAFF
Palace, Athens, Ga.

HARRY BROWN, JR.
Grand, Circleville, Ohio

LOU BROWN
NATE RUBIN
Poli, New Haven, Conn.

MAURICE CREW
Strand, Waterloo, Iowa

BERNARD DAVIS
Victor, McKeesport, Pa.

JOE DI PESA
Loew's, Boston, Mass.

M. E. FERRERA
Dixie, Abbeville, La.

HERB GATZKE
Gayety, Chicago, Ill.

FRANCIS GILLON
LeClaire, Moline, Ill.

SAM GILMAN
Loew's, Dayton, Ohio

ROBERT GRIFFITH
Lex, Chicago, Ill.

KEN GRIMES
Warner, Erie, Pa.

W. D. HARWELL
Ohio, Canton, Ohio

BILL HOCK
Enright, Pittsburgh, Pa.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Smalley's, Dolgeville, N. Y.

DON JOHNSON
Gayety, Chicago, Ill.

GEORGE KELLY
Stanley, Jersey City, N. J.

LESTER KETNER
Texas, San Antonio, Tex.

GEORGE LABY
Victory, Holyoke, Mass.

JOE LONGO
Loew's State, Cleveland, Ohio

GENE LOORAM
Loew's Metropolitan, Brooklyn, N.Y.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

ED MAY
Schine's Paris, Paris, Ky.

PAT NOTARO
Columbia, Sharon, Pa.

HOWARD PALMER
Empire, Daytona Beach, Fla.

A. E. PATCHEN
Chief, Colorado Springs, Colo.

BILL POPHAM
Roxy, Saskatoon, Sask., Canada

JIMMIE REDMOND
Bonham, Fairbury, Neb.

BILL REISINGER
Poli Bijou, New Haven, Conn.

BOB ROSEN
Kingsbridge, Bronx, N. Y.

R. E. RUSSELL
Loew's Poli, New Haven, Conn.

J. G. SAMARTANO
Palace, Meriden, Conn.

W. S. SAMUEL
Rio, Nederland, Tex.

MATT SAUNDERS
Poli, Bridgeport, Conn.

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

GEORGE SEED
Rialto, Cohoes, N. Y.

CHUCK SHANNON
SAM ROEN
Boulevard, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

RALPH STITT
DON KUHN
Palms State, Detroit, Mich.

RICHARD STODDARD
Esquire, Davenport, Iowa

ARNOLD STOLTZ
Avon, Utica, N. Y.

LEO TRAINOR
Rialto, Allentown, Pa.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

MILTON L. WAINSTEIN
Strand, Holyoke, Mass.

TOM WARD
El Raton, Raton, N. Mex.

J. R. WHEELER
Roxy, LaPorte, Ind.

A. S. WHITTAKER
Phoenix, London, England

KEITH WILSON
Marks, Oshawa, Ont., Canada

Decisions in the Third Quarter judging now in progress for the Quarter-Master Plaques, Medals and Citations will be announced in next week's issue, which also marks the first Fortnight of the Fourth and concluding Quarter of the year. The last Quarter, taking in six Fortnights, allows plenty of opportunity for those in the running to fatten their scores for consideration in the year's finals.

REPRESENTATIVE NEWSPAPER ADS



(Below) Institutional copy found effective by Shea's Buffalo Theatres, is noted here with Charlie Taylor's "school days" copy which spotlights the circuit's downtown and neighborhood theatres, the art tied in with the copy appeal.



(Right) Supplementing the drama page ads and designed to reach the infrequent film-goer, this 135 lines on 1 col. is the first of a series of Charlie Schlaifer for the United Artists, San Francisco. Placed on news and editorial pages, the "column" style layout aims to strike a informal chatter note in the copy signed by "U. A. Charley", the ad character created by Schlaifer.

(Left) Stressing the star and glamour, and playing down the Nazi angle, as illustrated, was decided upon for "Man I Married" at the Midwest, Oklahoma City, as reported by Bert Stern, Standard Theatres ad head. Size: 100 lines on 2 col.

(Below) To point up the high entertainment values of "Foreign Correspondent" at the New York Rivoli, comparison-copy was used in box at top and also as an eye-catcher. Size: 115 lines on 2 col.



(Below) An illustration of small-space copy for holdover date is this 45 lines on 2 col. by Jerry Zigmond for "Rhythm on the River" at the Newman, Kansas City. Poster-layout accentuated star heads and critic comment.



Aditorially Speaking!

DO YOU GO TO THE MOVIES?

REGULARLY ☐
OCCASIONALLY ☐
SELDOM ☐
NEVER ☐

If any of the above fit your case .. then this ad is directed to you!

•

We want to tell you, something about a picture the regular movie-writers are shouting about . . This picture is "FOREIGN CORRESPONDENT"

Mr. Wanger produced it, Alfred Hitchcock who directed "Rebecca," asked for and received the guiding reins of "Foreign Correspondent" He and Mr. Wanger combined to blend the exact type of writers and actors to make the finished product, with an eye only toward perfection!

Mr. Hitchcock who has a definite flair for the dramatic, the mysterious, the unusual, has combined these into this picture.

Naturally a picture such as this can only be presented by itself and is therefore being shown at the UNITED ARTISTS THEATRE

San Francisco's exclusive Single-Feature Theatre.



U. A. Charley

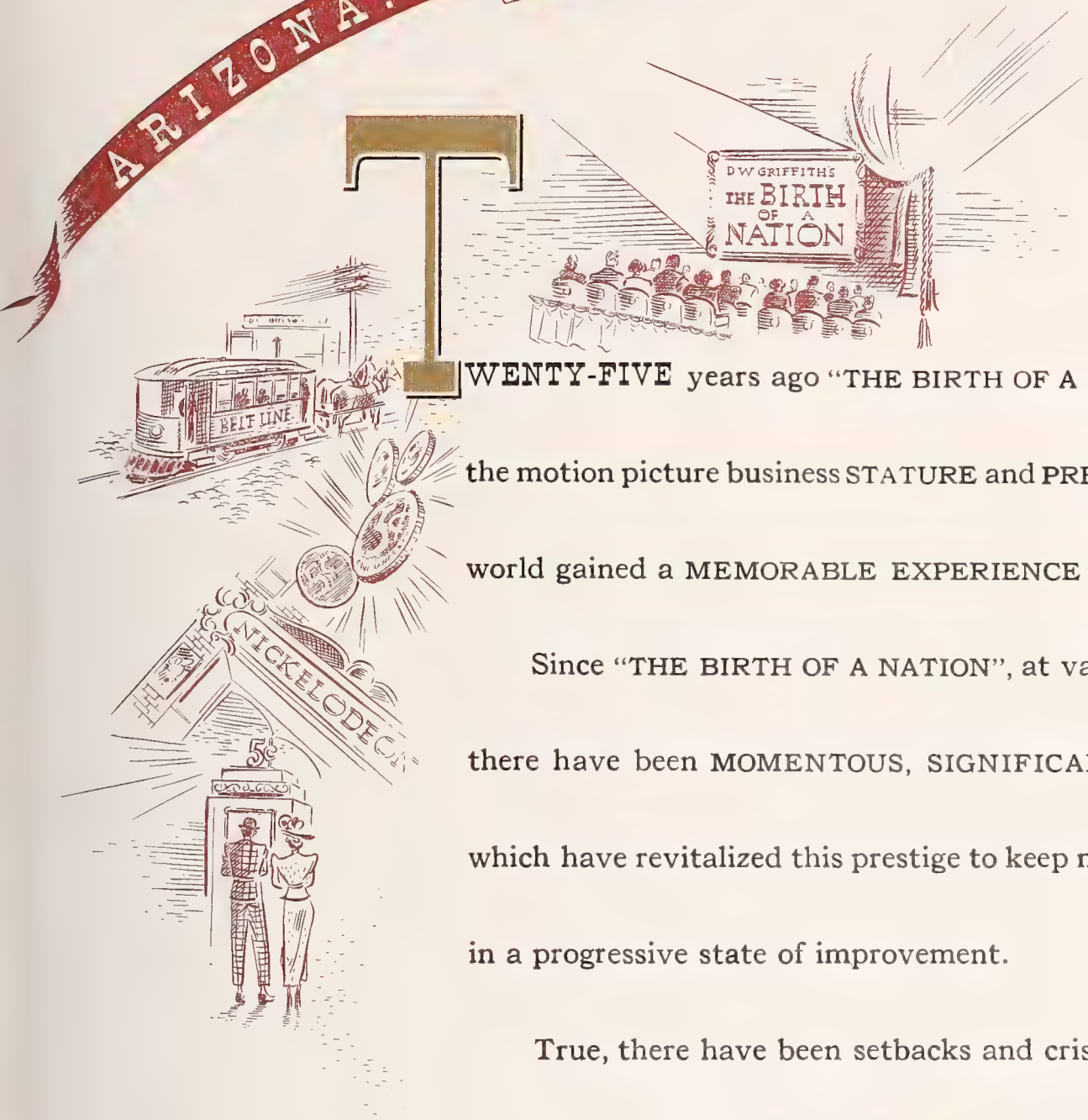
P. S. In keeping with our policy of presenting single-features only, we have been able to obtain the following pictures which you will see shortly:
"The Westerner"
"The Thief of Bagdad"
Charlie Chaplin's
"The Dictator"
and many others.

MAY WE HEAR FROM YOU TOO, IF YOU HAVE ANY SUGGESTIONS, IDEAS, ETC.?

* This is the first in a series of ads presented by The United Artists Theatre for the interest of discriminating people.

(Copyrights Applied For)

ARIZONA... ITS LEGEND AND ITS DESTINY

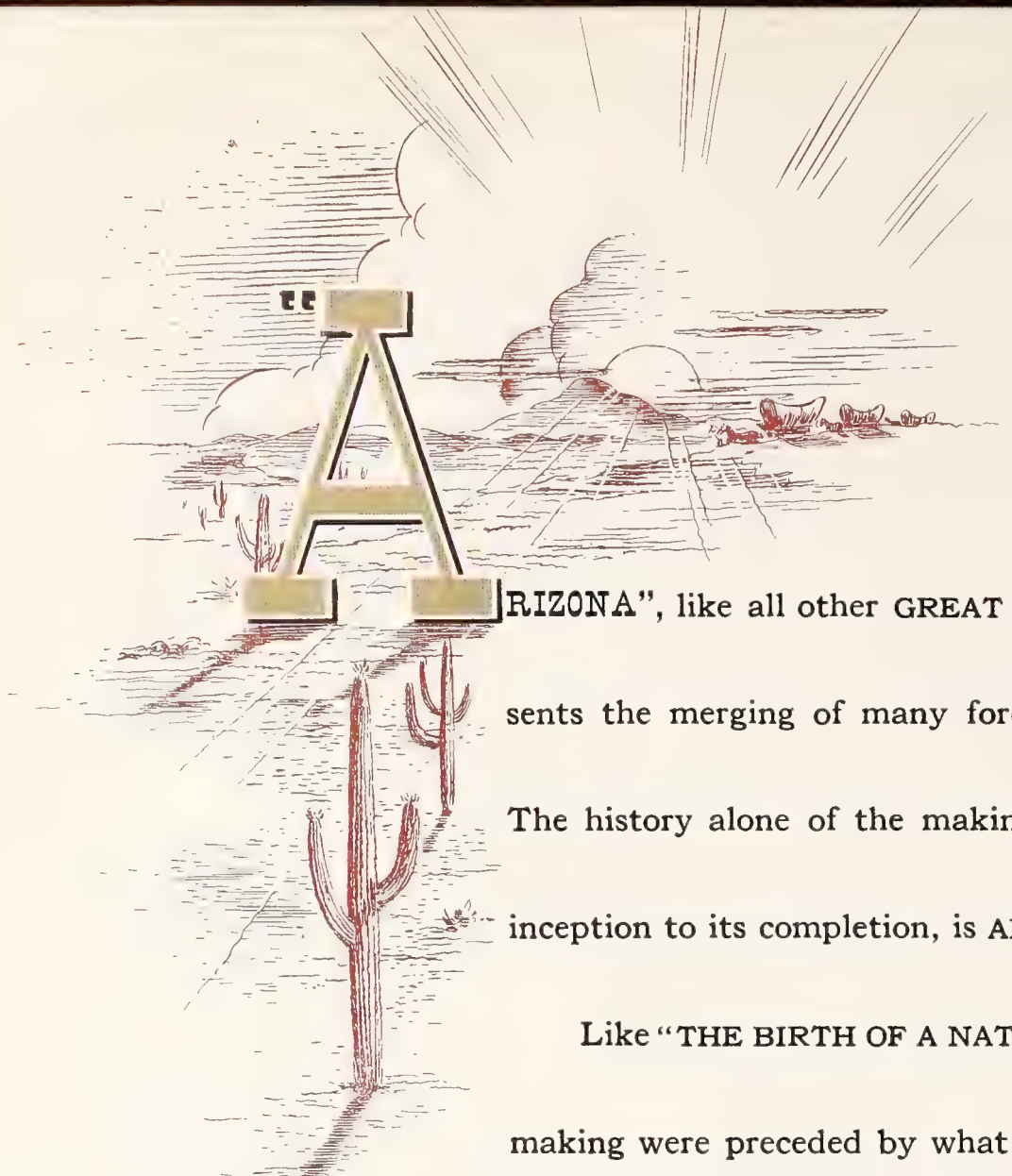


TWENTY-FIVE years ago "THE BIRTH OF A NATION" gave the motion picture business STATURE and PRESTIGE and the world gained a MEMORABLE EXPERIENCE in the theatre.

Since "THE BIRTH OF A NATION", at various intervals there have been MOMENTOUS, SIGNIFICANT PICTURES which have revitalized this prestige to keep motion pictures in a progressive state of improvement.

True, there have been setbacks and crises in this business, just as in life itself. But there has always been some epochal picture that has carried us over any transitory phase.

These are perilous times not only in our business but in the world and we feel that not only is Columbia entitled happily to anticipate the coming of "ARIZONA", but the industry in general as well as the public can look with an excited eye to the release of what is destined to be one of the GREATEST MOTION PICTURES OF THESE 25 YEARS.

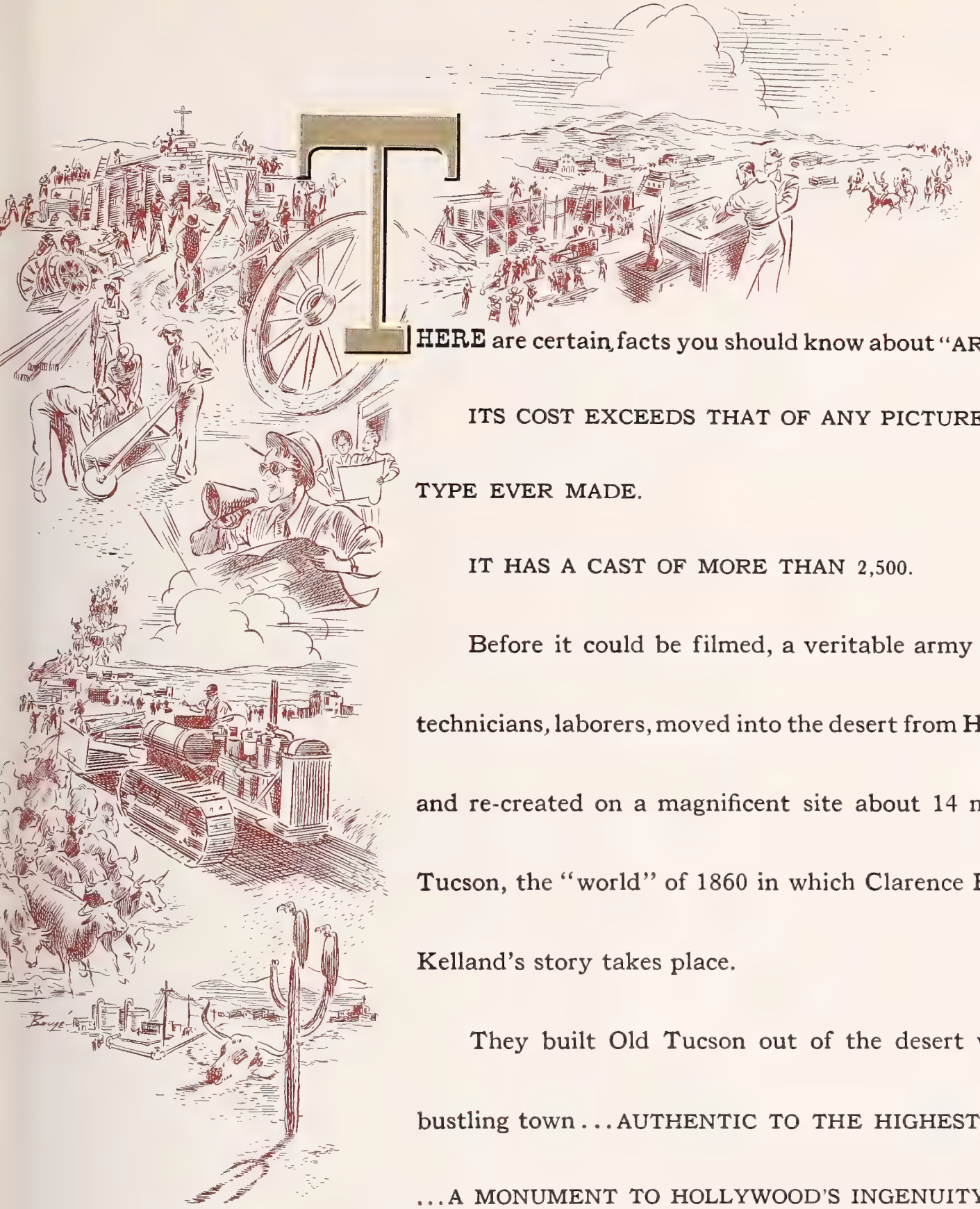


"ARIZONA", like all other GREAT MOTION PICTURES, represents the merging of many forces, talents and resources. The history alone of the making of "ARIZONA", from its inception to its completion, is AN AMAZING STORY.

Like "THE BIRTH OF A NATION", its conception and its making were preceded by what at the time seemed insurmountable difficulties. TREMENDOUS COSTS were involved, much time was consumed in preparing the extensive PHYSICAL STRUCTURES which were a prerequisite to beginning the picture.

TO THOSE THOUSANDS OF EXHIBITORS who thoroughly appreciate the GIGANTIC TASK involved and who patiently await the release of the picture, COLUMBIA PICTURES and all those connected with the making of the picture express their heartfelt appreciation.

"ARIZONA", WE FEEL, IS ONE OF THE FEW MOTION PICTURES WORTH WAITING FOR.



THERE are certain facts you should know about "ARIZONA"...

ITS COST EXCEEDS THAT OF ANY PICTURE OF THIS TYPE EVER MADE.

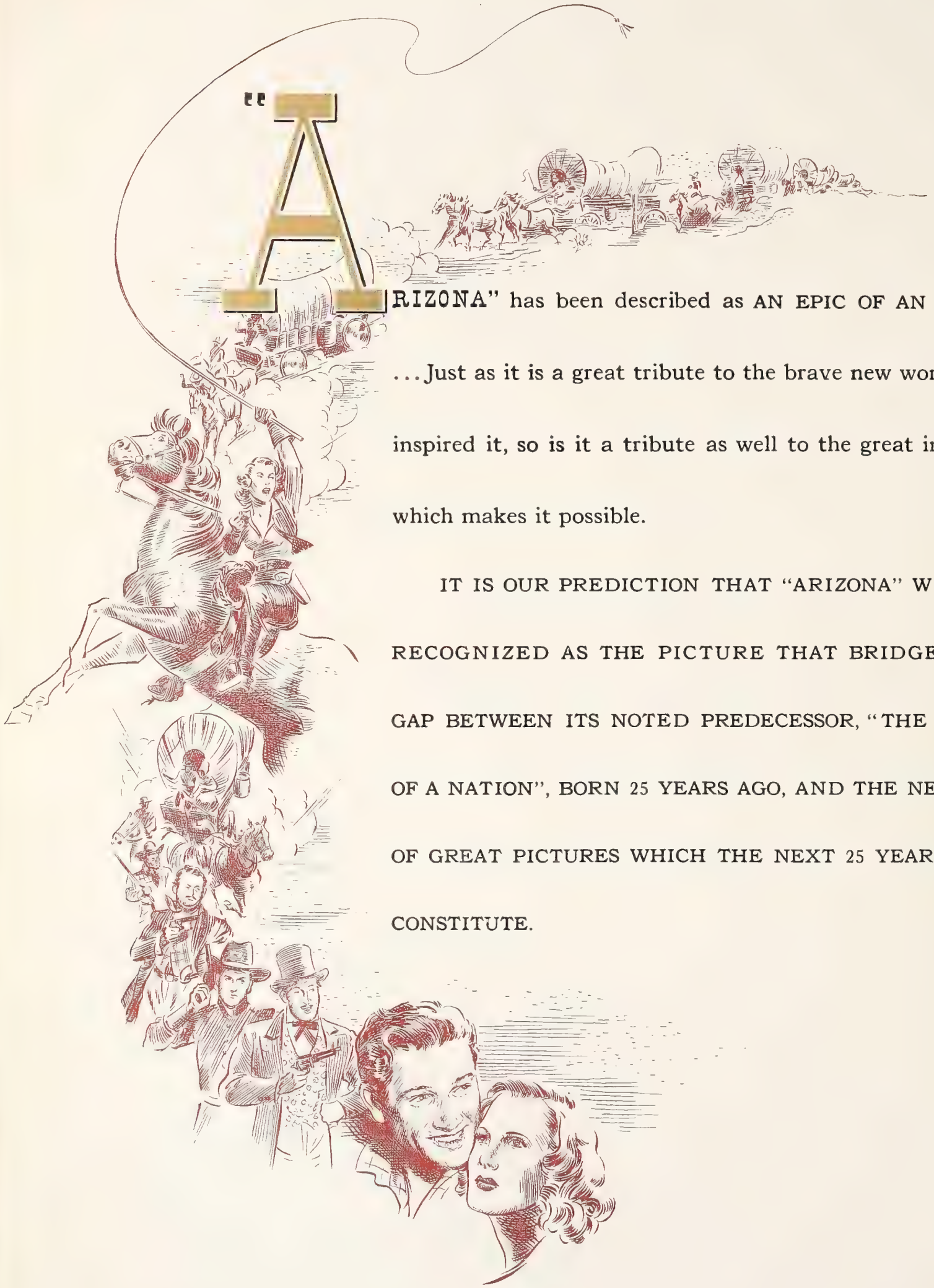
IT HAS A CAST OF MORE THAN 2,500.

Before it could be filmed, a veritable army of artists, technicians, laborers, moved into the desert from Hollywood, and re-created on a magnificent site about 14 miles from Tucson, the "world" of 1860 in which Clarence Budington Kelland's story takes place.

They built Old Tucson out of the desert waste...a bustling town...AUTHENTIC TO THE HIGHEST DEGREE ...A MONUMENT TO HOLLYWOOD'S INGENUITY.

Wesley Ruggles peopled it with Indians, Mexicans, Yankee frontiersmen...filled it with more than 3,000 head of livestock, ranging, amusingly enough, from oxen to buzzards.

Rarely has a motion picture been mounted more MASTERFULLY...filmed more DYNAMICALLY...



"ARIZONA" has been described as AN EPIC OF AN EPOCH ...Just as it is a great tribute to the brave new world that inspired it, so is it a tribute as well to the great industry which makes it possible.

IT IS OUR PREDICTION THAT "ARIZONA" WILL BE RECOGNIZED AS THE PICTURE THAT BRIDGES THE GAP BETWEEN ITS NOTED PREDECESSOR, "THE BIRTH OF A NATION", BORN 25 YEARS AGO, AND THE NEW ERA OF GREAT PICTURES WHICH THE NEXT 25 YEARS WILL CONSTITUTE.

COLUMBIA PICTURES

PRINTED IN U.S.A

EXPLOITATION BRIEFS FROM A-FIELD

Promoting several sample boxes of the Borax product for "Twenty Mule Team," Chuck Shannon at the Boulevard in Pittsburgh shaped the form of a mule with the boxes and planted it on a 40 by 60 for his lobby display. This was crowned by a hand painted picture of the twenty mule team hauling the borax product across the desert, entire display being touched off with a title card, playdates and cutout head of Wallace Beery. In addition samples of crude and refined borax product were displayed. Aiding on the campaign was Shannon's assistant, Sam Roen.

▽

Teaser gag used by Lige Brien at the Prince, in Ambridge, Pa., consisting of lad sitting in front of theatre with umbrella, copy on top reading: "I'm waiting for Strange Cargo to open." Water coming down from top of marquee hit umbrella proving attractor, folks stopping to look and read.

▽

Stunt that is reported by Bill Bryan at the Manos, in Elkins, West Va., to have attracted considerable attention on "You're Not So Tough," consisted of large plank in front of theatre with available nails for driving. Guest tickets went to those scoring with one blow. Copy overall read: "You're not so tough if you can't drive a nail without bending it". Stills and title were also featured.

▽

Effective was the atmospheric jungle lobby display used in advance and during run of "Pago Pago" by Round Tabler George Irwin at the Lyceum, in Duluth, Minn. Lobby was filled with overhanging cedar boughs and palms and adorned with cutouts, the banner and three-sheet frames were similarly dressed.

▽

Outdoor bally was stressed in Bill Elder's "Boom Town" engagement at Loew's in Harrisburg with the sidewalk stencilled in front of theatre three weeks ahead, boys on bicycles carrying title pennants patrolled the downtown streets, boys with letter announcements on their backs plied the bathing resorts and girls with bare legs lettered covered the city streets for one day. Contest on "How to make Harrisburg a boom town" was planted in cooperating daily with guest tickets as prizes, and window displays were mentioned.

▽

Distributed by Robert Hutchins, Liberty Theatre, in Mullan, Idaho, for "Edison, the Man" were tinted heralds carrying personal endorsement of the manager and calling attention to the cast, playdates, etc.

▽

Painting 50 regular bricks with gilt paint and lettering them "Gold Rush Maisie is Company," George Sutermaster at the Majestic, in Springfield, Ohio, planted them on all downtown street corners where they attracted considerable attention. In addition gilt gummed stickers with the same copy were used about town and imprinted paper bags were used by cooperating five and dime.

PERSONAL SLANT AIDS ROY'S "ROCKNE" DATE

While manager of the Palace, in South Bend, Ind., Andy Roy, of Warners' Strand, Albany, N. Y., worked with the late Knute Rockne, famed Notre Dame coach, on a number of tieins. At the time of the coach's death, Roy put on a memorial at the theatre, attended by the school faculty.

With this personal background, Andy is working on his campaign for "Knute Rockne, All-American", by rounding up the college alumnus in the territory to canvass the sector in boosting the date. Among those cooperating are ex-Notre Dame players now coaching in nearby schools and colleges.

With two of his operators owning and piloting their own plane, J. R. MacEachron at the Paramount, in Jackson, Tenn., for "Boom Town" had the men fly over the city and surrounding area dropping heralds. Mac also tied up with local furniture store which has a daily "Man on the Street" broadcast, giving three single passes in connection with questions answered on the picture.

▽

A "smile" contest was conducted in cooperation with a local newspaper by Bill Wolfson, Paramount, Montgomery, Ala., as part of his "Andy Hardy Meets Debutante" campaign. Guest tickets were awarded to those pedestrians whom the paper's photographer caught smiling.

▽

A six-column layout on "Mrs. Chips and Rebecca's Husband," featuring Greer Garson and Laurence Olivier, stars of the film, was planted in the Columbus *Dispatch* as part of the "Pride and Prejudice" campaign put over by Russ Bovim, Loew's Ohio.

COPY TWIST SELLS "BROTHER ORCHID"

To impress upon his patrons the new Robinson characterization in "Brother Orchid" at Warners' Frolic, Chicago, Manager Benny Cohn arranged for post cards to his mailing list from Hollywood carrying a personal message from the star and illustrated by cartoon star cut. Copy read:

"I'm back in action here in Hollywood once more and I mean action. I'm through with biographies and I'm washed up with gunmen for a different character entirely. For a pleasant surprise, see me in," etc., etc.

Before his transfer to Dolgeville, N. Y., for the same circuit, Bill Johnson at Smalley's Fort Plain, in Fort Plain for his date on "They Drive By Night," tied up with the police department, traffic cops being on the alert for good drivers and presenting them with guest tickets to see the picture. Extra publicity was garnered when cooperating paper ran story and follow up by daily listing names of those who had been so awarded. In addition the chief of police wrote a personal endorsement of the picture which was run on front page of paper.

▽

Some neat publicity was gained by Tom Ward at the El Raton, in Raton, N. M., recently when he ran stories in local dailies offering gratis admission to each family having four sons, in connection with that picture's engagement. Papers followed up by running names of those who attended the show.

▽

Day ahead of opening of "Return of Frank James" at the Paramount, in Anderson, Ind., Manager Harry Van Noy dressed four boys as "hold up men" wearing back banners and had them ride horses through the town as advance for that picture. In addition, Van Noy used a two color job on his newspaper ads, the reward poster and cast being printed in red.

Neat newspaper coverage was secured by Bill Burke for "All This and Heaven, Too" at Schine's State, in Fostoria, Ohio, which included a full-page feature story, four-day picture story in another daily and six weeks prior to opening, serialization ran in two papers with a further break by securing permission from editors to run the date line with each chapter.

▽

On "Buck Benny Rides Again" at Schine's Monroe, Rochester, Clayton S. Cornell lined up several merchants' windows with the Jello streamers carrying sig and playdates. Various restaurants about town featured a "Buck Benny Barbecue" and ahead of opening silk bannerettes were planted in lobby.

▽

Prior to opening of "Edison the Man," Bernard Davis at the Victor, in McKeesport, Pa., promoted a display of earlier types of electric light appliances with more modern ones for comparative purposes. Second display consisted of patented inventions of a local inventor.

▽

For "Girl in Room 313," Stan Andrews at the Capitol, Guelph, Ontario, engaged in a teaser ad stunt tied to largest hotel whereby two ads were run in the personal column. The first read "Who is the girl in 313? For information read tomorrow's personal column." This was followed second day with copy "For information on the Girl in Room 313, call 3000." Stan reports the reaction good with hundreds calling, operators telling callers that the girl was Florence Rice and she could be seen at the Capitol.

YOU ARE INVITED TO JOIN UP

JACK W. FRETWELL

first came into show business with the Roth Brothers at the State Theatre in Harrisonburg, Va., as an usher in June of 1937. Shortly after he was raised to chief of staff and assistant manager. By 1939 he became city manager and took over the superversion and exploitation of four suburban county theatres and is now headquartering at the State in Harrisonburg, Va.

▽

J. D. ENSMINGER

began his theatre connection at the State Theatre, South Bend, Ind., for Paramount Publix. He was transferred down through Ohio, Middletown and Hamilton, later to Lexington, Ky. He was affiliated with Phoenix Amusement Co., Schine's Kentucky Theatres and then with Elliott-Ward Amusement Co. The last two years "Tod" did free-lance exploitation and in the beginning of this year he was hired by the Indiana-Illinois Theatres as city manager, headquartering at the Voge in East Chicago, Ind.

▽

BILL SAGE

manages the Roxy Theatre in Northampton, Pa. Beginning on the bottom rung of his career in showbusiness, Bill obtained an usher's job, at the Stanley in Philadelphia in 1927. When he moved to the Boyd Theatre, in the same city, he acted as chief of service and then came to the State as assistant manager. In the same capacity Bill transferred to Warners' Earle in Allentown, next to Warners' Savoy, Princess and Family Theatres in Philadelphia. His first managerial post came his way in 1934, at the house where he is now employed.

▽

RALPH R. DONALD

is the assistant manager of Schine's Capitol Theatre in Newark, N. Y. He also acts as chief of service and has charge of all advertising, publicity exploitation and contests for his house. Such experience will undoubtedly stand him in good stead and we know Ralph will go places.

▽

JIM SIMMONS

started to work for United Theatres, Ltd., at Sarnia, Ontario, Canada, in 1926, which company Famous Players Canadian took over in 1927. Jim was at the Imperial Theatre in Sarnia at various positions and then went to the Capitol as assistant manager. A transfer to London, Ontario, placed Jim as assistant to W. K. Trudell. In 1939 he was appointed to a managerial post at the Palace Theatre, in the same vicinity.

▽

FRANCIS GILLON

is the manager of Tri-States Theatres' Garden Theatre in Davenport, Iowa. He has been associated with this outfit since 1936, at which time he was employed as a part time usher. The following year Francis became chief of service at the Capitol in Davenport and not long after was appointed to the assistant managership at the Garden, same city. A promotion upped him to manage his house.

Birthday Greetings

Richard L. Albin
Nat Allentuck
Urban R. Anderson
Earle N. Bailey
Joe Bean
Kenneth Blackledge
Morton M. Bratter
Ben Broskie
Wilfred G. Brown
Harry Browning
Frank L. Cost
George M. Dana
Vincent Daniels
Norman L. Davis
Russell Edwin
Charles Ferguson
Ben W. Fischer
Harry W. Flinchum
Joseph D. Frisco
Homer B. Fuller, Jr.
Alfons Galwas
Arnold N. Gates
Melvin L. Gold
Meyer Golding
C. A. Grissinger
Randolph Lee Hall
Lyle Harding
William Harding
Lewis J. Hartman
Merl C. Hartung
John P. Hassett
Alfred E. Hewitt
Sydney J. Hobbs
Rossiter J. Hodkirk
Fred E. Irion
Herod Jimerson
Randall Jones
C. W. Kelly
Don Kelsey
Alf Klokkevold
Carl L. Krueger
Stan Krueger
Roy Laurie
James A. Laux
Morty Lightstone
Irving Mack
Jerome Marx
Al Mayes
Eugene P. Mock
Martin Messinger
Walter D. Morgan
Seymour L. Morris
Orba Myatt
Millard Ochs
Edward J. Oliver
Tom Olsen
Ernest Patrick
George Patterson
Irving Pearlman
Pierce Rawling
Frank C. Reiger
Howard W. Robarge
L. O. Robertson
J. B. Seager
Ted Shank
Edward Shuker
Donald L. Smith
S. F. Sutaria
Fred A. TerraNova
Thomas W. Turner
Stephen Uvardy
James Wagner
Frank Weatherford
Earl N. Willey

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

DAVID BACHNER

is employed at Warner Bros. advertising department in Cleveland, Ohio. In 1931 he entered into picture business, his first job being that of usher at Warners' Uptown, Cleveland. A year later, he was transferred to Warners' downtown house, the Lake Theatre, and in due course became assistant manager there. David moved to the Hippodrome, after three years, in the same capacity, and in 1937 was promoted to his present assignment.

▽

BENEDICT A. GOVAN

is the manager at the Orpheum Theatre in Danvers, Mass., which house belongs to the Graphic Theatres circuit. He started his career in the movie industry in 1929 when he obtained an usher's job at the Allston, same vicinity. He moved to the Metropolitan Theatre in Boston in 1930, acting as information clerk, lobby captain and assistant publicity manager. His next job was with First Division Pictures, as head shipper. At Loew's Orpheum he ushered and then acted as checker for Loew's, Inc. In 1939 Ben became house manager at the Wakefield Theatre and was then transferred to the job he is now holding.

▽

DICK OFFENBACHER

started as an usher at the Regent Theatre in Springfield, Ohio, in 1934. Since he was still a student, his was a part-time job, but after graduating received a full-time position. Two years later brought him to the State in the same sector as head usher and shortly thereafter Dick became the assistant manager at this house. He left the theatre business for factory work for an interval, but hurried back and secured an usher's job at the Regent once more. Doorman duty was his following post and then Dick was promoted to manage the Princess Theatre. He again returned to his first house, the Regent, this time as house manager, but subsequently was moved to act as skipper at the Ohio, in Springfield, and then to the Grand, in Circleville, Ohio, his present spot.

▽

DAVID WALD

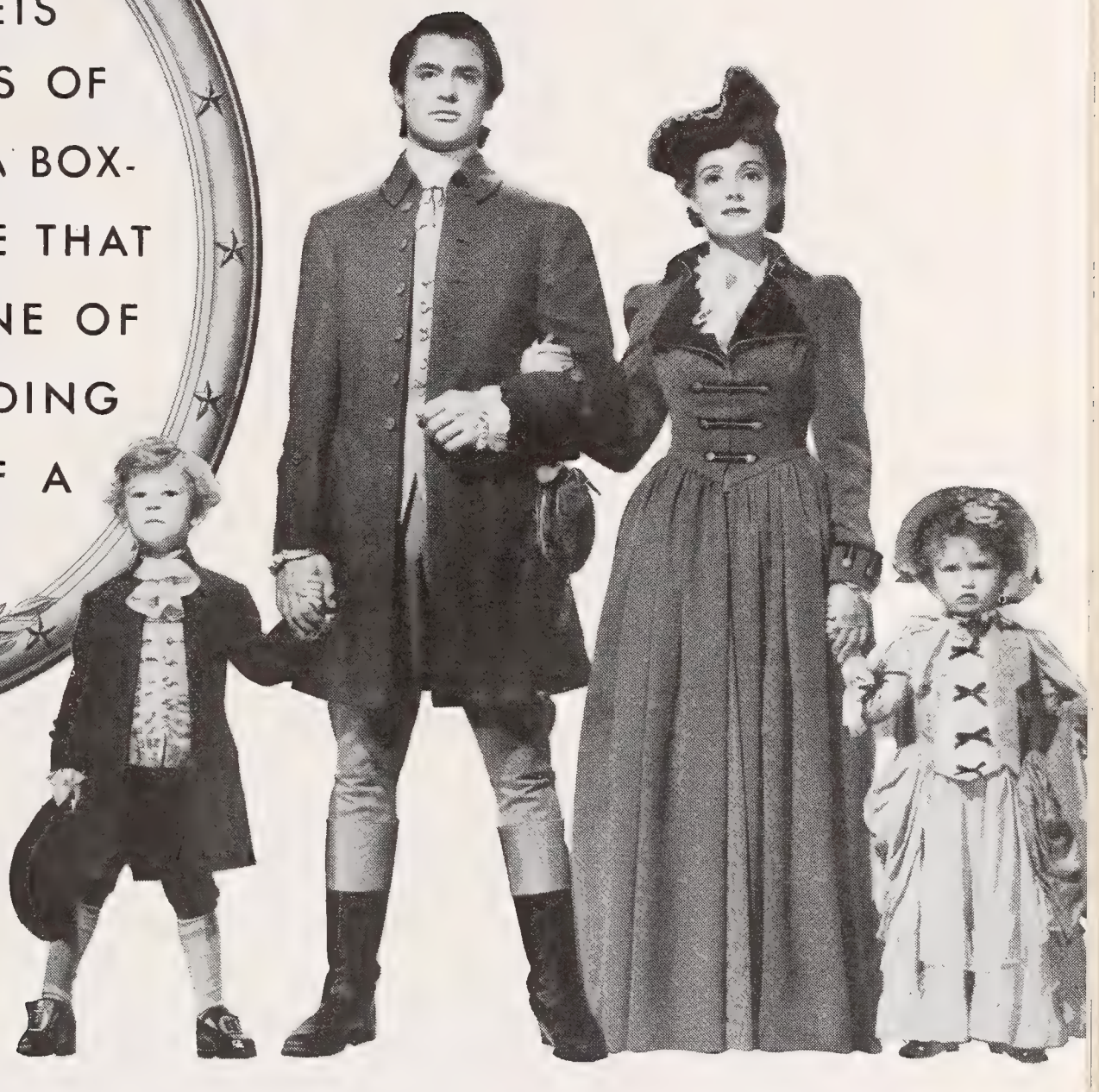
was still at school when he began his work in the theatre in 1936. He left his duties at various of the Warner theatres for a brief interval to go to Penn State College but returned soon after. Was promoted to assistant manager at Warner's Kenyon in Pittsburgh, Pa., in 1938 and two years later found him at a managerial post at the Plaza Theatre.

▽

ROBERT DALY

manages Schine's Arcade Theatre in Salisbury, Maryland. In 1935 he obtained an usher's job at Schine's Liberty in Herkimer, N. Y., and in the next three years stepped from that spot into the doorman's and then assistant's position. A transfer brought Bob to the Glove Theatre in Gloversville, N. Y., and then he became the relief manager in the Western New York theatres, just prior to his arrival at his present situation.

THE
NATION GREETS
"THE HOWARDS OF
VIRGINIA" WITH A BOX-
OFFICE RESPONSE THAT
MAKES THIS ONE OF
THE OUTSTANDING
PICTURES OF A
GENERATION



"THE HOWARDS OF VIRGINIA" IS THE CROWNING ACHIEVEMENT OF FRANK LLOYD, MASTER DIRECTOR, WHO, LIKE MARTIN QUIGLEY, NOW PROUDLY CELEBRATES HIS SILVER ANNIVERSARY IN THE MOTION PICTURE BUSINESS.

COLUMBIA PICTURES

"Lucky Partner" Tickets Distributed by Unterfort

Week ahead of opening of "Lucky Partners" at the Keith, in Syracuse, Harry Unterfort distributed 500 lucky numbered cards plugging the picture, certain number of which contained duplicate numbers. These were given one to a woman and one to a man, recipients being informed that if they would appear at the lobby at seven p.m. opening evening, those having matching numbers would be admitted free.

Newspaper contest was planted, prizes going to those submitting best 25 word statement on the great Lucky Partners in three different fields of endeavor, literature, stage or screen, who their favorites were and why. Book stores were contacted, since a portion of the picture takes place in a book store, scene stills, playdates, etc. being prominently displayed. Numerous other windows were promoted and radio plugs landed over WSYR and WFBL.

"LET'S HEAR FROM YOU"

Notaro Tags Autoists On "Sea Hawk" Date

Identical to the tags used by the local police for parking violations, etc., were those planted on autos by Manager Pat Notaro for his date on "The Sea Hawk" at the Columbia Theatre, in Sharon, Pa. Copy on the colored tags read: "Notice, you are summoned to appear at the Columbia Theatre, to see," etc., etc. In addition, two weeks ahead, miniature telegrams plugging the picture's opening were included with regular wires leaving Western Union offices. Double truck was promoted by the theatreman which included a quiz contest, wherein guest tickets went to those who submitted correct list of titles of past pictures, clues to which were found scattered in the various ads.

For "All This and Heaven, Too" Notaro used three different kinds of throwaways, one tying in with the current elections and carrying copy, "Republican or Democrat, you'll nominate Bette Davis," etc., second a two-page tinted folder and thirdly the old "don't let the season pass," gag.

"LET'S HEAR FROM YOU"

Girls Dressed in Sarongs Hosted by Kilgore on "Pago"

Folks in Memphis, Tenn., were recently treated to the rare sight of girls wearing sarongs on their way to Loew's Palace as part of R. M. Kilgore's exploitation campaign for "Pago Pago." Launching the stunt by advertising for girls to attend a special showing dressed in sarongs, theatreman picked six of them to be known as "Pago Pago" girls and to be guests of Del Courtney and his band at local hotel. Professional dancers were chosen to do a south sea island dance routine to "Pago" music at the hotel, attired in full native regalia, stunts covered by local papers.

For his street bally, figures of a native man and girl without heads were made up by Kilgore's art department, the idea being to have folks on streets pose behind them by placing their heads in the cutout portion above the shoulders. Photos were taken and posted in lobby, guest tickets going to those identifying themselves. Other outside activity consisted of a giant "Pago Pago" water carnival, announcements made over loud speaker system, hand bills were distributed and the picture generally came in for publicity.

24-DAY SERIALIZATION PLANTED BY PEARLSTEIN

Clevelanders must certainly have been aware recently that "The Sea Hawk" was opening at the Hippodrome, since Warner ad man Manny Pearlstein in that sector effected a promotion with the Cleveland News for the publication of a 24-day serialization.

Starting off with a front page teaser calling attention to the first chapter to be run following day, opening of rounding up the college alumnae in amusement section with eight columns of art across top.

Patriotic Organizations Aid Lehman on "Ramparts"

Concentrating on the patriotic groups in his recent campaign for "The Ramparts We Watch," Larry Lehman of the Orpheum, in Kansas City, held a screening for the commanders of the American Legion posts, heads of the Veterans of Foreign Wars, army, navy, marines and Gold Star mothers in addition to leading Kansas City ministers.

An army recruiting truck carried large signs and covered principal sections of the city, parking in front of large department store where a window was given over to the picture. Recruiting officers of the three local branches placed a service desk in the theatre lobby.

"LET'S HEAR FROM YOU"

Sampson's Truck Driver Contest

In a tieup with the Seattle Star, Jack Sampson, advertising director of John's Danz' Sterling circuit received liberal daily publicity on a contest to find Seattle's most handsome truck driver in connection with "They Drive by Night" at the Palomar Theatre. The local driver receiving the most votes during the week was presented with a silver trophy from Ann Sheridan; other contestants and letter-writers being awarded with promoted merchandise and theatre tickets.

STOLTZ SELLS "HALL" VIA PAPER PLATE COPY

Dropped from downtown windows and otherwise distributed were imprinted paper plates on "Pastor Hall" at the Avon, in Utica by Arnold Stoltz, copy reading:

"Dear Friend: I threw this plate out of my cell window in a concentration camp, hoping it would be found. My only crime was that I believed in religious freedom. Please notify my daughter, Christine, not to sacrifice herself to that Nazi trooper for me—she will be betrayed as I was. My only hope is to escape—tell her to see the General, he will help us. Sincerely, Pastor Hall. P.S. My story will be on the screen, starting Saturday, etc.!"

Old-Time Graduates Hosted by Rosenthal

Teaser campaign arranged by Round Tabler Morris Rosenthal at Loew Majestic, in Bridgeport, Conn., for "Tom Brown's School Days" consisted of use of photos of the graduating classes of the year 1928 which were made up into a display board for his lobby. Some of the heads were circled and to those properly identifying themselves, guest tickets were awarded. Display was used two weeks in advance in lobby and a week outside during current showing. Papers picked up the story.

Another activity which proved successful was the distribution of a series of cards with photos of different characters appearing in the picture. Those collecting the complete set of six cards were given guest tickets. Cards were distributed by leading store 10 days ahead in all outgoing packages, merchant also giving a full window display with a 40 by 60 on the contest and a "Tom Brown" special pre-school sale.

"LET'S HEAR FROM YOU"

Cyclists Help Ballyhoo "Boom Town" for Farrar

Ten beautiful girls, attired in shorts and astride bicycles, were sent through busy streets with signs stating they were on their way to see "Boom Town" as one of the features of the Indianapolis campaign for the film at Loew's put over by L. Ward Farrar. Farrar also borrowed a "lie detector" from the local Police Department and received excellent newspaper breaks on the reactions of five men and five women who were questioned about Hedy Lamarr and Clark Gable, two of the stars of the film, respectively. Jumbo cards were placed in 150 Standard Oil stations. Farrar also conducted a contest whereby fans were asked to guess, from old stills, the names of earlier pictures in which the "Boom Town" stars appeared.

"LET'S HEAR FROM YOU"

Baker's MofT Campaign

A six-week publicity campaign was accorded MofT's "Vatican" issue by Wally Baker, general manager of the Empress, in Stockport, England, with special invitation cards sent to the local Catholic clergy, parochial school heads and civic authorities. In addition, Wally had it so timed that when the clergy arrived at their homes after seeing the film, a personal letter over his signature awaited them expressing the hope that the issue would be brought to the attention of parishoners. The letters were typed on MofT letterheads and contained the date and detailed times of showings each day.

"LET'S HEAR FROM YOU"

Addison's "Sea Hawk" Paper

Herman Addison at the Glove Theatre, Gloversville, printed a special four-page newspaper to ballyhoo the engagement there of Warners' "The Sea Hawk." Done in authentic newspaper format, the paper was called the "Glove Theatre News" and contained publicity stories and stills about the Errol Flynn starrer. The stunt was most effective and is reported to have caused a great deal of favorable comment in the community.

personalities

MARLOWE CONNER
of the Avalon in Chicago, has been transferred to the Sheboygan, in Sheboygan, Wis., with ELI ARKIN, formerly at the Venitian, in Racine, replacing him at the Avalon. Other Warner changes include: Al Blasko, Paramount, Hammond, Ind., to the Parthenon, Hammond; MARCEL BRAZEE, Parthenon, Hammond, to Venetian, Racine; ROBERT BUSCH, Shore, Chicago, to the Jeffrey there; EUGENE HOPSON, Jeffrey, Chicago, to Oakland Square, Chicago; ROBERT KENNEDY, Oakland Square, Chicago, to Symphony, Chicago; IRVING LIPNICK, Symphony, Chicago, to Shore, Chicago; and HARRY MINTZ, Sheboygan, Sheboygan, to Paramount, Hammond, Ind.

▽

JIM RILEY
assistant at the Strand, Sunbury, Pa., has been transferred to a similar post at the Capitol, Wilkes-Barre.

▽

BURDETTE SCHWENN
has been named assistant manager of Warner-Saxe's Capitol, Madison, Wis., succeeding THOMAS MACK who has been named manager of the Circuit's National in Milwaukee.

▽

PAUL GOSSETT
who operated a house in Coldwater, Kan., has assumed operation of the Rialto, Lyndon, Kan.

▽

R. J. LANGHOFER
has acquired the Plains Theatre, Plains, Kan.

▽

BURDETTE ROSS
has acquired the Paradise, Fulton, Ill., from BARNEY BROTMAN.

▽

HARRY KNIGHT
who operates the Royal, in Columbus, Ohio, has purchased the New Theatre from LOU HOLLEB.

▽

LOUIS COLANTUONA
has been appointed assistant manager of the newly modernized Warner Hiway Theatre, in Jenkintown, Pa.

▽

MAURICE GOLDBERG
is the new manager of Warner's Cadet Theatre, in Philadelphia. LABE NIDORF, student manager, has been appointed to the Earle, Philadelphia staff under Bill Israel.

▽

HAL DAIGLER
has resigned as assistant to JOHN HAMRICK, chief executive of Hamrick-Evergreen theatres, Seattle.

▽

CLIFFORD C. WALLACE
has reopened the Apollo, Indianapolis, Ind. C. L. HANNAH will be assistant.

▽

CHARLES WINTHROP
will manage the reopened RKO Grand, Columbus, Ohio.

▽

HARRY BROWN. JR.
is now managing the Chakeres Grand Theatre, in Circleville, Ohio.



PAMETNA FRANCES to Mr. and Mrs. Arnold Stoltz on Sunday, September 8th. Father is manager of the Avon Theatre, in Utica, N. Y.

GRACE CHARLOTTE and HARRIET ROBERTA to Mr. and Mrs. J. R. Wills, Monday, September 2nd. Daddy manages the Loma Theatre, in Socorro, New Mexico.

JOSEPH EMASHOWSKI
has opened the new Larksville Theatre, in Larkville, Pa.

▽

CLARENCE WALL
manager of Fox Lloyd, in Menominee, Mich., has been named manager of the Fox, in Marinette, Wis., and is succeeded by RUSSELL McNAMEE, formerly at the Colonial in Iron Mountain, Mich.

Showmen's Calendar

NOVEMBER

2nd	North and South Dakota Became States—1889
4th	Dick Powell's Birthday John Philip Sousa Born—1854
5th	Election Day Joel McCrea's Birthday
6th	Abraham Lincoln Elected President—1860 Francis Lederer's Birthday
7th	Montana Became a State—1889
8th	Katharine Hepburn's Birthday
9th	Hedy Lamarr's Birthday
11th	Armistice Day Washington Became a State—1889 Roland Young's Birthday Pat O'Brien's Birthday
13th	Robert Louis Stevenson (Author) Born—1850
14th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Oklahoma Became a State—1907
21st & 28th	Thanksgiving Day
23rd	Franklin Pierce (14th President) Born (1804) Boris Karloff's Birthday
26th	Frances Dee's Birthday
28th	Fred Astaire's Birthday
29th	Genevieve Tobin's Birthday
30th	Samuel Clemens (Mark Twain) Born—1835 Louisiana Purchased—1803

HUNTER PERRY
has announced that he is starting construction work on a new theatre in Hilton Village near Newport News, Va.

▽

RUSSELL WILLIAMS
is managing the reopened Eaco Theatre, now the State, in Farmville, Va.

▽

ELMER R. BRENNAN
manager of the Kenosha, Kenosha, Wis., has been transferred to the Bay in Green Bay with FRANCIS SCHLAX succeeding him in Kenosha.

▽

JOE FEENEY
of the Orpheum, in Clarksburg, West Va., was a recent visitor to Round Table offices.

▽

JACK LYKES
manager of Loew's Stillman, in Cleveland, and WALLY CALDWELL at Loew's Valentine in Toledo, have switched posts. Other changes effected by Charles Raymond include ROBERT YODICE moving from assistant manager's post at the Stillman to a similar post at the State; HAROLD SCHULTIS moves from assistant at the Park, Cleveland, to assistant at the Stillman, being succeeded by SYLVESTER PIERCE, promoted from chief of service at the State. JOHN NEWKIRK remains as manager of the Granada with OSCAR DEPAW succeeding SI GRODY as assistant manager.

▽

BILL KEATING
has resigned as manager of the Loring, Minneapolis, with FRED WEIMAR of the Orpheum, in Sioux Falls, S. D., replacing him. Other Minn. Amusement Company changes include: ERNIE ODENAL of the Paramount, Mitchell, S. D., replaces Weiman and in turn is succeeded by JOE RYAN from the Eastman, St. Cloud, Minn. WOODROW PRAUGHT, of the Empress, Rochester, takes Ryan's place at the Eastman, with no successor yet named for Praught's old spot. L. O. KIRKBERG of the State, Mankato, Minn., goes to the Lyric, Watertown, S. D.; LOUIS PELDO is transferred from Watertown to the Paramount, Grand Forks, N. D., replacing FLOYD NUTTING who goes to the State, Mankato.

▽

JACK JEFFRIES
is managing the new Paola Theatre, at Paola, Kan.

▽

LEONARD TUTTLE
former manager of the Drive In Theatre, in Valley Stream, L. I., is now managing the Colonial, in Nashua, N. H.

▽

F. M. WESTFALL
is managing the Northport Theatre, in Northport, L. I.

▽

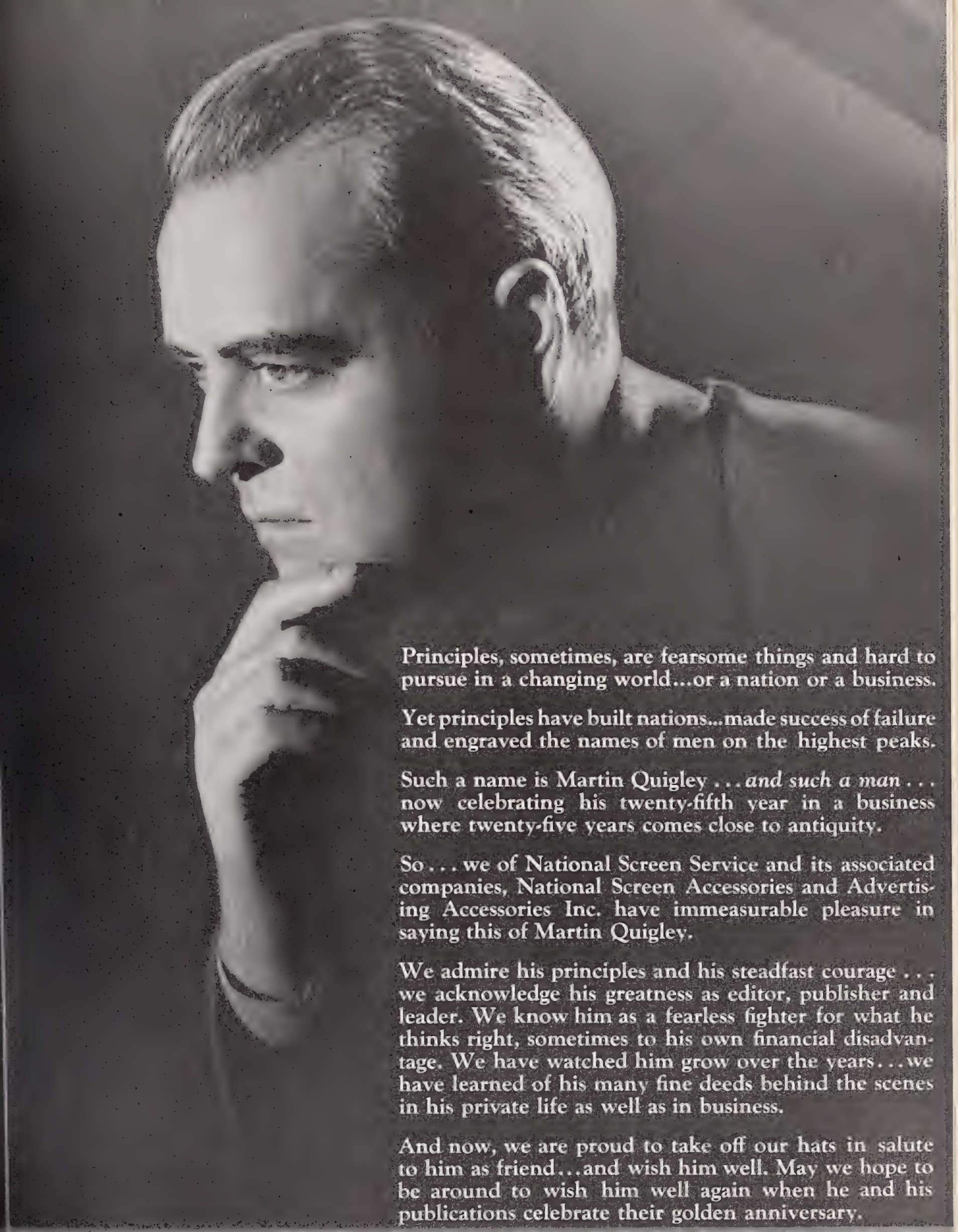
NICK MARLEMES
has opened the Rialto, in New Britain, Conn.

▽

TOL TEETER
operator of the Joy, in San Antonio, will build a new house in Corpus Christi, Tex.

By his deeds ye shall know him





Principles, sometimes, are fearsome things and hard to pursue in a changing world...or a nation or a business.

Yet principles have built nations...made success of failure and engraved the names of men on the highest peaks.

Such a name is Martin Quigley . . . *and such a man* . . . now celebrating his twenty-fifth year in a business where twenty-five years comes close to antiquity.

So . . . we of National Screen Service and its associated companies, National Screen Accessories and Advertising Accessories Inc. have immeasurable pleasure in saying this of Martin Quigley.

We admire his principles and his steadfast courage . . . we acknowledge his greatness as editor, publisher and leader. We know him as a fearless fighter for what he thinks right, sometimes to his own financial disadvantage. We have watched him grow over the years . . . we have learned of his many fine deeds behind the scenes in his private life as well as in business.

And now, we are proud to take off our hats in salute to him as friend . . . and wish him well. May we hope to be around to wish him well again when he and his publications celebrate their golden anniversary.

THE YEARS IN RETROSPECT

A Miscellany of Comment by Martin Quigley from Early Issues of The Herald

July 22, 1915

MEANING OF THE MOVIES

Many competent observers have been led into error in attempting to ascribe some single cause as the basis for the marvel of the day—the extraordinary popularity of the motion picture. They have erred much after the fashion of a lamentably large number of social theorists whose predilection for some particular specific to cure humanities' ill has warped their vision so that a single angle becomes the entire matter.

The motion picture is a composite of a dozen agencies which previous to its inception individually influenced the human heart and mind. From off the magic screen comes every inspiration that may be had at the viewing of a painting or a work of sculpture; the interest and the heart-throbs of the most absorbing novel are here given to the onlooker; the breath of vision and the understanding of the world in which we live that is obtained in travel may be had in the comfort of an opera chair without the hazards and expense of journeying, and historical intelligence which could only be gleaned by years of study is secured without effort. . . .

August 5, 1915

BENEFITS OF TIME-CARD

Within easy reach of every exhibitor there is a way to add to the enjoyment of every patron passing the portal of his playhouse, and the cost of this particular service makes it accessible to all.

It consists of distributing among patrons an accurately prepared time-card, indicating the starting time of the principal offerings on every program. . . .

August 21, 1915

PUBLIC TASTE AND MORALS

The public mind throughout the length and breadth of the United States has been so aroused by agitation incident to the censorship question that people everywhere who are interested in the motion picture either as a business or as a form of pleasure are increasingly demanding that pictures be made clean and wholesome to the last detail. . . .

September 11, 1915

EXTENDED RUNS

The question of longer runs is a matter which should be of vital concern and extensive investigation by exhibitors. There persists widely a fallacy which had its birth in the days of the nickelodeum that the program of a picture playhouse should be changed daily. The persistence of this idea is costing numerous exhibitors large sums of money in the way of falling prestige and patronage.

There are undoubtedly specific cases where it is to the exhibitor's advantage to change their programs daily, but this does not alter the fact that there are great advantages to be gained through longer runs in populous centers. . . .

September 18, 1915

CENSORSHIP AND THE EXHIBITOR

The public, the press and the producer have all concerned themselves vigorously with the question of picture censorship, but the exhibitor within whose reach rests an influence second to none has remained throughout it all remarkably passive.

If the censorship situation is carefully analyzed the fact will remain that the attitude of the exhibitor results either in censorship agitation or the lack of it. The exhibitor is the supreme authority who sits in august judgment and decides what the public will see and what it will not see in the form of motion pictures.

Let an exhibitor in any community become careless in the selection of his program, let him sacrifice the ideals of his business for the sake of a small immediate gain—let him throw upon his screen an unfit picture—and immediately the moral sense of a number of his patrons is shocked and there arises a call for censorship. . . .

October 9, 1915

THE TRIANGLE EXPERIMENT

The heraldry and promise which attended the approach of Triangle photoplays left an important number of experienced exhibitors unmoved and unenthusiastic over the projected innovation.

They reasoned that it is not necessary to charge $2 for the very best moderate length productions; that three long pictures is too much film for one evening and that people will not desert sterling productions in their own neighborhood at 10 cents for a trip downtown and an expenditure of $2. It must be admitted that the "$2 picture" as offered by the Triangle has yet to vindicate itself. . . .

October 30, 1915

PASSING OF CIRCUS DISPLAY

The question of advertising display, both in the lobby and in front of the theatre, is daily coming in for an increased share of attention on the part of wide-awake exhibitors. This is a matter that has been flagrantly neglected and it is an encouraging sign that it finally has come to be recognized by a number of exhibitors as a question for profound consideration.

It is difficult to conceive of a more unsuitable manner of advertising many excellent productions of the day than by the gaudy, bizarre circus banners and paper which many exhibitors hang out in front of their theatres. Exhibitors are far from an intelligent understanding of the patrons of the better-class theatres when they are under the impression that stuff of this sort can possibly attract the intelligent patron into the playhouses.

November 27, 1915

NEWSPAPERS AND CRITICISM

A matter of vital concern to exhibitors is the newspaper criticism received by current film plays.

A vast number of picture playhouse patrons read the motion picture section of newspapers.

With the public's blind, instinctive credence in the reliability of the printed word it is easy for a motion picture reporter, by means of a review born of oblique vision and immature judgment, to deceive them to their own loss and to the loss of the exhibitor who runs the picture. . . . The reporter evidently has not learned that a little bit of cleverness is a dangerous thing, especially when this element is not present in a sufficient quantity to obtain throughout an entire review and portions of the review degenerate into mere iconoclastic slings offered up to an unbridled desire to be facetious. . . .

December 18, 1915

"THE HERALD'S" SERVICE TO EXHIBITORS

The current issue of Exhibitors Herald marks the conclusion of the first six months of its existence, and we accept the opportunity the occasion offers to reiterate certain principles which previously have been dwelt on and which have guided the publication into its present position of importance to exhibitors of the central west.

The dominant aim of Exhibitors Herald is to render a definite service to exhibitors, to be the representative afield of the man whose business it is to exhibit pictures. . . .

December 25, 1915

SAMUEL GOLDFISH COMMENTS ON EVILS OF OVERPRODUCTION

While alluring promises of enormous profits for the public are being made by some film manufacturing concerns, Samuel Goldfish, executive head of the Lasky Feature Play Company, declares that the motion picture industry is on the eve of its greatest trials. Mr. Goldfish declares there is a big element in the filmplay industry that is opposed to the exploitation of the public.

"It is about time the public knew," said Mr. Goldfish, "what many persons within

the filmplay industry know that there is more money being lost right now in the motion picture business than there is money being made.

Mr. Goldfish declared that the motion picture industry was not only suffering at the present time from overproduction, but that it was being unjustly and undeservedly attacked by uninformed writers for some of the magazines, who have entirely misplaced the motion picture as an amusement and as an art.

June 17, 1916

A QUESTION OF QUALITY

Time was when a man could take a reel of Biograph under one arm and be in the exchange business by the time he reached the nearest fireplug for an office. We hearken back to the days when exhibitors stood in line at an exchange to get Biograph films.

Even as late as 1915 K-B's and Bronchos were the hardest working films in an exchange.

It is a fallacy to believe that a one or two-reel picture cannot be made as good as a five-reeler. If Lasky were to make single reels today, they'd book as fast as his longer subjects and in greater quantity.

We carry no brief for Biograph, Bauman, Kessel or Lasky. We do carry one for the exhibitor who reads this magazine.

These exhibitors have invested over a hundred million dollars in leaseholds and equipment. You have to make that investment good. It was made through faith in you, your advertising and the promise of a profitable business. No equivocation or secret evasion of mind will release you from your obligation.

Manufacturers, walk down and look at the Woolworth Building. A monument to the power of the nickel and dime. Possible only because of a rigid policy of giving full value for 10 cents.

July 15, 1916

BANNING PROPAGANDA

With the approach of what is expected to be desperately contested national political campaign it is timely to warn exhibitors to be very reluctant to sell their screen for political propaganda. Undoubtedly, the patrons of no single film theatre are all of one political complexion and by exploiting candidates and ideas to which any one group is not friendly a lasting offense may easily be imposed.

September 23, 1916

PICTORIAL INDECENCIES; ITS CONSEQUENCES

In behalf of thousands of clean-minded exhibitors throughout the United States who value the decent opinion and respect of their patrons both for themselves and for their theatres, the "Exhibitors Herald" herewith registers protest against the type of picture now being indulged in by one of the big producing companies.

By their own actions this company demonstrates that it is unwilling to bear the shame of placing their label upon these



pictures, but they are willing to cast upon the entire industry the shame of these tawdry, sensational films.

It is true these pictures, if not confiscated by the authorities, will yield a certain profit to the producer and that small group of conscienceless exhibitors who will venture to run them.

But through them there will be a great loss to the motion picture industry. The menace of that costly curb, official censorship, will be increased; quack reformers who have cast an eye upon the motion picture industry as a rich field for exploitation will be strengthened in their work and everywhere thousands will be added to the ranks of those who believe that the motion picture is an agent of evil and should be surrounded with every official handicap.

And all this is being brought about through the indecency of the directing heads of one of the big producing companies. If this company were willing to come before the general public as the sponsor for these pictures it would tend to localize the injury that eventually will be done but with the traditional cowardice of the moral delinquent they draw a veil over their own connections with these pictures.

The Exhibitors Herald is not committed to a policy of reforming the morals of producers, exhibitors or any other class of individuals. It, however, would be grossly negligent of its trust as an independent publication in this field if it did not call attention to these violations of not only the code of decency but the code of morals and the code of good business judgment.

September 30, 1916

PICTORIAL INDECENCY; ITS CONSEQUENCES. II

There is a most intimate relation between the maintenance of an acceptable moral standard in photoplay production and the commercial prosperity of the motion picture industry.

As declared in these pages last week this is a fact which is being lost sight of by at least one of the big producing companies. The "Herald" raises its voice against this type of picture at this time not for the protection of this company—that is the company's own concern. The "Herald" protests on behalf of the entire industry, for no branch of the business will

(*Continued on page* 158)

Letters

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

Hollywood is twenty-five hundred miles from New York. I wish it was much closer because it would bring you and your associates nearer to us and to our problems, of which I think you have such a complete and fine understanding.

Certainly, through the twenty-five years of unselfish service to this industry, you have helped all of us develop a better understanding with each other and with the problems which daily confront us, than we would have had if you had not been with us.

I know it must be a source of great satisfaction to you to look back over the record and know what a constructive force both you and your organization have at all times been to the motion picture industry. Twenty-five years seem to be a long time and yet when you consider the almost insurmountable problems that have been overcome and how the industry has grown from swaddling clothes to the great international organization it is today, then the accomplishments seem to have been worked out in a very very short period.

You will never rest on your laurels. You could very easily say —"A job well done and from now on we will take it easy"—but I know Martin Quigley too well.

Here's hoping we will have you with us for another twenty-five years.

Congratulations and best wishes!

Y. FRANK FREEMAN, President.

CONGRATULATIONS

to

MARTIN QUIGLEY

and the

MOTION PICTURE HERALD

ON HIS

TWENTY-FIFTH

ANNIVERSARY

★

EASTMAN KODAK COMPANY

J. E. BRULATOUR, INC. • DISTRIBUTORS

IN RETROSPECT

(*Continued from page* 155)

escape the injury which is destined to follow in the wake of this type of picture. . . .

January 6, 1917

FOREIGN MARKETS

America's position today as film maker to the world is unquestioned, but upon the restoration of normal conditions in the principal countries abroad America's present position will not be so secure unless manufacturers immediately take steps to strengthen their business in the foreign markets.

With the advantageous position in which manufacturers are now placed it should not be difficult to cause the American film everywhere to remain supreme if the proper steps are taken to exploit the American product in the countries abroad.

Now is the time to execute plans which will handicap competition at the close of the European war.

April 21, 1917

PATRIOTISM

In these days of acute international stress the motion picture has a great opportunity to answer the call of patriotism. Because of the universality of the motion picture it can carry any message which the government desires conveyed to the country at large and the motion picture exhibitor can be of great assistance in forwarding that message.

July 14, 1917

OPERATION OF CENSORSHIP

The Chicago Board of Censors has ruled out the newest Mary Pickford picture because it is too "anti-Prussian."

This picture is a too violent indictment of German militarism to be permitted exhibition in the City of Chicago—yet America has consecrated its men and its millions to the task of forever curbing this Prussian militarism.

This is an excellent example of the operation of censorship.

Mary Pickford in "The Little American" did not strike the fancy of Major Metullus Lucullus Cicero Funkhouser, so the citizens of Chicago—temporarily at least—will not be permitted to view this inspiring picture.

It would be unfair to Major Funkhouser to speculate whether Major Funkhouser's Teutonic ancestry, as suggested by his name, did not have a bearing upon prejudicing his mind against this picture.

Censorship of all kinds unwarrantedly subjects those within its scope to the prejudices of those wielding the censor power. Censorship is the rule of a few over the many. This picture may be distasteful to Major Funkhouser and also to a great many other Americans but millions of citizens of this country will rise up to inquire how it would be even humanly possible for any producer to over-emphasize dramatically the castigation which the President himself has given the military caste of Germany.

Motion picture censorship continues to convince the public of its utter absurdity.

October 20, 1917

EXTRAVAGANCE IN WARTIME

A big outstanding fact which frequently causes the thoroughly sane outside commercial world to stop and wonder curiously at the motion picture industry is the fabulous salaries exacted and paid certain of the "big stars."

The productiveness of any business which has yet appeared upon the face of the earth can be tested beyond reason; and the extraordinary drain which has been placed upon the motion picture industry in the way of veritable fortunes paid for the services of stars is leaving in its wake a variety of most sinister symptoms.

The exhibitors share of these irrational salaries is the exorbitant rental fee which makes very remote, in many cases, the prospect of profitable operation of his theatre; the distributor's share is the limiting of his market and the producer's share —the producer who has retained his sanity in the face of unreasonable salary demands —is to have meritorious productions passed over the fictitious allurement of a "big star's" name. . . .

January 26, 1918

A BURDEN THE BUSINESS CANNOT CARRY

Almost at regular intervals we hear a great howl of protest against the unwholesome picture. And almost before the echo of this howl has had a chance to subside, there is a new avalanche of filth films put forth to ensnare the greedy exhibitor and pander to the tastes of that small part of the public that welcomes risque amusement.

The picture that is unclean and sordid is a real menace to the entire business. The blame for the existence of the costly censorship is due directly to the activities of that, fortunately, small band of producers whose only instructions to their directors is to "see that it will get by." These producers regard that it is an enviable achievement to make a picture that borders foot by foot on the extreme limit permitted by the American public. . . .

December 28, 1918

MOTION PICTURES AND THE WAR

During the period between the entrance of the United States into the world war and the signing of the armistice, the motion picture, the once despised waif of the arts, attained universal recognition as a real factor in governing the destinies of mankind.

Into a world seething with poisonous propaganda spread with deadly cunning by the enemy that was striving to blind civil-

Letters

NATIONAL THEATRES AMUSEMENT CO., INC.

From its humble and obscure beginning the Motion Picture Industry in the short span of a lifetime has risen to heights that the most optimistic could never foresee. That development and the policies that assured it are traceable to men like Martin Quigley.

In its early stages confused or avaricious trends would have irreparably injured this Industry's growth. Temptations were many and the monetary inducements, however questionable, were strong. It took courage to advocate then the same policies that now identify our Industry with the most wholesome agencies of consequence in building character and disseminating culture.

It was Martin Quigley's inspiring and tireless efforts that brought this about. It was his all-consuming devotion to the welfare and progress of our Industry that it owes to him in large measure the esteemed position it occupies in the eyes of the world today.

SPYROS P. SKOURAS,
President.

▼ ▼ ▼

EXHIBITOR

May I offer my congratulations and best wishes on your 25th anniversary and for the wonderful service you have given to the motion picture industry.

I was one of your first subscribers in 1915, having had theatres in Kankakee, Illinois, at that time.

W. H. CADORET,
Monroe Amusement, Inc.,
Rochester, New York.

(*Continued from opposite page*)

ization to the brink of disaster just ahead, sprung the motion picture as if by magic, a full-armored giant able to form and direct public opinion in a measure never before attainable by any other form of expression.

The century-old dream of a universal language was found an existing fact. The lifelessness of the printed word and the limitations of the individual speaker were overcome by the graphicness of this new art and its ability to thunder its war-winning messages before all nations of the world at a single moment.

With equal eloquence it told of the invincibility of America to the peasant of France, the moujik of Russia, the rice planter of Japan and the shopkeeper of Buenos Aires—proving the justice of the Allies' struggle for the preservation of the heritage of civilization and counteracting the Hunnish gospel of Kultur.

To valiant France, torn and bleeding from the brunt of the long struggle, the motion picture was the messenger of hope, crystallizing the promises of America and graphically showing that the vast resources of this country in men, money, and materials were speedily and resolutely being marshaled to the support of the sister republic. To Britain, Italy and the other co-belligerents the assurances of our envoys became established facts discernible by the very eyes of the humblest citizen of the nations concerned.

At home, the militant morale so necessary to victory at the front was maintained and constantly improved through the efficacy of the motion picture. War as it is actually fought was never so clearly understood by the populace behind the lines, who in the security of theatre seats had arrayed before them the tremendousness of the effort being made on the firing line for their protection. This intimate knowledge prepared them for personal and national sacrifices without limit, which made eventual victory as certain as did the strength and courage of our men in the field.

And aside from the propaganda and instructive achievements of the screen the motion picture accomplished incalculable good in providing amusement and diversion, transporting the people from the pressing realities of wartime to the dream world of the director and sending them out reposed and fortified in mind to combat anew the exigencies of the day.

The triumphant record of the motion picture in its greatest test and responsibility comes propitiously to the trade this Holiday season, bringing with it a message of great good cheer in that the highest claims of the art-industry have been justified, and in their justification under the trying circumstances of 1918 the future of the cinema looms greater and more roseate than ever.

August 23, 1919

ANNOUNCEMENT

Exhibitors Herald announces that, effective immediately, this publication will accept no advertising relative to motion pictures which aim to be sex hygiene propaganda.

This publication believes, in accord with the policy of the National Association of the Motion Picture Industry, that motion pictures of this type are not fit subject matter for exhibition in motion picture theatres under customary conditions and before mixed audiences.

October 4, 1919

MR. LOEW IS WRONG

To Mr. Marcus Loew is attributed the assertion that twenty-five cents is the logical admission price limit. He says an increase beyond this figure is prohibitive and that it will not hold the motion picture public.

There are probably few in the industry who should be better equipped than Mr. Loew to speak on this subject but despite a very high regard for Mr. Loew's opinion on this and everything else applying to the exhibition of motion pictures we are inclined to disagree—absolutely.

To agree with Mr. Loew is to agree that motion pictures comprise a cheaper form of entertainment; that the public does not rate motion pictures with other types of entertainment for which they have long been accustomed to pay more than twenty-five cents.

There is a reasonable limit. But it is not twenty-five cents. The show at the Rivoli, New York City, at a dollar is the biggest bargain on Broadway. And there are hundreds of Rivoli's throughout the country.

December 27, 1919

LURID ADVERTISING

Again the gray wolves of the business have created a situation which has not yielded to correction from within the industry and it has become necessary to call upon the civil authorities for legislation to wipe out the abuse by law.

We refer to mis-representative, lurid and lewd advertising upon theatre fronts.

The city council of Chicago now has under consideration an ordinance aimed to put a stop to this practice and the measure has the whole-hearted support of every decent element in the business.

This industry cannot afford to allow the motion picture to be hawked to the public with expressions such as the following which are taken from signs and banners recently exhibited on the fronts of downtown theatres in Chicago.

"Why a Young Girl Goes Out."

"A Current of Passion."

"If You Are a Married Man and Want to Stay Married, See This Picture."

"Could a Man Make a Woman Believe He Was Her Husband and Get Away With It?"

"The Woman with No Law, No Morals and No Mercy."

"He Seizes What He Desires."

"See What Happened to a Girl Dancer in a Fast Roadhouse."

"The Most Daring Story of Sex Relations Ever Told."

In the first place this stuff is all lying

(*Continued on page* 162)

Letters

SOUTHEASTERN THEATRE OWNERS ASSOCIATION

Congratulations to Martin Quigley on the twenty-fifth anniversary of his Motion Picture Herald, and to the Motion Picture Industry for having a man like Martin Quigley! The fact that Martin Quigley and the Herald are still with us speaks more for the sound and constructive policy that has been maintained thru these twenty-five years than any words of mine could possibly say, for Martin Quigley and the Herald have kept pace with one of the fastest changing business institutions in the world, Show Business, and they are still the leaders in their field of publications. May I compare them with the Associated Press, as the Herald means the same to the theatre world as the Associated Press means to the newspaper world and the general public, both being of like character, carrying the news to those who should have it, in an honest and unbiased way, giving equal advantage to both sides of every question. Without detracting from the glory which is Martin Quigley's, may I also add a word of praise for the efficient staff with which Martin Quigley has surrounded himself, Terry Ramsaye, Mike Vogel, George Schutz and F. H. Richardson, besides many others, for without them the Herald could not be as big as it is for Martin Quigley could not possibly keep the Herald going alone as he once did, and his staff is doing a grand job, too.

MILTON C. MOORE,
President.



I wish MARTIN QUIGLEY, one of the torch-bearers of our industry, success and harmony for his Silver Jubilee.

TO THE MOTION PICTURE INDUSTRY OF AMERICA:

The World is starving for Truth. It needs a spiritual Renaissance.

BERNARD SHAW has worked for this Renaissance for fifty years.

For this reason I am producing "MAJOR BARBARA," and will follow with "SAINT JOAN" and "DEVIL'S DISCIPLE," hoping that Bernard Shaw's Truth, through his immortal dialogue, will give millions of suffering people light and comfort in the Dark Age through which we are passing.

Gabriel Pascal

IN RETROSPECT

(Continued from page 159)

misrepresentation. The patron seeking sensation is bunked. It is the old 'come on' game in which the motion picture industry does not care to continue to be a partner. The pictures, all made by reputable producers, are not consistent with the advertising. . . .

May 15, 1920

UNFOUNDED ALARM

The expressed apprehension on the part of theatrical producers that the influence of motion picture producers may tend to lower the standards of the American theatre is pitifully funny. The wail of the stage folk seems to have been incidental to the announcements of a tie-up between stage and picture productions.

A glance back over the past few years of stage history in America reveals very little in the way of standards to be jealous of. The stage producers of prominence at the moment—almost without exception—have complacently followed the call of the mob, writing their plays about bare-legged choristers, bedroom scenes and drama of such obviousness that it is hardly drama at all.

The alarm is quite unfounded: It would be a truly remarkable alien influence that would not help the American stage at least a little. As to lowering the general standards: that could only be done by magic. The stage producers themselves have exhausted all ordinary means through a commercialism utterly without consicence.

The influence of the makers of pictures, providing it is not violently opposed, cannot help but contribute to a great advancement.

November 1, 1919

WAVING THE RED FLAG

One of America's leading exhibitors recently told us that during the period of social and industrial unrest he will not exhibit in his theatre a single picture that has not been personally reviewed, because he has found that many producers are not awake to their responsibility in keeping off the screen stories, scenes and situations which tend directly or indirectly to promote this unrest and to foster class hatred.

Whether or not the responsibility is recognized, it certainly is a fact that this responsibility exists. The motion picture has within its reach a great power either to subdue this flame of social unrest or, through being derelict to its duty, to fan it into a great conflagration.

One of the worst phases of this matter, which is visible in several current productions, is violent contrast between great poverty and great wealth. In several instances that have been recently noted a distressing parallel between deplorable poverty on one side and great wealth and luxury on the other side has been dragged into pictures and there has not even been the excuse that these situations have been in any way essential to the stories.

Since the earliest days the theatre everywhere has been looked upon as a mirror of right conduct and an encouragement to right thinking. This never has and does not now conflict with the essential fact that the theatre is a place of entertainment. The motion picture, as the most popular manifestation of theatrical activity, stands in this exact position today.

The first business of the motion picture is to entertain, but while it is entertaining, those responsible for its existence must see to it that the manners, the conduct and the thought which it suggests to the public which it reaches, is of the right.

Pandering to the addled-pated minority is not even good business aside from every other consideration.

February 24, 1923

THE GREAT SOLUTION

The greatest hope for the substantial economic advancement of this business lies in devising some means of obtaining longer exhibition for meritorious pictures. . . .

NAME NEWS OF 1915

J. R. Grainger, of New York, who has the Iowa rights for "Tillie's Punctured Romance," and also controls twenty large features for Iowa, Nebraska, Wisconsin, Minnesota, North and South Dakota, recently was at Cedar Rapids, where he is contemplating opening an office.

▽

Douglas Fairbanks, the well-known Triangle star, stopped off in Denver, accompanied by a party which is touring with him to the East.

▽

Pete J. Schmid, who writes press notices for the Oliver Morosco Photoplay Company, has broken into politics. Pete was nominated for Sheriff of Grantwood, N. J., by the Socialist Party of that progressive town.

▽

Modestly proclaiming its determination to make high-class pictures and market them on their merits, the Raver Film Corporation enters the arena with a Delaware charter and three hundred thousand dollars capital stock. Harry R. Raver is president and the executive head of the organization.

▽

Word comes from Toronto that C. B. Price is now installed at the desk of the general manager for Canada of the Mutual Film Corporation.

▽

W. R. Rothacker, of the Industrial Moving Picture Company, Chicago, Ill., writes that he has made special pictures of Miss Anita King, the Paramount girl, on the occasion of her visit to Chicago.

▽

H. A. Sherman, general manager of the Elliott Sherman Film Company of Minneapolis, Minn., closed a deal this week for the rights to Griffith's great spectacle, "The Birth of a Nation," in sixteen states west of the Mississipppi River. The price paid for these rights was $250,000 cash.

▽

Leon J. Bamberger, of the New York office of V-L-S-E, paid a flying visit to the Washington branch last week.

▽

Harvey B. Day, manager of the Pittsburgh office of Fox Film, has been appointed general manager of the new Features De Luxe department to be inaugurated soon by the Fox Film Corporation.

▽

Joseph H. Skirboll, general manager of the Metro Picture Service, Pittsburgh, was in Chicago last week, where he met the managers of the three western offices, Chicago, Kansas City and Des Moines.

RKO Exchangemen Feted at Dinner

Frank McNamee, departing RKO branch manager, and Charles Zagrans, the new incumbent in the Philadelphia exchange, were tendered a testimonial dinner at the Hotel Warwick, Monday evening, by some 250 members of the local film industry. In addition to the guests of honor, on the dais were:

Ned E. Depinet, Robert Mochrie, Nat Levy, Edgar Moss, William Goldman, Jay Emanuel, John N. Comerford, James P. Crumlish, Judge of Common Pleas Court; Francis L. Sullivan, Thomas C. Egan and Earl W. Sweigert, chairman of the dinner.

Powers Gouraud, local radio commentator, was toastmaster. A gold watch was presented to Mr. McNamee, who ends an association of 18 years with RKO and its predecessors to enter another field. Mr. Zagrans, who is observing his 20th year in the industry, was given a set of sterling silverware.

At the RKO table, out-of-towners included: Al Sindlinger, John R. Wood, Jr., A. A. Schubart, S. Barret McCormick, J. Harry Michalson, Michael Poller, Robert S. Wolff, Herbert H. Ringblatt, Robert J. Folliard, Al Folliard and E. Burns.

From Scranton and Wilkes-Barre came John Robert, Manny Schmidt, John Comerford and Harry Spiegel. Other out-of-towners were Isadore Rappaport, Harry Cahn and George Crouch.

Bald Eagle in Canada

Bald Eagle Film Productions, producers of the "Geometry Brought to Life" series in 16 mm, are now distributing in Canada through General Films, Ltd., of Regina, Saskatchewan. The company is experimenting with films for the "nickel-in-the-slot movie" machines.

Opening New Terminals

The Horlacher Delivery Service, Philadelphia, is opening new terminals in Trenton, New Brunswick and Newark, N. J.


She fought a wild frontier for the man she loved!
GIRL FROM GOD'S COUNTRY
Chester MORRIS • Jane WYATT
Charles BICKFORD
Sidney Salkow
Director
A Republic PICTURE

Name News from the Files of 1915

After a trip, during which he visited every Universal exchange in the United States and Canada, M. H. Hoffman, manager of exchanges, has returned to his desk.

▽

"Boots and Saddles" and "The Undertow," which Eugene Walters wrote, and which were given stage productions several seasons ago, are to be filmed by the B. S. Moss Motion Picture Corporation.

▽

Arthur Lucas, general supervisor of exchanges for the Triangle Film Corporation, after a few days spent in Chicago, left for San Francisco.

▽

Jesse L. Lasky and Cecil B. DeMille announce that the Lasky studio will be enlarged immediately, the largest addition to be a great laboratory with capacity for 600,000 feet of film a week.

▽

Manager C. C. Ezell is back at his old desk at the General Film Company, Dallas, after an absence of several months, during which time he handled the affairs of the Texas Paramount Pictures Company. Mr. Ezell is one of the most popular exchange men in the southwestern territory.

▽

Bert Adler, manager of the Universal Coytesville studio, is sending his friends a neat card in commemoration of the anniversary of his first year with Universal.

▽

Director Roach, at the Rolin Film Company, has finished a picture, "Luke, Love and Chloroform," featuring Lonesome Luke and pretty, dark-eyed Bebe Daniels.

▽

C. W. Bunn, who for the past six months has been attached to the Boston office of the World Film Corporation as salesman, is reported as being in Washington preparing to assume the management of the local branch office of that company. It is said that Mr. Bunn was remarkably successful in the New England territory by reason of his close cooperation with exhibitors there, and in applying distinctly novel sales methods.

▽

President S. A. Lynch of the Lynch enterprises, which include a long chain of picture theatres through the south, was in Atlanta.

▽

Herbert Lubin, Montreal representative for the new Metro program, was in Ottawa this week.

▽

Tom North, manager of the Seattle branch of the V-L-S-E, has compiled a sheet of publicity for Big Four features measuring 100 feet in length.

▽

Detroit exhibitors are anxiously looking forward to a visit from S. L. Rothapfel, manager of the Rialto theatre, New York, now building, and former manager of the Strand in that city.

. . . the Herald is a weekly journal whose status in the film industry may be compared to the importance elsewhere of the Encyclopedia Britannica or the Bible . . ."

The New York Times.

Mr. and Mrs. Marcus Loew, accompanied by Mr. and Mrs. Aaron Jones, arrived in Chicago from California, where they had been touring for some time past.

▽

Tom Moore, who operates the Garden, Strand and Plaza Theatres, Washington, has announced the closing of a contract with the Triangle Film Company for the exclusive presentation of their pictures at the Garden.

▽

Even with extra morning matinees, "The Birth of a Nation" was unable to take care of the belated patrons anxious to see D. W. Griffith's great spectacle at the Liberty Theatre in New York.

▽

George A. Hickey, manager of the Buffalo branch of the Triangle Film Corporation, recently gave a private exhibition of three moving picture productions which his company will release shortly.

▽

Joe Lee, whose activities in the motion picture business dates back some years, is now associated with the sales department of the Premier Program.

▽

The exhibitors of Kansas City, especially those downtown, are wishing and wishing that they could get together; and they are wondering what is going to happen to them unless they do. Gradually the competition is forcing more and more reels into even the five-cent houses and the profits are becomingly correspondingly smaller. The recent successful effort of the operators to increase their revenue has cut further into the profit of the exhibitors. The operators now receive 50 cents per hour and no longer act as messengers or carry films.

▽

Fred J. Dolle, of the Broadway Amusement Enterprises, of Louisville, recently signed a lease for the Capital Theatre, of Frankfort, Kentucky, at an annual rental of $2,450.

Sol L. Lesser, head of the Golden Gate exchange, and the All Star Features distributors, San Francisco, left recently on a short visit to Los Angeles to look over business interests and to visit the studios. The Golden Gate exchange is now releasing a weekly, with a comedy cartoon.

▽

It was with no little regret that the members of the motion picture industry in Washington received the announcement that Lieut. Jim P. Anderson, manager of the local office for the Fox Film Corporation, has been assigned to special work in New York under the direction of General Manager W. R. Sheehan.

▽

James E. Bryson, for nine years head of the Laemmle Film Service in Minneapolis, has resigned to take a long rest and a trip around the world.

▽

E. M. Asher, of the Golden Gate Film Exchange, San Francisco, has gone to Los Angeles to take care of the Metro department.

▽

C. J. Ver Halen has been added to the business staff of the Raver Film Corporation, following negotiations by mail and telegram for some weeks.

▽

Norbert Lusk, magazine writer and photoplaywright, formerly with Lubin and World Film, has been engaged by Universal for a long period.

▽

Joseph A. McConville, long identified with newspaper work in Portland, has been promoted to the office of assistant manager for Famous Players Film Company of New England.

▽

Arthur F. Beck, the live-wire manager of the Mutual's New York 23rd Street branch, and of the sub-branches at Newark and Bridgeport, said this week when he visited the Newark office that after two months of systemizing and hard effort he had placed the business of the exchanges in clock-work order.

▽

Col. and Mrs. Fred Levy, while on their trip to the Pacific Coast, where they spent some two months, made a stay of some time at Universal City.

▽

The Fitzpatrick-McElroy Company, which has purchased the Lyric Theatre at Ludington and which will also operate the new house at Manistee, has been incorporated in Indiana with capital stock of $175,000.

▽

It is announced that Paul Mooney, manager of the Cleveland office of the Fox Company, has been promoted to division manager and will have charge of the Fox offices in Cleveland, Cincinnati, Detroit and at St. Louis.

JACK LONDON'S

FLAMING STORY OF GAUDY GOLD RUSH DAYS!



"MOST ENTERTAINING AND BEST PRODUCED PICTURE MONOGRAM HAS YET RELEASED"
—*HOLLYWOOD REPORTER*

"SHOULD PROVE ITSELF ONE OF MONOGRAM'S BETTER COIN EARNERS"—*VARIETY*

"THRILLING, ACTIONFUL ENTERTAINMENT... APPROPRIATE WEEK-END BOOKING"—*SHOWMEN'S TRADE REVIEW*

MONOGRAM PICTURES PRESENTS

QUEEN OF THE YUKON

WITH

CHARLES BICKFORD

IRENE RICH

DIRECTED BY PHIL ROSEN
ASSOCIATE PRODUCER PAUL MALVERN
Screenplay by Joseph West

THE PICTURE PIONEERS

by JACK COHN

ABOUT a year and a half ago, I was one of a little group of motion picture pioneers who were gathered in a funeral chapel to pay final tribute to a man who had spent virtually all his business life in the film industry. One thought kept intruding upon my mind as I looked around that chapel. It was to the effect that the only time we motion picture veterans ever got together on any but business occasions, was when we were burying one of our own.

There was something wrong with that mental picture. The film business was virtually born, and certainly developed, right here in New York. Furthermore, the very heart of the distributing end of the business is contained in an area of approximately one square mile. Granted that we are all engaged in one of the most competitive of enterprises, and that we go after business in hammer-and-tongs fashion, with quarter neither given nor asked, it seemed to me as I stood in that chapel that we have much in common because most of us present had seen the film business develop from its very beginning.

What I therefore wanted to know, and I voiced the thought aloud, was why we could not create an organization which would meet informally two or three times a year; these meetings to be purely social so that we could revive the memories and the friendships of twenty-five years ago. Inasmuch as the dead are in no position to appreciate the tributes heaped upon them, why not get together every once in a while for the purpose of throwing bouquets at each other while we could still appreciate them and for the additional purpose of exchanging reminiscences of what each of us had done during the infancy of the motion picture industry.

Even as a flint strikes a spark, so did the idea strike a responsive chord in every individual who could claim to be a pioneer in the film business. Then and there the Picture Pioneers came into existence.

The first qualification set up for membership was that prospective candidates entered our field twenty-five or more years ago. It was the original belief that the organization would necessarily be confined to the Metropolitan area and that not more than twenty-five or thirty men would be found in all New York who had entered the motion picture industry two and a half decades ago.

How wrong we were in this latter belief was revealed following the first announcement of the formation of the organization which appeared in the trade papers. Not

(*Continued on page* 168)



When he was pioneering—Jack Cohn and the first newsreel car, in the service of Universal's "Animated Weekly." The camera man was, and is, U. K. Whipple, now with News of the Day. At the wheel is the chauffeur, known only to history as "Tony."



Here is, at the right, earliest of the "Pioneers," Francois Doublier, now of Fort Lee, in 1894 cameraman for Lumiere. At the left is P. A. Powers, pioneer magnate.

ABRAMS, Leo	1914—Bluebird Pictures 1940—Universal Pictures Corp., 1250 Sixth Ave., New York
ALICOATE, Jack	1911—Motion Picture Critic, Washington Herald 1940—Film Daily, 1501 Broadway, New York
ANDERSON, Richard V.	1913—General Film Co., Atlanta 1940—RKO Radio Pictures, 1270 Sixth Ave., New York
ARONSON, Alexander S.	1913—World Film Corp. 1940—Artcinema Associates, 729 Seventh Ave., New York
ASTOR, Louis	1912—American Feature Film Co., New Orleans 1940—Columbia Pictures Corp., 729 Seventh Ave., New York
BALABAN, Barney	1908—Barney & A. I. Balaban Kedzie Theatre, Chicago 1940—Paramount Pictures, Inc., 1501 Broadway, New York
BAMBERGER, Leon J.	1910—H. Lieber & Co., Indianapolis 1940—RKO Radio Pictures, 1270 Sixth Ave., New York
BARKEY, Jos. S.	1911—Feature Film Co. of N. Y. 1940—Film Distribution, 105 Parkville Ave., Brooklyn
BARNSTYN, Jack	1914—H. A. P. Film Co., The Hague, Holland 1940—British & Continental Trading Co., New York
BEATUS, Lawrence	1912—Loew's Yorkville Theatre 1940—Loew's, Inc., 1540 Broadway, New York
BEIER, Nat	1912—Embee Film Corp. 1940—United Artists Corp., 630 Ninth Ave., New York
BELLMAN, Jack	1911—Hudson Film Co. 1940—Republic Pictures Corp., 505 Pearl St., Buffalo
BENJAMIN, Paul	1915—Edison Motion Pictures 1940—Natl. Screen Service Corp., 630 Ninth Ave., New York
BINDER, Oscar C.	1912—Universal Film Mfg. Co. 1940—Universal Film Exchanges, 1250 Sixth Ave., New York
BLAKE, Ben K.	1912—Imp Co. 1940—(Producer) 1270 Sixth Ave., New York
BLANKENHORN, David	1914—Director of Board of Studios, Hollywood 1940—Cosmocolor Corp., 1001 N. Mansfield Ave., Hollywood
BLUMBERG, N. J.	1913—Universal Pictures, Racine, Wis. 1940—Universal Pictures, 1250 Sixth Ave., New York
BLUMENTHAL, Ben	1911—F. J. Godsol, Paris and Berlin 1940—Tecla Corp., 608 Fifth Avenue, New York
BLUMENTHAL, Louis F.	1909—Auditorium Theatre, Jersey City 1940—Haring & Blumenthal, 755 Seventh Ave., New York
BOND, Clayton E.	1907—Nickelodeon Theatre, Allegan, Mich. 1940—Warner Bros. Theatres, 321 West 44th St., New York
BOWEN, Jack	1912—Universal Film Exchange 1940—Loew's, Inc., 630 Ninth Ave., New York
BRANDT, Harry	1914—World Pictures 1940—Brandt Theatres, 1555 Broadway, New York
BRANDT, William	1905— 1940—Brandt Theatres, 229 West 42nd St., New York
BRECHER, Leo	1910—Milton Gosdorfer 1940—32 East 58th St., New York (Exhibitor)
BRULATOUR, Jules E.	1897—Lumiere Co., Lyons, France 1940—J. E. Brulatour, Inc., 1540 Broadway, New York

[*Continued on page* 168]



I am delighted to be able to congratulate Martin Quigley on his Silver Anniversary with Motion Picture Herald and know the great help he has given to the Film Industry will continue to the Golden Anniversary.

In planning a series of pictures such as the undermentioned, it is more than satisfactory to know that Quigley Publications study the problems of the Producer with foresight and sympathy.

Maurice Ostrer

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TWENTIETH CENTURY PRODUCTIONS LTD.
GAUMONT-BRITISH-GENERAL-FILM DISTRUBUTORS LTD.
GAINSBOROUGH PICTURES (1928) LTD.

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H.G.Wells's KIPPS	Twentieth Century
GHOST TRAIN	G.F.D.
PADDY THE NEXT BEST THING	Twentieth Century
YOUTH AT THE HELM	G.F.D.
COTTAGE TO LET	G.F.D.
ETC.	

at GAUMONT-BRITISH-GAINSBOROUGH STUDIO
SHEPHERD'S BUSH · LONDON · W·12

PIONEERS

(*Continued from page* 166)

from New York City alone, but from motion picture veterans the country over, came letters which demanded that the writers be admitted to membership. The result was that instead of twenty-five or thirty men attending our first dinner conference which was held at the Barberry Room June 19, 1939, a hundred and twenty-five men were crowded into space intended to comfortably seat approximately a hundred people, while many applications were held up by the Executive Committee because of the impossibility of accommodating a larger group that evening.

In connection with the Twenty-Fifth Anniversary issue of Motion Picture Herald, it is interesting to note the pioneering activities of Martin Quigley, for all these years its publisher.

¶ Along with Martin Quigley's name comes Terry Ramsaye, who entered this business as an employee of the Indian Film Company, in 1914. However as the editor of Motion Picture Herald and as the great historian of the film industry, he has long since redeemed that early mistake.

The first out-of-town application received came from Clair Hague of Toronto. Accompanied by other veterans who hailed from North of the border, Hague was so impressed by the spirit and comradeship shown by the Picture Pioneers at that conference dinner that he returned home filled with a resolve to start a chapter in Toronto. Even as it was found to exist here, the idea of a Picture Pioneer group found fertile soil in Canada, with the result that the Canadian Picture Pioneers today is a flourishing chapter with a membership in Toronto alone of one hundred and fourteen film men. Other chapters have been organized in British Colombia and in the Maritimes.

The Canadian Picture Pioneers occupies a high place in the esteem of the British government because of its recent efforts which resulted in the raising of more than $700,000 to help Britain win the war.

¶ Interest in our organization is not confined to our members. During the last year I have received at least three requests from outsiders who wanted permission to attend our conference because of valuable information which they believed could be obtained on the early history of the motion picture industry. One of these men was a Columbia University professor; another a professor at N. Y. U. and a third is attached to a university located in Colorado. I find myself wishing that it were possible to grant such requests because the full story of the industry has never been told and for that matter can never be told, simply because it has never occurred to those who know the story that what they can tell is of importance to outsiders.

The membership of the Mother chapter today is more than two hundred, exclusive of applications still to be acted upon.

[*Continued from page* 166]

BUCKLEY, Harry D.	1913—Columbia Theatre, St. Louis, Mo. 1940—United Artists Corp., 729 Seventh Ave., New York
BUXBAUM, Harry H.	1913—General Film Co. 1940—20th Century Fox Films, 345 West 44th St., New York
CADORET, W. H.	1909—Theatre, Kankakee, Ill. 1940—Monroe Amusements, Inc., Rochester, N. Y.
CAHILL, Frank E., Jr.	1914—Rothacker Film, Chicago 1940—Warner Bros. Theatres, 321 West 44th St., New York
CASANAVE, Chas. L.	1912—Nola Studio (Pathe 'Freres), New Orleans 1940—Natl. Screen Accessories, 630 Ninth Ave., New York
CASTLE, Eugene W.	1914—Mutual Film Corp., San Francisco 1940—Castle Films, Inc., R. C. A. Bldg., New York
CHATKIN, D. J.	1908—Globe Film Co., Chicago 1940—Monarch Theatres, 1270 Sixth Ave., New York
CITRON, Sam	1909—True Feature Co. 1940—20th Century Fox, 444 West 56th St., New York
COHEN, Max	1911—Warner Theatres 1940—Universal Film Exchange, 630 Ninth Ave., New York
COHEN, Max A.	1909—Monopol Pictures 1940—(Exhibitor), 214 West 42d St., New York
COHN, Jack	1909—Imp Company 1940—Columbia Pictures Corp., 729 Seventh Ave., New York
COHN, Nathan J.	1914—Universal 1940—Columbia Pictures Corp., 630 Ninth Ave., New York
COLE, George H.	1910—Fred Smith (Road Shows) 1940—King Cole's Sound Service, 203 E. 26th St., New York
CONNORS, Thomas J.	1912—Pathe 1940—Metro-Goldwyn-Mayer, 1540 Broadway, New York
DAY, Harvey, Sr.	1906—Associated with Archie Sheppard 1940—20th Century Fox, 444 West 56th St., New York
DEMBOW, George F.	1914—Box Office Attractions, Philadelphia 1940—Natl. Screen Service Corp., 630 Ninth Ave., New York
DEMBOW, Sam., Jr.	1913—Box Office Attractions (New York) 1940—Paramount Pictures Corp., Paramount Bldg., New York
DEPINET, Ned E.	1907—Dreamland Theatre, New Orleans 1940—RKO Radio Pictures, Radio City, New York
DEVANEY, Leo Murray	1914—Shea's Theatres, Buffalo 1940—RKO Distributing Corp. Ltd., 277 Victoria St., Toronto
DOUBLIER, Francis	1894—Lumiere Pere and Fils, Lyons, France 1940—Major Film Lab., 653 11th Ave., New York
DOWNS, Charles W.	1909—American Biograph Company 1940—International Photographers, New York
DOWNS, William A.	1910—Edna Theatre, Chicago 1940—Loew's, Inc., 1540 Broadway, New York
ELMAN, Henri	1906—Jones, Link & Schaefer, Chicago, Ill. 1940—Capitol Monogram Pictures, Chicago
ENNIS, Bert	1911—Vitagraph Co., Brooklyn 1940—Progress Films, Inc., 730 Fifth Ave., New York
EVANS, Major Tom	1908—Pantograph Corp., Yonkers 1940—Major Film Labs., Inc., 653 Eleventh Ave., New York
FABIAN, S. H.	1914—Regent Theatre, Paterson, N. J. 1940—Fabian Theatres, 1501 Broadway, New York
FITZGIBBONS, John J.	1906—Bijou Theatre, Meridan, Conn. 1940—Famous Players Canadian Corp., Toronto
FLINN, John C.	1915—Jesse L. Lasky Feature Play Co. 1940—"Variety," 154 West 46th St., New York
FOX, William	1902—(Theatre Manager), penny arcade 1940—(Retired), Woodmere, L. I.
FREEDMAN, Alan	1911—Crystal Film Co., Claremont Parkway, City 1940—De Luxe Laboratories, 850 Tenth Ave., New York
FRIEDMAN, Leopold	1911—Loew's 1940—Loew's, Inc., 1540 Broadway, New York
FRISCH, Louis	1914—Cleveland Theatre, Cleveland 1940—Randforce Amusement Co., 1515 Bedford Ave., Brooklyn
GALLAGHER, Ray	1910—Vitagraph Co. of America, Brooklyn 1940—Motion Picture Herald, 1270 Sixth Ave., New York
GAYLOR, Edward Suel, Jr.	1910—Morgan Lithograph Corp., Chicago 1940—Morgan Lithograph Corp., 1501 Broadway, New York
GELLER, J. Louis	1912—(Own Theatre) 1940—Times Bldg., New York
GIANINNI, A. H.	1915—(Banker) for motion picture industry 1940—(Banker), 8278 Sunset Blvd., Los Angeles
GLUCKSMANN, Jack	1908—Max Gluckman, Buenos Aires 1940—Campania Commercial Radiolux, S. A., New York
GOETZ, Chas. S.	1913—Warner Bros. 1940—20th Century Fox Film, 444 West 56th St., New York
GOETZ, Jack	1912—Warner Bros. 1940—Du-Art Film Labs., 245 West 55th St., New York
GOETZ, H. M.	1909—Crystal Film Co. 1940—Max Gordon Plays & Pictures, 1501 Broadway, New York

[*Continued on page* 169]

[*Continued from opposite page*]

GOLDEN, Edward A.	1914—American Feature Films, Boston 1940—Monogram Pictures, 1270 Sixth Ave., New York
GOLDER, Lew	1913—Harry Rapf, Palace Theatre Bldg., New York 1940—Warner Bros. Pictures, 9122 Sunset Blvd., Hollywood
GOTTLIEB, Arthur	1914—Crystal Film Co. 1940—Du-Art Film Lab., 245 West 55th St., New York
GRAINGER, Jas. R.	1912—Advance man for road shows 1940—Republic Pictures, 1776 Broadway, New York
GRIBBON, Chas. J.	1910—Miles Bros. & Film Supply Corp. 1940—Lloyds Film Storage, 729 Seventh Ave., New York
GULICK, Paul	1911—Universal 1940—(Retired), 806 Bronx River Road, Bronxville, N. Y.
HAAS, Adolph	1913—Theatre Curtain Adv. Co. 1940—Alexander Film Co., 630 Ninth Ave., New York
HAGUE, Clair	1907—Allen Amusement Co., Brantford, Ontario 1940—Universal Pictures for Canada, Toronto
HANSON, Oscar R.	1913—Will Caroll, Majestic Theatre, Jacksonville, Ill. 1940—Empire Universal Films, Inc., Toronto
HARRISON, Peter S.	1908—Clune Film Exchange, Los Angeles, Cal. 1940—Harrison's Reports, 1270 Sixth Ave., New York
HAYMAN, Adam Chas.	1905—Vitagraph Co. 1940—(Exhibitor), 320 Jefferson Ave., Niagara Falls
HEDWIG, William K.	1908—New York Motion Picture Co. 1940—Nu-Art Films, Inc., 145 West 45th St., New York
HEINS, Elmore D.	1913—Roanoke Amusement Corp., Roanoke, Va. 1940—National Theatre Corp., Roanoke, Va.
HIRLIMAN, Chas. J.	1909—Eclair Co., Fort Lee, N. J., and Paris 1940—Major Film Lab., 653 Eleventh Ave., New York
HOFFBERG, J. H.	1914—Eden Film Co. 1940—Hoffberg Productions, 1600 Broadway, New York
HOPFENBERG, Jos. A.	1914—Pat Powers & P. P. Craft 1940—Cia Commercial Radiolux, S. A., New York
HODE, Hal	1904—Vitagraph Co. of America 1940—Columbia Pictures Corp., 729 Seventh Ave., New York
HORNE, William M.	1914—World Film Corp. 1940—RKO Radio Corp., Radio City, New York
HORNSTEIN, Joe	1906—Miles Bros., 10 E. 14th St. 1940—Joe Hornstein, Inc., 630 Ninth Ave., New York
JACKTER, Rube	1913—Jesse L. Lasky & Co. 1940—Columbia Pictures Corp., 729 Seventh Ave., New York
JENSEN, Emil C.	1912—Kinemacolor Co. 1940—Art-cinema Associates, Inc., 729 Seventh Ave., New York
JOHNSTON, W. Ray	1914—Thanhauser Film Corp., New Rochelle, N. Y. 1940—Monogram Pictures Corp., 1270 Sixth Ave., New York
JOSEPH, Morris	1914—Universal Pictures Co., Inc. 1940—Universal Film Exchange, New Haven, Conn.
JOSEPHSON, Gilbert	1912—Golden Rule Theatre 1940—World Theatre, 153 West 49th St., New York
JUSTIN, Leo K.	1912—Greater N. Y. Film Rental Co. 1940—Reade Circuit of Theatres, 701 Seventh Ave., New York
KANN, Maurice (Red)	1915—Journal of Commerce 1940—Associated Publications, New York
KATZ, Isaac	1913—Pleasant Hour, Brooklyn, N. Y. 1940—Windsor Circuit Corp., 4001 15th Ave., Brooklyn, N. Y.
KARASIK, Harry F.	1915—Regent Theatre, Brooklyn, N. Y. 1940—Loew's, Inc., 1540 Broadway, New York
KELLY, Arthur W.	1910—Hepworth-Talking Picture, Walton-on-Thames, England 1940—United Artists Corp., 729 Seventh Ave., New York
KENT, Sidney R.	1916—Vitagraph, Brooklyn Studio 1940—20th Century Fox, 444 West 56th St., New York
KNOBEL, Benj.	1915—U. S. Theatre 1940—(Theatre Owner), 2521 Broadway, New York
KRELLBERG, Sherman S.	1913—1600 Broadway (Independent) 1940—Amusement Securities Corp., New York
LEE, Arthur A.	1909—General Film Co., Toronto 1940—Artlee Corp., 1600 Broadway, New York
LEE, Joseph F.	1912—American Feature Film Corp., Boston, Mass. 1940—Brooklyn Paramount Theatre, Brooklyn, N. Y.
LEE, Joseph J.	1909—Improved Film Service 1940—20th Century Fox Films, 444 West 56th St., New York
LEVEL, Max	1909—World Film Corp., Chicago, Ill. 1940—Exclusive Movie Studios, 4234 Drummond Pl., Chicago
LEVY, David A.	1914—Song Hits in Photoplay 1940—Universal Pictures, 630 Ninth Ave., New York
LEVY, Jules	1913—Picture Playhouse Film Co., Detroit, Mich. 1940—Universal Pictures, Universal City, Calif.
LEWIS, Chick	1909—Imp Co. 1940—Showmen's Trade Review, 1501 Broadway, New York

[*Continued on page* 170]

Letters

ALLIED THEATRES OF ILLINOIS, INC.

I am happy to join Mr. Quigley's legion of friends in expressing my well wishes to him on this, the occasion of his twenty-five years of service in the motion picture business.

Being a new-comer in the industry I take my hat off to Mr. Quigley who, in 25 years, has accomplished many noteworthy things along journalistic lines pertaining to motion pictures.

Quigley Publications is to be commended for accuracy in reporting the news of the industry as they see it, and for the creation of the many departments in their publications which have proven of value to the theatre owner.

On behalf of the organization which I represent please convey to Mr. Quigley my sincere wishes for his continued success.

JACK KIRSCH,
President.

▼ ▼ ▼

GIBRALTAR ENTERPRISES, INC.

We feel a deep obligation to Mr. Quigley and his very capable staff for the fine job they have done in presenting facts concerning our industry as they saw them, particularly in the issuance of the Better Theatres section of the Herald, which has been responsible for many constructive changes in our operations.

CHAS. R. GILMOUR,
President.

▼ ▼ ▼

FOREIGN MANAGER

There are few people in the film business that did the deal with "father time" that you did and have earned for themselves during this period of twenty-five years the respect that you have, not only in this country but everywhere throughout the world. It is a grand record and I take my little share in expressing my pride.

WALTER J. HUTCHINSON,
Foreign Manager,
20th Century-Fox.

[*Continued from page 169*]

McCONNELL, Fred
1912—Mutual Film Corp., Chicago, Ill.
1940—Record Pictures Corp., Paramount Bldg., New York

McCONVILLE, J. A.
1912—Hiram Abrams, Portland, Me.
1940—Columbia Pictures Corp., 729 Seventh Ave., New York

McKEAN, Robert C.
1914—William Printing Co. (Motion Picture Herald)
1940—Caravel Films, Inc., 730 Fifth Ave., New York

MALCOLM, J. R.
1913—Edison Motion Pictures, New York
1940—Malcolm Labs., 244 West 49th St., New York

METZGER, L. B.
1911—Film Supply Co. of Oregon, Portland, Ore.
1940—(Exhibitor), Los Angeles, Cal.

MEYERS, Eugene
1908—Loew's, Inc.
1940—Loew's, Inc., 1540 Broadway, New York

MICHALOVE, Danl.
1907—Lynch Enterprises, Inc., Asheville, N. C.
1940—20th Century Fox, 444 West 56th St., New York

MILSTEIN, J. J.
1912—Owner of theatre, Denver, Colo.
1940—Edward Small Productions, 729 Seventh Ave., New York

MITCHELL, Fred H.
1906—Loew's
1940—Loew's, 1540 Broadway, New York

MONTAGUE, A.
1908—Ownership, Weirs, N. H.
1940—Columbia Pictures Corp., 729 Seventh Ave., New York

MORGAN, P. J.
1909—Morgan Litho. Corp., Cleveland, Ohio
1940—Morgan Litho. Corp., Cleveland, Ohio

MORRIS, Sam E.
1908—(Exhibitor), Pittsburgh, Pa.
1940—Warner Bros., 321 West 44th St., New York

MOSES, Charles H.
1909—(Exhibitor), Stapleton, S. I.
1940—Metropolitan Circuit, Port Richmond, S. I.

MOSKOWITZ, Chas.
1913—Loew's
1940—Loew's, 1540 Broadway, New York

MOSS, B. S.
1940—218 West 49th St., New York

NETTER, Leon D.
1912—Golden Gate Film Exchange, San Francisco
1940—Paramount Theatres Service Corp., New York

NEU, Oscar F.
1912—Reliance Pictures Corp.
1940—Neumade Prod. Corp., 427 West 42d St., New York

NEWMAN, Frances
1908—Theatre Owner
1940—658 Skinner Bldg., Seattle, Wash. (Evergreen Theatre Corp.)

ODLUM, G. B.
1911—Bennett Theatrical Ent., Hamilton, Ontario
1940—Paramount Pictures, 1501 Broadway, New York

O'DONNELL, Robt. J.
1903—Kohl & Castle Amusement Co., Chicago
1940—Interstate Theatre Circuit, Dallas, Tex.

O'REILLY, Chas. L.
1913—68th St. Playhouse, New York
1940—Sanitary Automatic Candy Corp., New York

O'SHEA, Edward K.
1911—Michael Shea Theatres, Buffalo
1940—Loew's, Inc., 630 Ninth Ave., New York

PALFREYMAN, David
1913—John H. Kunsky Theatres, Detroit
1940—M. P. P. D. A., 28 West 44th St., New York

PECORA, Judge Ferdinand
(HONORARY MEMBER), 80 Centre St., New York

PESKAY, Edw. J.
1910—Equitable Films, Chicago, Ill.
1940—Paramount Bldg., New York (Exhibitor)

PETTIJOHN, Chas. C.
1914—Attorney, Indiana Exhibitor Assn., Indianapolis
1940—M. P. P. D. A., 28 West 44th St., New York

PHELPS, Frank N.
1906—Breed & Phelps, Omaha
1940—Warner Bros., 321 West 44th St., New York

PINCUS, David I.
1914—Universal, Coytesville, N. J.
1940—Caravel Films, Inc., 730 Fifth Ave., New York

PIZOR, William M.
1912—Lubin, Philadelphia, Pa.
1940—Imperial Pictures, Inc., 729 Seventh Ave., New York

POWERS, Patrick A.
1898—(self), Buffalo, N. Y.
1940—723 Seventh Ave., New York (self)

QUIGLEY, Martin
1915—Exhibitors' Herald, Chicago
1940—Quigley Publishing Co., Rockefeller Center, New York

RACHMIL, Hyman
1914—St. Marks Theatre
1940—Windsor Circuit Corp., Brooklyn

RAMSAYE, Terry
1914—Chicago Tribune & Indian Film Co., Chicago
1940—Motion Picture Herald, Rockefeller Center, New York

REID, Al
1908—Independent Company, Paterson, N. J.
1940—Fabian Theatres, 1501 Broadway, New York

REISMAN, Phil
1914—Dale Theatre, St. Paul
1940—RKO Radio Pictures, RKO Bldg., New York

RICHMAN, Harry
1912—Bijou M. P. Theatre, Cincinnati
1940—(William Morris Agency), 1270 Sixth Ave., New York

RIFKIN, Herman
1910—Franchise holder, Boston
1940—Republic Pictures, 429 Park Sq. Bldg., Boston, Mass.

RINZLER, Saml.
1914—Cleveland Theatre, Brooklyn
1940—Randforce Amusement Co., 1515 Bedford Ave., Brooklyn

RIPPARD, Wm. H.
1912—Universal Film Exchange
1940—Manager, Eaco & Lee Theatres, Farmville, Va.

[*Continued on page 172*]

Letters

PRODUCER

Since my first animated cartoon beat Martin Quigley's first trade paper issue by a matter of weeks, I got into the business just in time to be able to watch his whole publishing career.

Those were wild, hectic days, and the picture industry was in bad need of the steadying influence of men such as Martin Quigley. But Mr. Quigley brought it much more than this. His keen insight into the problems of the industry's relations with the public; his fearlessness in attacking the wrong and defending the right; his unselfish devotion to the best interests of the screen, enabled him to make his torch one of the brightest of all lights in showing the way ahead to a vigorous, energetic, but not too certain art-business.

To say that Martin Quigley has been one of the primary influences in shaping the industry's policies and public relations during this last quarter century is merely to restate a fact which the whole business recognizes. He has at the same time made an invaluable contribution to its economic growth, to its success in monetary terms.

A vast number of friends pay sincere tribute to him on this occasion . . . and it is a pleasure to count myself one of them.

PAUL TERRY

▼ ▼ ▼

PARAMOUNT-RICHARDS THEATRES, INC.

Along with Watty Rothacker and a few others, before the word Public Enemy No. 1 was coined for a Chicago citizen, we often remarked among ourselves—I believe Jimmie Quirk was in the "Gang"—that the "Irish Boy Martin" would soon be No. 1 in the trade paper publishing field. That was in 1920, etc., so since then, the world has moved and so has Martin.

E. V. RICHARDS, Jr.

MARTIN QUIGLEY 25th. ANNIVERSARY

Congratulations



from

Oscar Deutsch

CHAIRMAN AND
GOVERNING DIRECTOR
ODEON
THEATRES LTD.
ENGLAND.

BRITAIN'S PREMIER CIRCUIT

[*Continued from page* 170]

ROBBINS, Herman	1914—Box Office Attraction Film Rental Co. 1940—National Screen Service, 630 Ninth Ave., New York
RODGERS, William F.	1910—General Film Co. 1940—Metro-Goldwyn-Mayer, 1540 Broadway, New York
RODNER, Harold	1907—Stanton St. Theatre 1940—Warner Bros., 321 West 44th St., New York
ROGERS, Saul E.	1914—Fox Film 1940—(Lawyer), 580 Fifth Ave., New York
ROSENFELD, Louis	1914— 1940—Columbia Pictures Corp., 21 Dundas Sq., Toronto
ROTHACKER, D. J.	1910—Industrial Motion Picture Co., Chicago 1940—(Independent producer), 729 Seventh Ave., New York
ROTHENBERG, Fred N.	1912—Photo Gelatine Ptg. Co. 1940—Continental Lithograph Corp., 1501 Broadway, New York
ROTHMAN, Jos.	1914—Jesse L. Lasky Feature Play Co. 1940—Caravel Films, Inc., 730 Fifth Ave., New York
RUBENSTEIN, Saml.	1912—Universal Exchange 1940—Room 412, 630 Ninth Ave., New York
RYDELL, Lou	1914—Variety 1940—Box Office, 9 Rockefeller Plaza, New York
SADACCA, Albert	1914—St. Marks Theatre 1940—Windsor Circuit Corp., 4001 15th St., Brooklyn
SAFRON, Jerome	1914—Mutual Film Corp., Philadelphia 1940—Columbia Pictures Corp., Los Angeles
SANFORD, Bert, Jr.	1911—General Film Co. 1940—Altec Service Corp., 250 West 57th St., New York
SAUNDERS, Ed. M.	1905—Pittsburgh Calcium Light & Film Co., Pittsburgh 1940—Loew's, Inc., 1540 Broadway, New York
SCHAEFER, George J.	1916—L. J. Selznick 1940—RKO Radio Pictures, Inc., RKO Bldg., New York
SCHENCK, Marvin H.	1912—Marcus Loew's Vaude. Booking Agency 1940—Loew's Theatres, 1540 Broadway, New York
SCHENCK, Nicholas M.	1906—Loew's Theatrical Enterprises 1940—Loew's, Inc., 1540 Broadway, New York
SCHINE, Louis W.	1914—Hippodrome Theatre, Gloversville, N. Y. 1912—Schine Chain Theatres, Inc., 40 N. Main St., Gloversville, N. Y.
SCHINE, J. Myer	1914—Hippodrome Theatre, Gloversville, N. Y. 1940—Schine Chain Theatres, Inc., 40 N. Main St., Gloversville, N. Y.
SCHLAIFER, L. J.	1912—Warner Bros., Minneapolis, Minn. 1940—United Artists Corp., 729 Seventh Ave., New York
SCHLESINGER, M. A.	1914—African Films, Ltd. 1940—I. V. T. A., Inc., 218 West 42d St., New York
SCHWARTZ, I. E.	1913—Vitagraph Co. of America 1940—Trailermade, 35 W. 45th St., New York
SEIDER, Jos. M.	1914—Prudential Film Delivery 1940—Prudential Theatres, 1501 Broadway, New York
SEIDLITZ, Maurice	1912—Rose Theatre Corp. 1940—Loew's, Inc., 1540 Broadway, New York
SIEBEL, Peter	1908—Siebel Co. 1940—Siebel Co., 438 West 37th St., New York
SIEGEL, Henry	1912—World Film Corp. 1940—Little Carnegie Playhouse, 146 West 57th St., New York
SKIRBALL, Jack H.	1913—Alco Film, Pittsburgh, Pa. 1940—Arcadia & Knickerbocker Pictures, 7250 Santa Monica Blvd., Hollywood, Cal.
SKIRBALL, Wm. N.	1913—Clunes Theatre, Los Angeles, Calif. 1940—Skirball Bros., 808 Keith Bldg., Cleveland, Ohio
SKIRBOLL, Jos. O.	1907—(self) and Harry Davis Enterprises, Pittsburgh 1940—Special Pictures Corp., 9072 Shoreham Drive, Hollywood
SKOURAS, George P.	1914—Olympia Amusement Co., St. Louis, Mo. 1940—Skouras Theatres Corp., 1501 Broadway, New York
SKOURAS, Spyros P.	1914—Olympia Amusement Co., St. Louis 1940—Natl. Theatres Amusement Co., 444 West 56th St., New York
SMITH, Cresson E.	1910—(Exhibitor) 1940—929 Park Ave., New York
SONIN, Charles J.	1914—Loew's, Inc. 1940—Loew's, Inc., 1540 Broadway, New York
STEIN, Charles	1909—Hudson Film Co. 1940—United Artists Corp., 630 Ninth Ave., New York
STERN, Herman	1914—Universal Film Exchange 1940—Universal Pictures, 1250 Sixth Ave., New York
STRAUSBERG, Saml.	1913—(Theatres) 1940—(Theatres), 16 Court St., Brooklyn
STRAUSBERG, Solomon M.	1913—(Theatres) 1940—(Theatres), 16 Court St., Brooklyn

[*Continued on page* 174]

Letters

MOTION PICTURE THEATRE OWNERS OF THE DISTRICT OF COLUMBIA

I have known Martin it seems since the beginning of time—as recorded in the motion picture industry, and I yield to no one in my admiration of his splendid loyalty to the industry to which we have both given our lives. His outspoken and fearlessly expressed opinions, criticisms and helping suggestions should be a model to all of the industry's publishers and his help to the exhibitors can never be estimated.

A. J. BRYLAWSKI.

▼ ▼ ▼

BUFFALO THEATRES, INC.

I want to go on record as definitely as I can, in saying that I find Martin Quigley's work in this industry has been constructive throughout. I consider his two mediums, Motion Picture Herald and Motion Picture Daily, of great value to us in the theatre operating end of the business particularly. He attacks sincerely the destructive forces that from time to time show up in our business, but always with sensible, constructive arguments, never in a radical or troublesome manner.

VINCENT B. McFAUL.

▼ ▼ ▼

ALLIED THEATRES OF MICHIGAN, INC.

I am very happy to have the privilege of adding my contribution in the form of paying a tribute to Martin Quigley for his efforts in behalf of this great industry.

Twenty-five years is a long time for anyone to cater to the minds of so many diversified interests, and still retain such a high rank among his profession. It is certainly an enviable record, and one which I am sure he is equally proud of.

RAY BRANCH,
President.

Congratulations to Martin Quigley

BRITISH NATIONAL FILMS LTD

On a quarter of a century's achievement for the Film Industry

1940 PROGRAMME
(COMPLETED)

CONTRABAND
OLD MOTHER RILEY IN SOCIETY
LAUGH IT OFF
CROOKS TOUR
OLD MOTHER RILEY IN BUSINESS

IN PRODUCTION

THIS ENGLAND

IN PREPARATION

LOVE ON THE DOLE
MR. PIMPERNEL SMITH

ANGLO-AMERICAN FILM CORPORATION
PRODUCERS AND DISTRIBUTORS
LIMITED

[*Continued from page* 172]

STREIMER, Moe	1905—Western Charlograph, Brooklyn 1940—United Artists Corp., 630 Ninth Ave., New York
THOMAS, Harry H.	1907—(Exhibitor), Fox Greater N. Y. Exchange 1940—Thomfilms, Inc., 1270 Sixth Ave., New York
TERRY, Paul E.	1915—Cartoon producer 1940—Terry Toons, Inc., 271 North Ave., New Rochelle, N. Y.
TROTTA, Vincent	1912—Gaumont Film Co. 1940—Advertising Accessories, 630 Ninth Ave., New York
VOGEL, Jos. R.	1909—Loew's 1940—Loew's, Inc., 1540 Broadway, New York
WALKER, James J.	1912—(Attorney), Theatre Owners Chamber of Commerce 1940—136 East 72d St., New York
WAXMAN, A. P.	1906—Bijou Dream Theatre, Philadelphia 1940—A. P. Waxman Publicity Bureau, New York
WEEKS, George W.	1906—John Kunsky, Detroit, Mich. 1940—Monogram Pictures Corp., 1270 Sixth Ave., New York
WEINBERG, Louis	1911—Bunny Theatre (employee) 1940—Columbia Pictures Corp., 729 Seventh Ave., New York
WEINSTOCK, David	1911—Claremont Theatre, Bronx 1940—Raybond Theatres, 1560 Broadway, New York
WEINSTOCK, Jos.	1910—Fairmount Theatre, Bronx 1940—Republic Theatre, 209 W. 42d St., New York
WEISFELDT, M. J.	1907—Carl Laemmle, Chicago, Ill. 1940—Columbia Pictures Corp., 729 Seventh Ave., New York
WHYTE, Arthur G.	1907—Film Import & Trading Co. 1940—(Sales Executive), 210 West 155th St., New York
WILK, Jacob	1914—World Film Co. 1940—Warner Bros., Pictures, 321 West 44th St., New York
WOBBER, Herman	1908—(Employee of M. P. theatre), San Francisco, Calif. 1940—20th Century Fox, 444 West 56th St., New York
WOLF, Nat.	1908—Cozy Thetare, Houston, Texas 1940—Warner Bros., 2300 Payne Ave., Cleveland, Ohio
WOLFF, Robt. S.	1914—Orient Theatre 1940—RKO Radio Pictures, 630 Ninth Ave., New York
YATES, Herbert J.	1914—729 Seventh Ave. 1940—Consolidated Film Industries, 1776 Broadway, New York
YOUNG, Al	1912—Crystal Film Co., Bronx, N. Y. 1940—Du Art Film Labs., 245 West 55th St., New York
ZIEHM, Arthur	1911—Pathe Freres, Paris 1940—(Distributor), 729 Seventh Ave., New York
ZUKOR, Adolph	1901—Partner with Marcus Loew in penny arcade 1940—Paramount Pictures, Inc., 5451 Marathon St., Hollywood

PICTURE PIONEERS, as of September 11th, 1940

COHN, Ira. H.	1913—Greene's Feature Photoplays, 110 W. 40th St., New York City 1940—20th Century Fox Film Corp., Pittsburgh, Pa.
DAVID, Henry	1906—Novelty Theatre, O'Farrel & Steiner St., San Francisco 1940—Intermountain Theatres, Inc., Salt Lake City
GOLDBERG, Ralph D.	1912—Princess Theatre, 1317 Douglas St., Omaha, Neb. 1940—R. D. Goldberg Theatre Corp., Omaha
BLACK, Harry G.	1914—Savoy Theatre, West 34th St., New York City 1940—Saint George Theatre, Staten Island, New York
HECHT, Harry K.	1906—Nickolet Theatre, Paterson, New Jersey 1940—Theatre Operator, 37 Lexington Ave., Passaic, N. J.
NEILSON, Rutgers	1915—Motion picture actor, Fort Lee, New Jersey 1940—RKO Radio Pictures, 1270 Sixth Ave., New York City
HOLMS, Henry	1914—Mutual Film Corp., 71 West 23d St., New York City 1940—RKO Radio Pictures, Inc., 1270 Sixth Ave., New York City
MADSON, Otto Ploug	1914—Mutual Film Corp., New York City 1940—RKO Radio Pictures, Inc., New York City
EMANUEL, Jay	1911—Ridge Amustment Co., 1734 Ridge Ave., Philadelphia 1940—Exhibitor and publisher, 1225 Vine St. Philadelphia, Pa.
BALSDON, George H.	1912—General Film Company, 200 Fifth Ave., New York City 1940—National Theatres, 444 West 56th St., New York City

Astor Temple Deals

Astor Pictures Corporation of New York has closed distribution deals for four Shirley Temple two-reel subjects with Peerless Distributing Corporation of Philadelphia for eastern Pennsylvania and southern New Jersey; and with the Crown Film Company of Pittsburgh for western Pennsylvania and West Virginia.

Plans Mythological Shorts

C. W. McCoy plans to produce a series of mythological shorts in color and black and white. Subjects include "The Knights of the Round Table," "Legend of King Arthur," "Jason and the Golden Fleece," "The Mighty Thor" and "Thesius, Hero of Attica." Harold Z. Hackley is preparing the scripts.

Letters

SCREEN ACTORS GUILD.

May I be privileged, through the pages of Motion Picture Herald, to offer my sincere congratulations to Mr. Martin Quigley on the anniversary of his twenty-fifth year of service to the motion picture. As an actor, and as a citizen of our great country, I feel a deep sense of gratitude toward Mr. Quigley for the high standards of ideals, and the true spirit of Americanism he has followed throughout his years of service.

RALPH MORGAN,
President.

VALLEY ENTERPRISES, INC.

It is impossible to evaluate the excellent service Martin Quigley has rendered to Exhibitors and the Trade, generally, with his outstanding publications as well as his personal service and interest in all matters which have affected the Motion Picture Industry.

CHARLES ROTH.

HARRISON'S REPORTS

Allow me, at the celebration of the 25th Anniversary of your being a publisher in the motion picture business, to join your host of friends in wishing you and your enterprises a continued success.

P. S. HARRISON

WILMER & VINCENT CORPORATION

Martin Quigley has been a leader with vision and with courage and trust that the policy that has obtained with the Motion Picture Herald will continue.

WALTER VINCENT.

It is my ambition, in the organization of Producers Corporation of America, in the introduction of John Charles Thomas to a motion picture audience with "Kingdom Come" and in the creation of progressive, cooperative, honest enterprises, to emulate the twenty-five years record of Martin Quigley, who represents a quarter century of devotion to the greatest artistic-commercial industry ever conceived.

With the same perspective, Producers Corporation of America salutes Martin Quigley.

Sid Schlager

President P. C. A.

Film, Advice Dispensed at Poverty Row General Store

Landres Library Supplies Stock Shots of Anything

IN Hollywood, if you want 90 feet of an earthquake roar's sound track, 200 feet of an animal fight, films of international personalities of long ago, or some advice on virtually anything, just call on Morris Landres. The advice is free, the film will cost you $2.50 per foot.

For Mr. Landres is the mayor of Poverty Row, that near-limbo on the edge of Hollywood's heaven, in addition to being the owner of General Film Library, largest stock-shot library in the world.

A civil engineer by profession, he is still wondering why he entered the picture business. He has produced features and short subjects, and now occasionally puts out a feature.

His "duties" as mayor of Poverty Row are many. He is unofficial arbiter and conciliator of the many disputes arising there; he is the advisor of all; he arranges "deals," bringing together mutually interested persons.

Principal qualification for his position is that he is a good listener. He does more listening than any Hollywood yes-man. And all the while, he conducts his prosperous stock-shot business.

Biggest item on his day's agenda is the discussion of "schemes." (The word is his.)

The short, bushy red-haired "official" smiles when he thinks of some of them. He says:

"Most of them are like the guy who says to another: 'If we had some eggs, we could have some ham and eggs, if we had some ham.'"

Incredible, fantastic are the ideas brought to him for discussion and "promotion."

He relates one: "A fellow whom I just met came in to see me about making a picture. He asks me if I have a lot of jungle footage, animal fights and such. So I tell him yes. Then he says can you make a deal with a cheap, but good, sound outfit for re-recording. So I tell him yes, and that it will cost about $1,200.

"Then he says, you know all about getting a distribution deal, don't you? So I tell him I know how to go about it.

"Then he says, it's a deal."

Mr. Landres laughs, in telling the story. "This fellow tells me: 'You put up the $1,200 for the sound, we'll make the picture, and I'll give you 20 per cent of the completed picture.'"

Mr. Landres' 20,000,000 feet of film in his labyrinthian vaults contain innumerable heartbreaks. They include pictures completed by producers who were forced, when distribution deals flopped, to sell their footage for stock shots to salvage bean money.

There is some excellent jungle footage on which a producer spent $17,000, only to emerge with half a reel. There are pictures started but never finished, sound and silent, pictures on which laboratories foreclosed when costs weren't paid.

It's a graveyard of more than hopes. Landres, having purchased the old Horsley and the old Dawes libraries years ago, and also the entire file of the Kinegram newsreels, has the largest library extant of world famous personalities. President McKinley, the last Czar of the Russias, World War figures, notables of every nation since motion pictures began are there.

There's hardly anything that he hasn't been called upon to furnish for the making of motion pictures. While your reporter was talking to him, a man came to the first floor window of the office on North Beachwood Drive and asked:

"Hey, Morrie, can I borrow the nozzle of your hose? I'm shooting a fire scene up the street and I have to have a nozzle."

Morrie obliged.

Milgram Heads Drive

David Milgram, head of Affiliated Theatre, independent circuit in Philadelphia, was named chairman of the theatre division of the annual drive for $75,000 for the Northern Liberties Hospital.

Charles Goldfine, operator of three theatres in Philadelphia, has been appointed chairman of the Variety Club committee assigning use of the charity truck for showing films to institutions. The club's committee on the paralysis fund has been completed and includes James Clark, Dave E. Weshner, Sidney Samuelson, Hilleary Brown, Mr. Goldfine and Jay Emanuel. It is planned to institute a pilgrimage to visit the pool where infantile paralysis victims receive treatment.

Close Producers Deals

Producers Releasing Corporation has set several foreign distribution deals, Leon Fromkess, manager of foreign sales, announced this week, as follows: United Kingdom, Pathe Pictures, Ltd.; Argentina, Uruguay and Paraguay, Terra Films Company; Brazil, A. D. Pinto Pictures, Inc.; Venezuela, Aruba and Curacao, F. Veracoechea & Company, Mexico, Producers Releasing Pictures of Mexico; Peru and Ecuador, Distribuidora Franco-Peruana; Puerto Rico, Santo Domingo and Virgin Islands, Borinquen Films Company; Colombia, Alvar Films Company; Hawaii, Consolidated Amusement Corporation, and British West Indies, Jamaica Theatres, Ltd.

Gets English Post

Daphne Raglan of the story department of Twentieth Century-Fox in England has been appointed press representative for the company there, succeeding Hugh Findlay. The latter was granted a leave of absence to join the British Ministry of Information.

Use Portable Equipment

Thomas H. Crenshaw and M. K. Kearse, Jr., using portable motion picture equipment, have made arrangements to present shows in six towns, one night a week, in South Carolina. Towns include: Branchville, Hilda, Kline, Jackson, Williston and Barnwell. In each case, shows are presented in the local school, under the sponsorship of school authorities.

Letters

THE CRESCENT AMUSEMENT COMPANY

The splendid constructive work of Martin Quigley for the past twenty-five years, as evidenced in the policies of Motion Picture Herald, should be recognized by all those who are in any way connected with the industry, and I want you to know that his work is appreciated by me, and I am grateful for his accomplishments in improving the various phases of this field of endeavor.

TONY SUDEKUM,
President.

▼ ▼ ▼

M & P THEATRES CORPORATION

Martin Quigley and the Motion Picture Herald have been guide and inspiration to showmen since the inception of motion pictures. We salute their twenty-five years of service to a grateful industry.

M. J. MULLIN.

▼ ▼ ▼

HARRIS AMUSEMENT COMPANIES.

I first heard about Martin Quigley from my father, Senator John P. Harris. In the years that have passed since I myself became actively engaged in the motion picture business, I have found Martin Quigley's editorial policies consistently fair, unbiased, and at all times considerate of the proper advancement of the motion picture industry."

JOHN H. HARRIS.

▼ ▼ ▼

M & P THEATRES CORP.

Martin Quigley has been one of the guiding lights in our great industry that owes such a monumental debt to pioneers of his foresight and genius.

SAM PINANSKI.

Congratulations
Martin Quigley

HARRY SHERMAN

HARRY SHERMAN PRODUCTIONS

Paramount Pictures

2,400 IN CANADA, U.S. SHOWING WAR FILMS

Dominion Government Films Get Wide Circulation, Grierson Tells Press at Preview in Ottawa, Canada

Canadian Government films designed to aid the war effort get blanket coverage in 700 Canadian theatres and are released to some 1,700 houses in the United States, John Grierson, Film Commissioner of the Canadian Government, said this week at a press party in Ottawa which previewed "Wings of Youth," the latest production of the National Film Board.

In addition to this broad release schedule the picture will be shortly distributed throughout Australia and New Zealand, Mr. Grierson said. Such publicity of Canada's war effort, he added, is extremely effective. "Wings of Youth," a 20 minute film, deals with the British Commonwealth Air Training Plan now under way in Canada.

Cooperating on Concerts

Exhibitors and distributors of St. John, N. B., and Halifax, N. S., are cooperating with the Navy League of Canada in the promotion of local concerts starring Gracie Fields, English screen comedienne. The proceeds from the concerts, part of a coast to coast tour by the star, are to go to the Navy League in its work among men in the Canadian and British navies.

The Famous Players-Canadian circuit is providing the Capitol in St. John and the Capitol in Halifax for concerts. The Spencer circuit is soliciting bulk sales of tickets and has secured $100 each from Louis B. Mayer, production head of Metro-Goldwyn-Mayer, and Walter Pidgeon, one of the MGM featured players, both of whom being former residents of St. John.

All of the St. John exchanges, which cover the Maritime provinces and Newfoundland, are represented by purchases of tickets in lots. The tickets are priced at $1, rush, and $1.50, reservation. Buyers of lot tickets include the Franklin & Herschorn and Bernstein & Lieberman circuits.

Special advertising in behalf of the Gracie Fields' concerts and their objective, is being carried without charge on the screens, in the lobbies of theatres and also in the regular newspaper advertising spaces of a number of theatres, coupled with free trailer and lobby advertising for the current second war loan drive.

1,600 War Broadcasts

A special report of the Canadian Broadcasting Corporation shows that the National network carried 1,600 war broadcasts in the first 12 months of hostilities, the special programs occupying more than 350 hours on the air exclusive of regular newscasts, which have averaged 10 per day—with more on such occasions as the outbreak of war and the evacuation from Dunkirk. The war programs included commentaries, variety features from military camps and the troops in England, talks by the King and Queen, statesmen and public men, religious services and appeals in behalf of patriotic organizations.

In the month of August there were 129 war broadcasts, exclusive of regular newscasts, occupying 39.25 hours, and these included 87 war talks, 19 commentaries and 17 other topical features. Of these 80 originated with the Canadian Broadcasting Corporation, 41 from the British Broadcasting Corporation, seven from the National Broadcasting Company and one from the Columbia Broadcasting System. The time of the war broadcasts in the month represented four per cent of the total CBC schedule.

The Navy, Army and Air Forces Films Committee has exhibited motion pictures in 26 camps across Canada, at no cost to the offices and men of the forces. The films are supplied to service organizations in the camps at a 40 per cent reduction in cost.

The NAAF Films Committee was organized on the suggestion of Brigadier-General W. W. Foster, head of Auxiliary Services, C. A. S. F., Ottawa, comprised of representatives of the Canadian Legion, YMCA, Salvation Army, Knights of Columbus and the motion picture industry. Its purpose is to supervise and coordinate film entertainment for all Canadian garrisons and camps.

The four major service organizations rent films at the reduced price and supply huts in which they are shown, projection material and operators. The committee eliminates duplication and makes certain the supply of films is as adequate and up-to-date as possible. The men have a choice of three pictures a week.

Red Cross Trailer

Again this year leading theatres throughout Canada are being asked to run a Red Cross trailer during the campaign which started in most provinces last Monday and continues until October 6th. The trailer was prepared by Associated Screen News at the request of the Motion Picture War Services Committee and is about 150 feet in length.

The trailer is being distributed in the six centres by the following companies; Paramount, in the Vancouver territory; United Artists, in Calgary territory; Empire-Universal, in Winnipeg territory; Columbia Pictures, in Toronto territory; Regal Films, in Montreal territory, and Vitagraph, Ltd., in St. John territory.

Screen stars and the Dionne Quintuplets will contribute their time on a radio program Sunday, September 29th, to aid the Canadian Red Cross. Alan Mowbray will be the master of ceremonies for the Hollywood portion of the broadcast and the cast will include Norma Shearer, Deanna Durbin, Ronald Colman, Charles Laughton, Merle Oberon, Errol Flynn, Anna Neagle, Brian Aherne, Basil Rathbone, Nigel Bruce, Sir Cedric Hardwicke, Herbert Marshall, Alec Templeton, C. Aubrey Smith and Pat O'Malley. The Dionnes will broadcast from the nursery near Callander. CBC will handle the broadcast.

A group of Montreal pioneer theatre men gathered in the Mount Royal Hotel there last week to form a local chapter of the Canadian Picture Pioneers. Membership in the organization is limited to those who have been in the industry 25 years or more. Application has been made to Toronto, headquarters for the organization, for a charter and Ed English has been named tentative chairman with George Rotsky acting secretary-treasurer.

Marcus Loew's Theatres, Ltd., Toronto, has declared a $3.50 dividend on the 7 per cent cumulative preferred shares for the six months ending June 30, 1939. This payment provides a further reduction in the arrears, against which a series of quick disbursements have been made in the last two years. At one time the arrears on each share totaled $25.

N. L. Nathanson, president of Famous Players Canadian, has donated $7,500 to the Canadian Government for the purpose of establishing a sports center at the air station at Trenton, Ont., of the Royal Canadian Air Force, where hundreds of young men from various parts of the Empire are being trained as war pilots. The camp had had no sport facilities of a permanent nature.

Letters

WILBY-KINCEY SERVICE CORP.

It is only complimenting my own perception to tell that I feel that you have been a highly valuable asset to this industry, for your papers have not only furnished a valuable service to the individual retailer struggling with the operation of his theatre but you have been a fine and constructive influence in the industry as a whole.

R. B. WILBY,
President.

▼ ▼ ▼

TRI-STATES THEATRES CORPORATION

All of the amazing developments within the motion picture industry are commonly taken with too little genuine enthusiasm. We are living and experiencing these developments and naturally we cannot see the forest for the trees. It is so with our industry's keen appreciation of Martin Quigley. We take him and his tremendous service to motion pictures too much for granted. We seldom take time to genuinely admire the courage and the foresight with which he has directed the policies of his publications. His faith in and love for motion pictures have enabled him to foresee the dangers that threaten the industry and without fear of failure or criticism he has ventured out to chart a safe course. It is to his credit that many in the industry have not always agreed with him and his policies but always he refused to be swayed and his persistence has invariably proved his keen judgment, his broad vision and his high courage. When the development of our industry is recorded in motion picture history, Martin Quigley's name with his career will stand out from the accomplishments of the truly great, high and proud and magnificent!

A. H. BLANK,
President.

BEST WISHES

to

MARTIN QUIGLEY

from

SAMUEL BRONSTON PRODUCTIONS, Inc.

9336 West Washington Boulevard Culver City, California

Best Wishes for Continued Success, Mr. Quigley

Kenneth Macgowan

Associate Producer

"Brigham Young"

"The Return of Frank James"

Forthcoming Productions:

"Hudson's Bay Company"

"Tin Pan Alley"

"The Great Commandment"

"Brooklyn Bridge"

"Fifth Avenue"

20th Century-Fox Productions

Warners Have 61 Players

The personnel list of Warner studios shows 61 stars and featured players, 15 directors and 41 writers under contract. In addition, many stars have been engaged for individual pictures.

The stars under contract at the Burbank lot are: Humphrey Bogart, George Brent, James Cagney, Bette Davis, Olivia de Havilland, Geraldine Fitzgerald, Errol Flynn, John Garfield, Miriam Hopkins, Priscilla Lane, Rosemary Lane, Jeffrey Lynn, Ida Lupino, Wayne Morris, Merle Oberon, George Raft, Edward G. Robinson and Ann Sheridan.

Among the players who have been engaged to appear in special pictures are: Raymond Massey, Gary Cooper, Barbara Stanwyck, Walter Brennan, Edward Arnold, James Gleason, Spring Byington, James Stewart, Rosalind Russell, Charles Ruggles, Genevieve Tobin, Edna Best, Nigel Bruce, Otto Kruger, Gene Lockhart, Montagu Love, Ernest Truex, Osa Massen, Herbert Marshall, Gale Sondergaard, Frank Craven, Frances Farmer, Raymond Walburn, Marjorie Rambeau and Pat O'Brien.

Included in the feature player list are: Richard Ainley, Eddie Albert, Herbert Anderson, Peter Ashley, Albert Basserman, Elsa Basserman, Lee Bennett, David Bruce, Jane Bryan, George Campeau, Suzanne Carnahan, Lucia Carroll, Mary Cheffey, Jan Clayton, Mildred Coles, Garrett Craig, Donald Crisp, Peggy Diggins, Ann Edmonds, Lucille Fairbanks, Alan Hale, Phyllis Hamilton, George Haywood, DeWolf Hopper, Joan Leslie, Bruce Lester, John Litel, William Lundigan, Brenda Marshall, Dennis Morgan, William T. Orr, Claude Rains, Ronald Reagan, George Reeves, John Ridgely, James Stephenson, George Tobias, Frank Wilcox, Cornel Wilde, Maris Wrixon and Jane Wyman.

The directors under contract are: Lloyd Bacon, Kurt Bernhardt, Michael Curtiz, B. Reeves Eason, Ray Enright, Al Green, William Keighley, Anatole Litvak, Edmund Goulding, Jean Negulesco, Lewis Seiler, Vincent Sherman, Noel Smith, Raoul Walsh, William Wyler.

Film Library Course Starts October 2nd

The fourth year for the film course conducted by the Film Library of the Museum of Modern Art, New York, will start October 2nd. The course, which is limited to 40 students, is designed primarily to furnish first hand knowledge of the history and development of the motion picture from its beginnings to the present day, particularly in the United States.

The course will be under the direction of Iris Barry, curator of the Film Library, for the Department of Fine Arts, Columbia University. Titled the History, Technique and Aesthetic of the Motion Picture it is open to anyone qualified in New York.

Rare items from the Griffith and Fairbanks collections and from the old Biograph films will be shown in conjunction with lectures as a part of the course.

Established in 1935, with the aid of a grant from the Rockefeller Foundation, the Museum of Modern Art Film Library now circulates film programs on a non-commercial basis to more than 300 colleges, museums, schools and study groups throughout the country. In addition to a vast amount of data, stills, programs, scores, etc., the Library contains more than 1,700 rare and noteworthy films produced in this country and abroad since 1895.

Best Wishes

from

FRANK CAPRA

and

ROBERT RISKIN

in production

"MEET JOHN DOE"

Congratulations
Martin Quigley

ARTHUR FREED

PRODUCER

"BABES IN ARMS"
"STRIKE UP THE BAND"
"LITTLE NELLIE KELLY"

METRO-GOLDWYN-MAYER

CONGRATULATIONS
to
MARTIN QUIGLEY
and
MOTION PICTURE HERALD

DUFAYCOLOR COMPANY
INCORPORATED

SURE FIRE BOX OFFICE SUCCESSES

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SHIRLEY TEMPLES

as

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THEY WILL HELP PUT OVER ANY DOUBTFUL PROGRAM

1. Pardon My Pups
2. Dora's Dunking Doughnuts
3. Managed Money
4. Merrily Yours

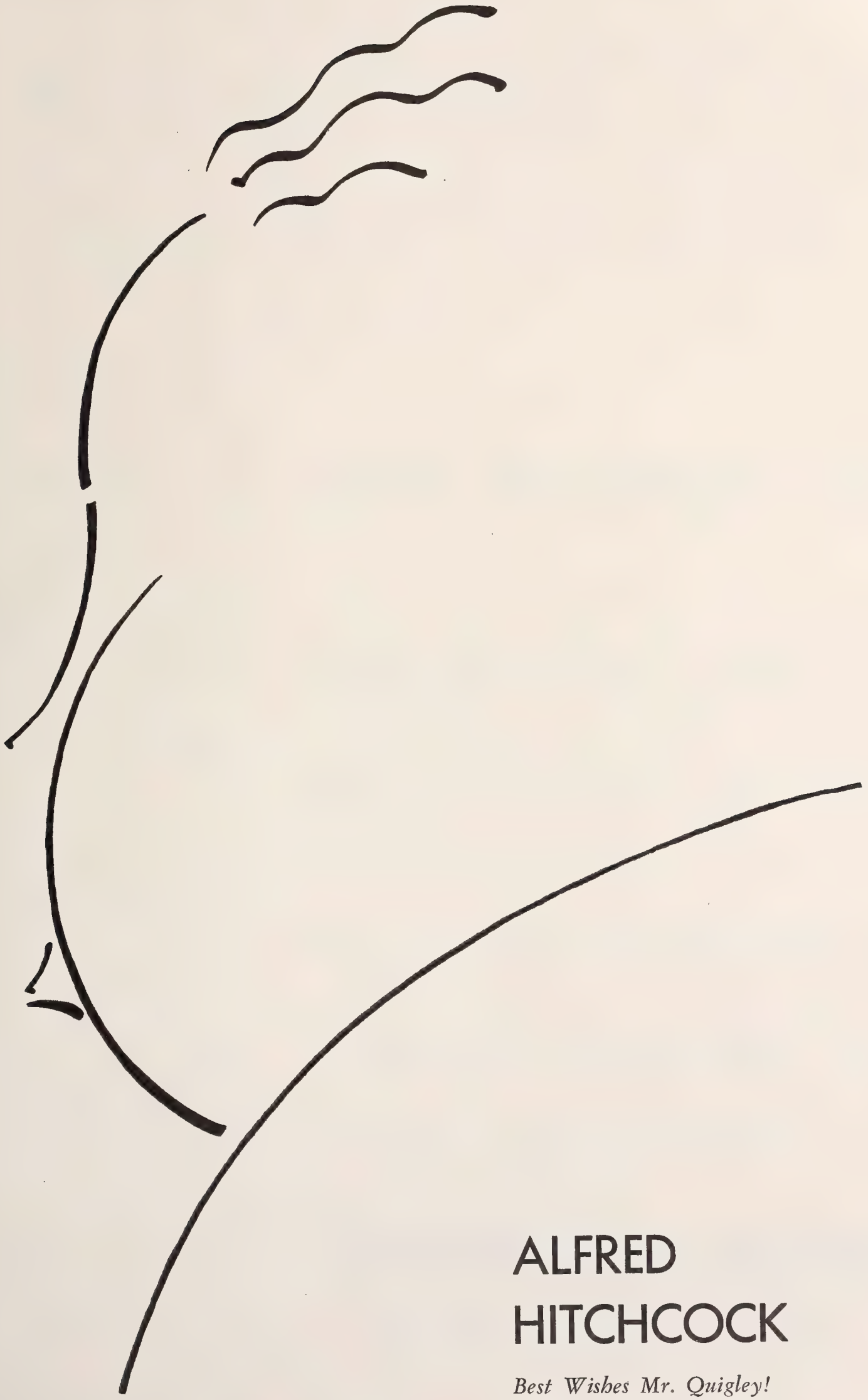
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ALFRED
HITCHCOCK

Best Wishes Mr. Quigley!

High Mexico Court Reverses Censors

by JAMES LOCKHART
in Mexico City

A precedent with regard to Mexican censors' bans has been established in Mexico City with the decision of the national supreme court upsetting the prohibition by the censors and the civic government of exhibitions of the French film, "Arlette and Her Papas." For the first time in the history of the Mexican industry, such a case came before the high tribunal.

The film was banned on June 12, 1939, on the eve of the widely and costly advertised debut in Mexico City. The censors took the stand that the film was "unfit for any kind of exhibition" as it was "merely an apology for adultery." The case was taken to court by distributor Jorge M. Dada. The lower courts sustained the ban. Mr. Dada appealed to the highest tribunal in Mexico, a long and expensive process.

The supreme court judges saw "Arlette" at a special screening, and ruled that while the film was risque it was all right for adults. Their favorable verdict limits exhibitions to adult audiences.

It is understood that other producers and distributors, possibly some Americans, who have had their pictures banned will follow Mr. Dada's example.

Makes Report by Film

Something brand new in the way of state governors rendering their yearly report to their legislatures and public, as the law requires, was introduced by Wenceslao Labra, head of the state of Mexico, which adjoins Mexico City. He made a sound film of his year's works, with himself as the head actor and narrator. All visible accomplishments were shown in the film. Intangible works were explained in the governor's talk.

This is the first time that a governor's annual report has ever been delivered in the form of a picture.

Inactivity of Film Section

Mystery surrounds the continued inactivity of the expensive picture section of the ministry of public education. It cost thousands of pesos to equip this section, which includes two very fine production units, and is headed by Jose Castellot, Jr., who serves without salary.

The industry has made inquiries regarding the inactivity of this section and why so much money is being spent in maintaining it.

Tribute from British

The British Broadcasting Corporation paid Mexico homage on the occasion of the anniversary of her independence, Monday, September 16, by dedicating part of its program that day to this country. It is viewed here as a highly significant gesture, for Mexico broke off diplomatic relations with Great Britain two years ago because President Lazaro Cardenas took offense at London's inquiry as to how and when Mexico would pay for the expropriated Mexican Eagle Oil Co. (Royal Dutch Shell subsidiary).

Renovating Cine Olimpia

Mexico City's most interesting theatre, the Cine Olimpia, which was built in 1920 by William E. Jennings, the American who became rich from Mexican copper mines, and which has been operated continuously since then, is to undergo modernization starting October 1. The theatre is now managed by Edmund B. Noonan, brother of Sally O'Neil of film fame and brother-in-law of Jack Durant, the comedian. Mr. Noonan, who has the distinction of being the only American exhibitor in Mexico, will continue to be skipper of the renovated theatre which is scheduled to reopen about January 1.

The Olimpia is the only first run theatre in Mexico City that has run continuously for 20 years. In 1920, it was the most modern theatre here. Caruso sang there in 1921 during his visit to Mexico. The tablet marking that performance is to feature the remodeled theatre.

The renovations are to include modernizing the architectural scheme but along conservative lines, eliminating the gallery, which was never profitable, and installing first class seats, 2,800 of them, Western Electric sound, Century projectors and an up-to-date screen. The work is to cost from $100,000 to $120,000. The theatre cost $500,000.

Former President Now Producer

Emilio Portes Gil, who filled out the term of assassinated President Obregon then re-

(*Continued on page* 186)

FOR TWENTY-FIVE YEARS

the motion picture industry has had the good fortune to enjoy the counsel, alert intelligence and faithful service of Martin Quigley, under whose leadership his trade press represents the symbol of stability.

As one who has had intimate contact with members of his organization for many years we take pleasure in celebrating his anniversary.

GENERAL REGISTER CORP.

MANUFACTURERS OF TICKET ISSUING MACHINES
FOR MORE THAN A QUARTER OF A CENTURY

ERICH POMMER

PRODUCING FOR RKO-RADIO

THEY KNEW WHAT THEY WANTED
DANCE, GIRL, DANCE
MISTER PINKIE
TWO ON AN ISLAND

(*Continued from page* 184)

tired to become a leading Mexican legal light in 1930, has turned picture producer. He is making "Con Su Amable Permiso" ("With Your Gracious Leave"), a comedy that he helped to write, at a Mexico City studio. The film is scheduled for release on November 20 (Revolution Day).

As the Mexico City government's annual last quarter of the year check up of gross receipts of cinemas starts on October 1, the Mexican Motion Picture Producers' Association is making most attractive offers for the exhibition of Mexican films during this period. The idea of the check up is to strike an average gross as the basis for taxes on the theatres during the ensuing year.

Reports that they will lay off quality American films during the check up quarter so as to make their taxes less in 1941, are stoutly denied by the exhibitors.

Reciprocal Exploitation

The plugging of the current features at each other's theatres has been introduced by four of the leading Mexico City cinemas, Olimpia, Rex, Iris and Alameda, in the form of five-minute exhibitions of trailers of these pictures and the banner heads of the newspapers in which they advertise.

This innovation was adopted when these theatres quit advertising with the local newspaper, *El Universal,* as retaliation for that daily's publishing a front-page story to the effect that these exhibitors were in trouble with their workers. The story, it is said, was prompted because the cinemas had advised the paper that they must reduce their advertising with it.

Found Guilty

Found guilty of the theft of electric power by meddling with their meters, two leading Mexico City subsequent run theatres, the Universal and Imperial, were each fined $1,500 by the federal government, a record fine for such an offense.

They are the first Mexico City theatres to be convicted on this charge.

Book Laurel and Hardy

Booking of Laurel and Hardy by Abraham Castro, a Mexican impresario, to make personal appearances for a week starting October 12 at $10,000 at a Mexico City cinema, is reported in amusement circles of the Mexican capital.

This will be the screen comedy team's first appearance in Mexico City and they are to be paid the highest sum an act has claimed in Mexico in years. The comedians are tremendously popular in Mexico.

JUPITER FILMS, INC.

PRESENTS

30 BOYS AND A GIRL

FEATURING

THE ROBERT MITCHELL BOY CHOIR

PRODUCED and DIRECTED

BY

IRVING APPLEBAUM

A MONOGRAM RELEASE

Paramount Golf Tourney Draws 75 Players

Adolph Zukor's golf course at New City was the scene of the 13th annual Paramount tournament last Thursday in which 75 participated. Ray Keenan, James B. McGovern and Oscar Morgan were low-gross winners. Low-gross guest prizes were won by Ed Hartley, Ed Gaylor, Charles Kasanave and Don Velde. Other winners included:

Herbert Berg, E. A. Brown, N. L. Goldstein, William Althaus, Leon Netter, Murray Luth, Ben Greifer, Roger Clement, Ed Sullivan, Harry Kalcheim, Dick Bennett, Dave Cassidy, Ed Fay, Adolph Zukor, Clinton Lake, Arthur Israel, Jr., Robert Weitman, Al Deane, Lou Burlon, James Spear, Clinton Mohrhardt, Ben Fincke, John McDermott, Hiller Innes, Eugene Levy, Harry Smith and Dr. E. Stern.

Approximately 250 members and guests attended the sixth annual golf tournament of the Cincinnati Variety Club at the Summit Hills Country Club. James J. Grady, branch manager for Twentieth Century-Fox and Harold Merton, lithographing company executive, were tied with a card of 83. Two legs on the winner's cup is now held by Joseph J. Oulahan, Paramount manager.

Paul Krieger, former Cincinnati manager for Universal, won the gold trophy donated by Arthur Frudenfeld, chief barker of the club, in the Monte Carlo handicap. The tourney was staged by William Devaney and Andrew Niedenthal, assisted by William Onie, John M. Allen, William Koegel, Anthony Koegel and Joel Golden. Proceeds are to be turned over to the milk fund of St. Mary's Hospital.

Blumenfeld with RKO

I. E. Blumenfeld, who has been associated with the Twentieth Century-Fox exchange in Buffalo, last week was appointed the new office manager of the RKO Radio branch in Cleveland, succeeding Otto Braeunnig, who recently was named home office representative. Leo Cantor, formerly with United Artists in Indianapolis, was added to the RKO Cleveland sales staff to cover the Toledo territory while Harry LaVine from Boston was added to cover the Ohio River section.

Dear Martin

May congratulations
to you — and the Industry.
Here's to another twenty five years.

Sincerely
Herbert Wilcox

Dunlap Named Manager Of RCA Information

Orrin E. Dunlap, Jr., has joined the executive staff of the Radio Corporation of America in the post of manager of the Department of Information. He succeeds Horton H. Heath, who has been appointed RCA director of advertising and publicity.

Mr. Dunlap has been radio editor of The New York *Times* for the last 18 years. He is the author of seven books, including the biography, "Marconi: the Man and His Wireless" and "The Outlook for Television." Associated with wireless since 1912, when he built an amateur station, he served as chief operator of the Marconi Wireless Telegraph Company aboard the S. S. Octorora in 1917. In the World War he served as operator in the United States Navy, graduating from the U. S. Naval Radio School at Harvard as one of the three honor men in the class.

Urge Cincinnati Hall

Influential interests in Cincinnati are urging the city council to recommend a $2,000,000 bond issue for construction of a 12,000-seat convention hall for sports events and other amusements. It is planned to connect the building by a tunnel with the Music Hall, which has a 3,500 seat auditorium, the largest in the city.

Griffith Acquires Oskar Korn Circuit

The R. E. Griffith circuit has acquired the Oskar Korn theatres in west Texas. The Griffith group, it is understood, has an option to purchase the Korn theatres outright. The only theatre of the circuit not affected by the deal is the new Lisbon at Dallas, which may also be included later on.

Towns in which the Griffith circuit acquired the Korn theatres are Alpine, Bracketville, Canadian, Crane, Grand Falls, Fort Stockton, McCamey, two at Marfe, two at Monahan, two at Pecos, two at Quanah, three at Sterling and a house at Pyote, which is closed at the present time.

Best Wishes

to

Martin Quigley

INTERNATIONAL ALLIANCE
OF THEATRICAL STAGE
EMPLOYEES AND MOVING
PICTURE MACHINE
OPERATORS OF UNITED
STATES AND CANADA

GEORGE E. BROWNE
International President

J. J. FORD

. . . and for many more years

ROBERT SISK

PRODUCER

RKO

In Broadcasting's 20th Year

and NBC's 14th

we extend congratulations and best wishes

to Martin Quigley

for his 25 years of outstanding

service in the field of entertainment

NATIONAL BROADCASTING COMPANY

A Radio Corporation of America Service

"I come here to marry you because you was rich!"



CAROLE LOMBARD and CHARLES LAUGHTON in a scene from the RKO-Radio picture "They Knew What They Wanted." This picture, recorded by RCA Photophone, features William Gargan, Harry Carey and Frank Fay in supporting roles. Harry R. Edington, Executive Producer ... Produced by Erich Pommer ... Directed by Garson Kanin.

A major reason why modern movies are America's foremost away-from-home entertainment is RCA Photophone Sound, created by RCA Research

SOUND in motion pictures has become as important to the enjoyment of America's eighty-five million weekly movie goers as the picture and stars themselves. Research in the RCA Laboratories, covering every phase of movie sound, has had much to do with the perfection of quality. RCA eliminated jerky, uneven sound by developing a Magnetic Drive for RCA Photophone studio recording equipment ... a Rotary Stabilizer for its theatre reproducing equipment. These outstanding features provide constant film speed, assure smooth sound reproduction.

Other motion picture sound advances resulting from RCA research include ultra-violet light recording, for clear reproduction of once harsh treble tones ... better, more flexible microphones ... a foolproof method of film printing and reprinting, so duplicates retain the clarity of the original.

RCA engineers have worked in close cooperation with film manufacturers in the development of finer grain films, which register greater detail, reduce background noise. They have operated similarly with lamp manufacturers in the creation of new lamps, extremely important in high fidelity recording. RCA Laboratories at all times maintain a special research staff to solve ever-changing acoustical problems in motion picture studios and theatres.

★ ★ ★

Research is Radio's Road to Progress

The contributions of RCA research to modern movie sound result from the policy laid down by the founders of RCA in 1919: *that fundamental research must be the keystone of every activity of RCA.* Continuing RCA research lights the road to future progress in many industries and sciences, as well as in communication, broadcasting and television.

RCA Radio Corporation of America
RADIO CITY, NEW YORK

RCA Manufacturing Co., Inc.
RCA Laboratories

Radiomarine Corporation of America
R. C. A. Communications, Inc.

National Broadcasting Co.
RCA Institutes, Inc.

Schenck, Sidney Outline "Night of Stars" Program

Marvin Schenck of Loew's and Louis K. Sidney, who are chairmen of the producing committee for the seventh annual "Night of Stars" at Madison Square Garden, November 27, outlined the program for the show at first luncheon meeting of the sponsors at the Astor, Monday. Nathan Straus, Federal Housing Commissioner, chairman, presided.

Proceeds will go to the war relief fund of the United Jewish Appeal. Some 500 community leaders attended.

The Greater New York Fund reports an increase of 65 per cent in this year's gift from the radio industry, a total of $41,829 having been donated as compared with $25,256 in 1939, according to Niles Trammell, NBC president and chairman of the Radio Broadcasting Section of the Utilities and Amusements Division. Mr. Trammell paid tribute to those who contributed and expressed the hope that this year's result "will look small by comparison," with next year's gift.

Agrees to Judgment

A stipulation has been filed in New York supreme court under which Lefrak Amusement Company, Inc., of New York agrees to the entry of a judgment of $26,637 by Unity Theatres Corporation. The stipulation states that the judgment is for loans made by Unity to Lefrak.

Set Southern Conference On Audio-Visual Education

The Southern Conference on Audio-Visual Education will hold its regular annual meeting at the Biltmore Hotel in Atlanta, November 14-16. The meeting usually attracts large numbers of county and city superintendents, principals, teachers and college instructors from more than a dozen southern states, actual registration indicating an attendance of from 800 to 1,000.

A feature of the conference are the exhibits of audio-visual materials and equipment, including motion picture projection, lantern slides, cameras, sound recording apparatus, radios and centralized sound system for schools.

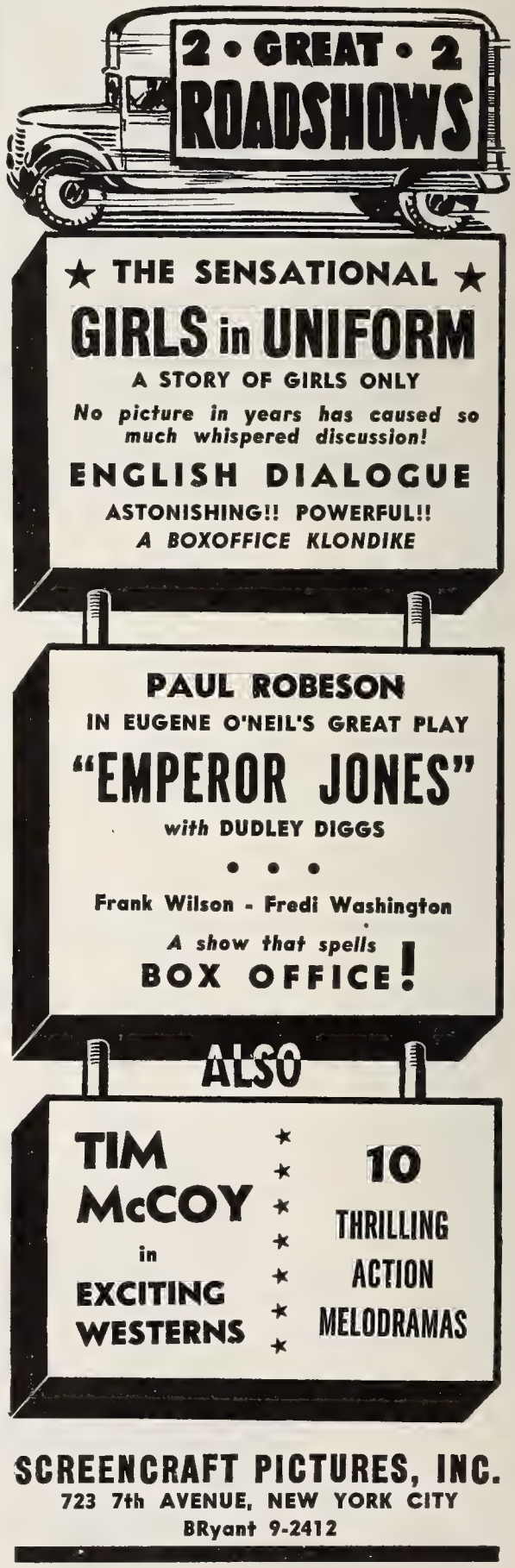
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25 YEARS of experience, combined with the best engineering knowledge, have produced the CENTURY PROJECTOR . . . a product superior to any yet developed.

This engineered result guarantees to the industry that CENTURY will continue to maintain a "high peak" in projection.

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729 Seventh Avenue New York, N. Y.



SCREENCRAFT PICTURES, INC.
723 7th AVENUE, NEW YORK CITY
BRyant 9-2412

Thru the years.

THROUGH THE YEARS, one takes into account what has been accomplished and its share in the scheme of things. While these are serious times and history seems to again repeat itself, there are new hopes for free people and a great industry. It is therefore proper and becoming for a message of accomplishments at this time to deserve the earnest consideration of every thinking executive who senses that events of the times have deposited upon the doorstep of the motion picture industry a sobering responsibility.

For thirty years the BRULATOUR organization has been conscious of this responsibility and has tried to discharge it faithfully and efficiently for the welfare of its clients. The progress and prosperity of the industry was produced and earned not by a single thought alone, but by a combination of minds and faith in the great power of the screen. Through this faith and the constant effort on the part of the research engineers of EASTMAN KODAK, the world today has the basic medium upon which all events are recorded for future mankind.

Its development and progress was manifested only through unfailing search for the perfection that EASTMAN is noted for. When a product becomes the accepted standard, its distribution and service must be equally reliable to maintain the confidence of the industry that it serves. The BRULATOUR organization prides itself in having made this service available to the complete satisfaction of all concerned.

J. E. BRULATOUR, INC.

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1935 1940

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with the
THEATRE GOING PUBLIC"

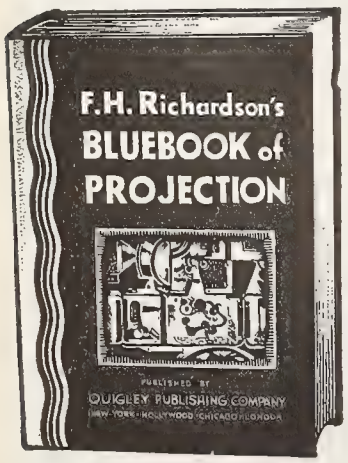
Now in this September, 1940, issue we are proud to say—

A PROVEN "HIT" IT IS!
(note the many imitations being offered)

NATION-WIDE ACCEPTANCE
HAS PROMOTED THE SALE OF NEARLY
1,000,000
CHAIRS IN THIS SHORT SPACE OF TIME

INTERNATIONAL SEAT CORP.
UNION CITY, INDIANA

TRULY "Spreading Comfort to Millions"



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NEWLY REVISED

with

SOUND TROUBLE CHARTS AND ALPHABETICAL INDEX

■ The second revision of the sixth edition of F. H. Richardson's Bluebook of Projection. 700 pages of the most advanced data on sound reproduction and projection.

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ASSOCIATE PRODUCER
HARRY SHERMAN PRODS.

Congratulations

to

Martin Quigley

FUTURA SPECIALTY PRESS
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Congratulations



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PATHÉ LABORATORIES, Inc.

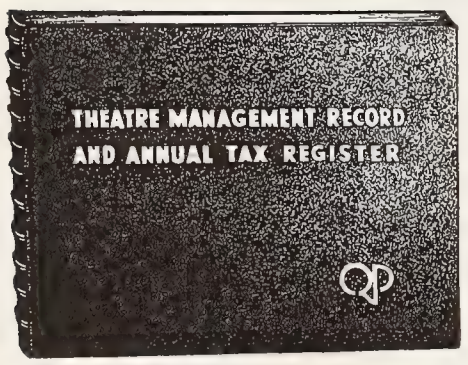
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President
THEATRICAL ENTERPRISES CORPORATION



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The Most Simplified Theatre Bookkeeping System Yet Devised

Every exhibitor will appreciate the completeness and convenience of this *new*, easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

Congratulations

Martin Quigley

from

NANCY & DOUGLAS
ROTHACKER

Spurred by the desire to bring talking  pictures to an ever higher state of technical perfection,  ERPI and Bell Telephone  Laboratories will continue to work hand in hand  to anticipate and  solve your problems of  tomorrow. In years  ahead, you can depend upon these two organizations to  point the way to still finer apparatus for  recording and reproducing  sound in pictures.

Electrical Research Products Inc.

195 BROADWAY, NEW YORK, N. Y.

SUBSIDIARY OF

Western Electric Company

Weisman Resigns Fox Trusteeship

The resignation of Milton C. Weisman as co-trustee of the plan of liquidation of Fox Theatres Corporation was revealed this week when Lloyd Church, New York supreme court justice, appointed Leopold Porrino to succeed Mr. Weisman. Mr. Weisman resigned September 17th.

Mr. Porrino filed a bond in federal court in New York in the sum of $25,000 which was approved by Samuel Mandelbaum, federal judge. Mr. Porrino will act as trustee with Kenneth P. Steinreich. Mr. Weisman was designated with Mr. Steinreich February 24, 1939, by former Circuit Judge Martin T. Manton. Previously he had been receiver for Fox Theatres since 1932, when the company was thrown into bankruptcy.

Completes Historic Subject

Academic Film Company has completed the second of a series of two reel historic subjects titled "Our Monroe Doctrine." The first was "Our Constitution." The next two, now in preparation, are "Our Bill of Rights" and "Our Declaration of Independence." The films are produced in Hollywood and released through the company's New York office.

New Sound Meter Announced by GE

A new portable sound-lever meter, lighter and more compact than any previous instrument of this kind, according to the company, has been built by Walter Mikelson and others of the General Electric engineering laboratory at Schenectady, N. Y. It weighs 19 pounds and has a range of 24 to 120 decibels.

The new meter may be used for almost any kind of noise study, General Electric claims, including sound in theatres, auditoriums and radio studios.

WILLIAM A. SEITER

DIRECTOR

"IT'S A DATE"

PRODUCER-DIRECTOR

"HIRED WIFE"

IN PREPARATION

"NICE GIRL"

STARRING

DEANNA DURBIN

A JOE PASTERNAK PRODUCTION

Best Wishes to Martin Quigley on his 25th Anniversary

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Specializing in requirements of the Motion Picture Industry

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Du Pont Film Manufacturing Corporation

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Plant: Parlin, N. J.

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Hollywood, California

BETTER THINGS for BETTER LIVING through CHEMISTRY

Best Wishes

to

Martin Quigley

GEORGE ARCHAINBAUD

Best Wishes,

Martin Quigley

EDMUND GOULDING

WE welcome this opportunity to participate in the 25th anniversary issue of Motion Picture Herald . . . culminating two and one-half decades of constructive effort and unceasing service by Martin Quigley on behalf of the motion picture industry.

NATIONAL THEATRES

Spyros P. Skouras

FOX WEST COAST THEATRES

LOS ANGELES, CALIFORNIA

Charles P. Skouras

FOX WEST COAST THEATRES OF NORTHERN CALIFORNIA

SAN FRANCISCO, CALIFORNIA

Arch M. Bowles

FOX INTER-MOUNTAIN THEATRES

DENVER, COLORADO

Rick Ricketson

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WISCONSIN AMUSEMENT ENTERPRISES

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H. J. Fitzgerald

EVERGREEN STATE AMUSEMENT ENTERPRISES

SEATTLE, WASHINGTON AND PORTLAND, OREGON

Frank L. Newman

Academy Research Council Subcommittees Are Named

Subcommittees of the Research Council of the Academy of Motion Picture Arts and Sciences to operate under the Council's Basic Sound Committee for the investigation of a number of problems in the sound field were appointed this week.

A subcommittee, under the chairmanship of James G. Stewart, of RKO Radio, will investigate possibilities for economies in sound recording dubbing. Members are Daniel J. Bloomberg, W. P. Delaplain, Roger Heman, Arthur Johns, Kenneth Lambert, Russell Malmgren, Louis Mesenkop, Hal Shaw and E. H. Wetzel.

A subcommittee, under the chairmanship of William Mueller of Warner Brothers, and including C. W. Faulkner, Gordon Sawyer and William Thayer, will investigate set sound recording problems.

A subcommittee to work out methods for eliminating flutter in sound recording equipment will function under the chairmanship of S. J. Twining of Columbia and will consist of A. C. Blaney, Ferdinand Eich, J. G. Frayne, John Hilliard and Thomas Ingman.

A subcommittee to work out methods for saving sound recording film stock has been appointed, consisting of Clem Portman of RKO Radio, chairman; Gerald Best and Kenneth Lambert.

Loren Ryder of Paramount is chairman of the Basic Sound Committee.

Change Vaudeville Datings

Harry F. Shaw, Loew-Poli divison manager, said this week that the Globe, Bridgeport, Conn., has changed the night for its vaudeville shows from Monday to Saturday, beginning September 21st, with one first run feature and no advance in prices. Last year the shows were held with two second run features. The amateur and surprise local talent shows will now be held on Monday nights. Meriden vaudeville starts at the Palace, Friday, September 27th, and Bijou, New Haven, opens its program Saturday, September 28th, also with single first run feature. The Poli, Waterbury, has booked George White "Scandals" October 2-3, with regular Wednesday stage shows following some time after.

Film Stock Deals

Acquisition of 100 shares of Trans Lux Corporation common stock by Robert L. Daine, New York, officer, bringing his holdings to 2,700 shares, was reported this week by the Securities and Exchange Commission. The report also carried a return from Benjamin B. Kahane, Los Angeles officer in Columbia Pictures, showing the disposition of his total holdings of 231 common voting trust certificates in October, 1939. A report on Paramount Pictures showed that Henry Ginsberg, Hollywood, held 100 shares of common stock when he was made an officer August 1st.

Boekhout Elected

Fred Boekhout of Rochester was elected president of the New York State Motion Picture Projectionists Association at the closing session of the annual convention in Binghamton last week. Dennis Harrington, of Saratoga Springs, Edward Batey of Poughkeepsie and Robert Leonard of Watertown were elected vice-presidents. Harry M. Brooks of Troy was reelected secretary-treasurer, and Cal Bornkessel of Rochester was elected sergeant at arms.

Hollywood Talent Gets Professorships

According to this week's announcement of appointments by the University of Southern California's president Rufus B. von Kleinsmid, the film industry will be well represented during the coming academic year.

Among those teaching in the cinema department, started in 1929 and now including 28 courses, with the status of a full university department, are William Keighley, Warner director, who will teach "Cinema Directing"; Boris Morros, who will handle "Music in Motion Pictures"; William Cameron Menzies, art director for "GWTW," "Rebecca," "Our Town" and "Flotsam," who will teach "Art in Motion Pictures."

Also Dr. Ernst Toch, composer and music director, who did the score for "The Cat and the Canary" and "The Ghost Breakers," who will teach "Music Direction," a graduate course; Charles Buckley, Fox West Coast vice-president, handling "Exhibition and Distribution," and the regular staff of the department, including Warren Scott, its head; Dr. Boris V. Morovkin, A. E. Freudemann, Jack McClelland and Lewis Physioc.

Roosevelt To Make "Eden"

James Roosevelt is scheduled to begin production of "Martin Eden," from the Jack London novel, December 1st. Lloyd Bacon will direct. Mr. Roosevelt is negotiating for the services of Geraldine Fitzgerald and Franchot Tone. "Pot o' Gold" is to start on November 25th. Both films will be released by United Artists.

With kindest regards —

Fred Astaire

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Every form of public amusement enterprise, including executives, sponsors, advertising directors and performers, is encompassed in the far-reaching activities of the oldest agency in the field.

NEW YORK LONDON CHICAGO HOLLYWOOD

AS AN INTEGRAL PART OF A GREAT INDUSTRY THAT HAS BENEFITED BY THE UNTIRING SERVICE AND CONSTRUCTIVE ENDEAVOR OF MARTIN QUIGLEY, COMERFORD-PUBLIX THEATRES CORPORATION WELCOMES THIS OPPORTUNITY TO PARTICIPATE IN THE OBSERVANCE OF HIS TWENTY-FIFTH ANNIVERSARY . . . .

COMERFORD-PUBLIX
THEATRES CORP.

SCRANTON, PENNSYLVANIA

New Device Cuts 96 Sound Tracks

Demonstrated, last week, in New York was a newly-invented sound recording device in which the record is cut on a long loop of film by a high pressure stylus needle invented by William L. Woolf, chief engineer, of the Recordograph Corporation, New York.

As many as 96 sound tracks were recorded on standard 35 mm motion picture film. Of major importance, is the fact that an hour's conversation or music can be recorded on only 25 feet of film, its inventor, Mr. Woolf said. If necessary, 120 sound tracks could be compressed within the 35 mm width.

Used at Airport

The new invention is now in use at LaGuardia Airport, New York, to record the ship-to-ground conversation between pilots and dispatching officials, thus maintaining a permanent record.

Representatives of the Court Reporters' Association conferred this week with Mr. Woolf to ascertain how the invention could be utilized for courtroom reporting. One of the advantages of the device, it was pointed out, would be that it would be wholly unnecessary for court stenographers to transcribe trial testimony, the entire record being available on film, for use, at any time, without transcription.

The intense pressure used in recording sound with the new device, according to Mr. Woolf, gives the film a burnished appearance and enables the sound track to stand up much longer under hard usage. Emulsion is not used on the film stock, it is said, but the raw film is chemically treated to reduce the "noise level."

The inventor declined to predict whether his creation would or could be adapted to use in the motion picture industry.

A similar device was demonstrated about 1922 by an Austrian inventor, Ferdinand von Maedellar. The demonstration was held in Riverhead, N. Y.

Von Maedellar, who maintained experimental laboratories in Long Island, made an ineffectual attempt to market the process, but failed. He had carried on experiments with the phonograph and participated in the early attempts to record sound on film. He had engaged in this work in Europe and America for 40 years.

He is known to the younger generation as the patentee of "Homemovie," a projector for use in the home.

AMPA Seeks "Movie Book"

Selection of the best motion picture adapted from a book during the past season will be made and an award presented by the AMPA at the first annual "book ball," at the Manhattan Centre on November 8th, it was announced, Tuesday, by Joseph Gould, chairman. Book critics of metropolitan newspapers will act as judges. Employees of book publishing and selling concerns will participate in a star-impersonating contest, wearing a number of original costumes which have been used in recent important films.

Cinema Lodge Ball

The Cinema Lodge of the B'Nai Brith, headquarters of which are in New York, will hold its first annual banquet and ball at the Hotel Pennsylvania, in that city, on October 26th. There will be personal appearances of radio, screen, and stage stars, and several name bands. A. W. Schwalberg, head of exchange operations for Warner Brothers, is president.



RADIO CITY MUSIC HALL

in Rockefeller Center

Congratulates

MARTIN QUIGLEY

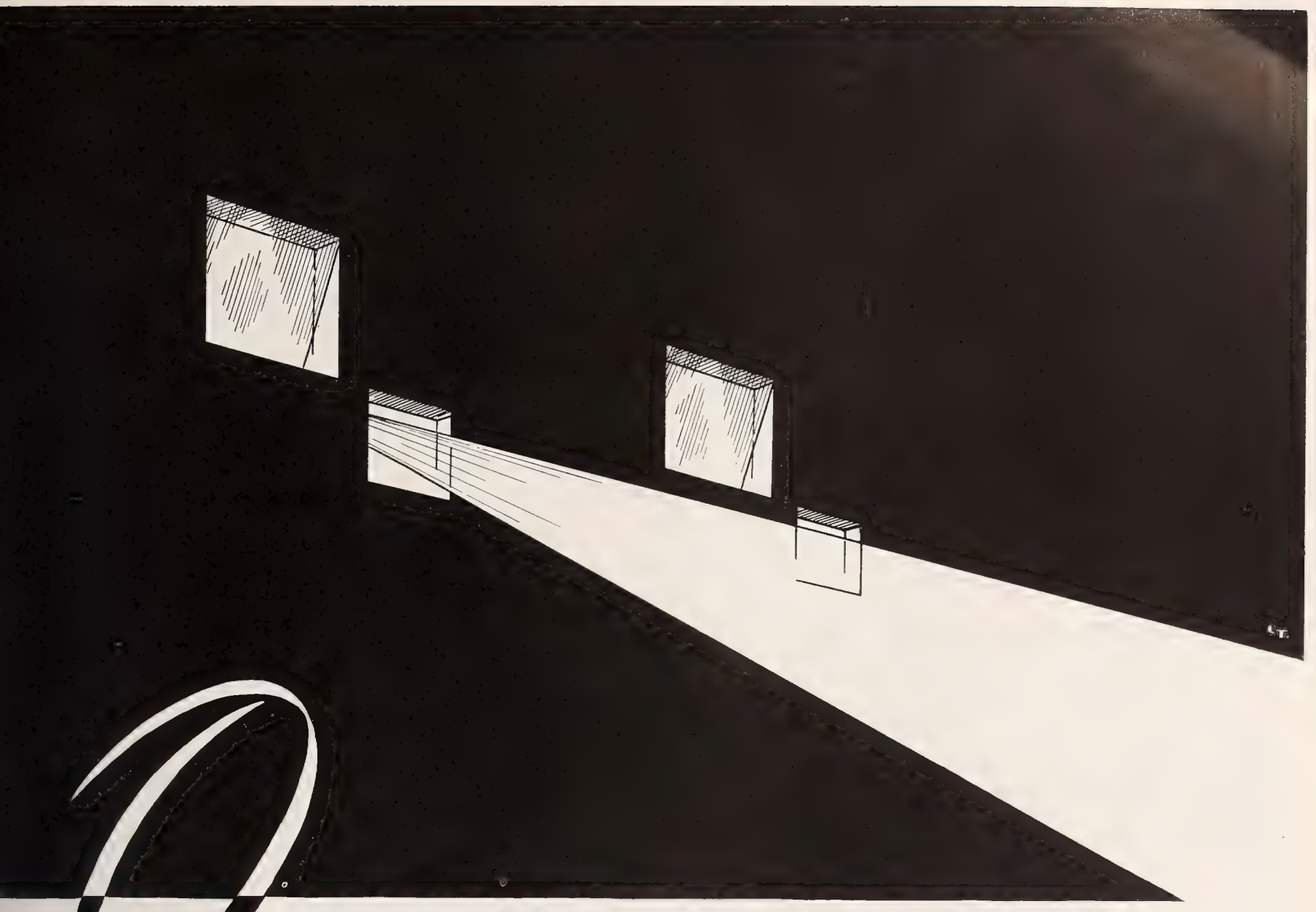
on his Twenty-fifth Year as an Influence for Good in the Motion Picture Industry

From an old friend of the industry
to an old friend ▪ ▪ ▪
Congratulations, Martin

JESSE L. LASKY

Best Wishes
to
Martin Quigley

HENRY JAMES



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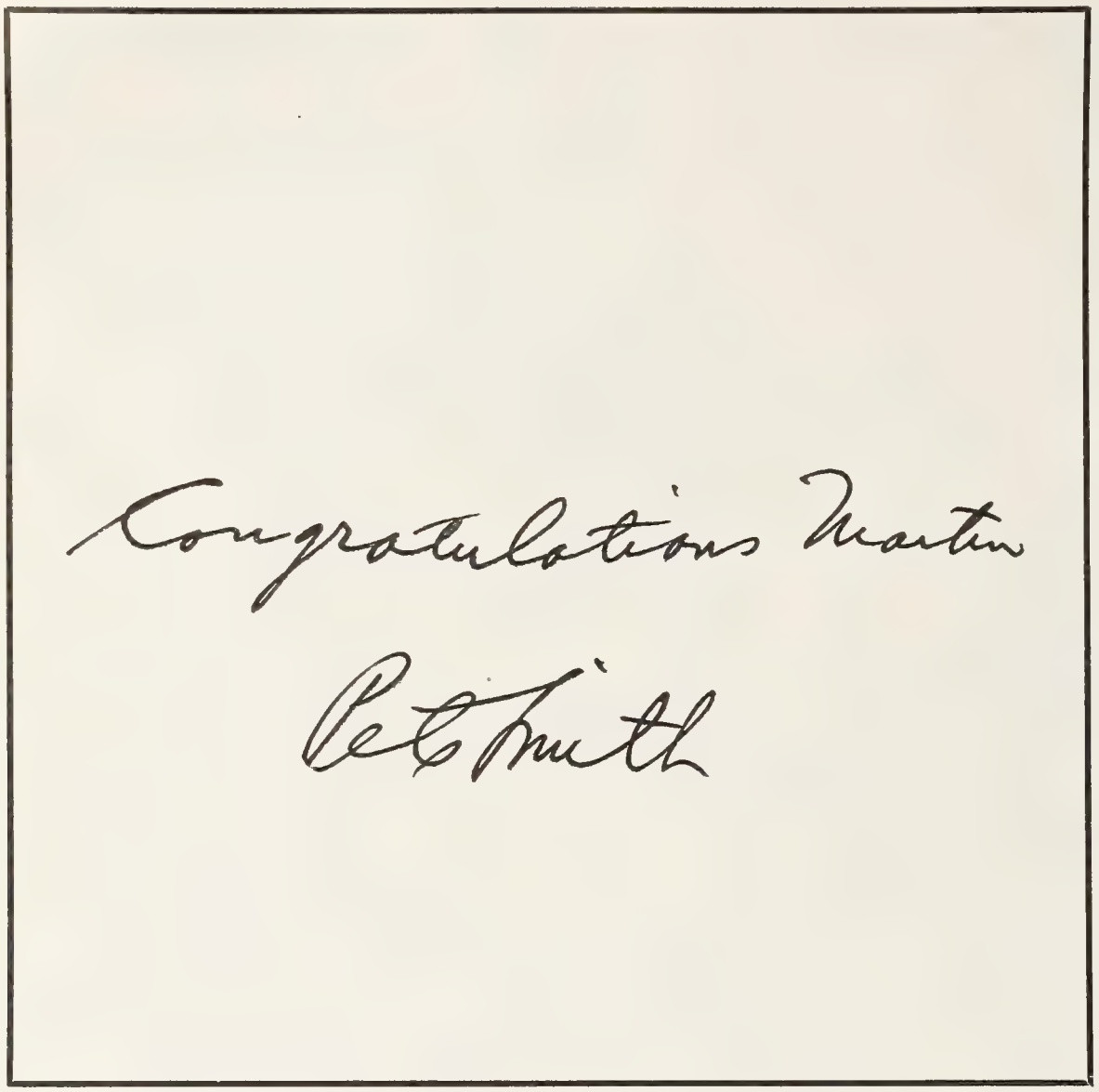
George Skouras

SKOURAS THEATRES CORPORATION



Greetings on your Silver Anniversary

Mickey Rooney



Best Wishes to
Martin Quigley

A. & S. LYONS, Inc.

NEW YORK HOLLYWOOD

NYU Film Course Lecturers Named

Lecturers for the motion picture course conducted by the School of Education of New York University and which starts Thursday, September 26th, were announced this week. They are:

Roger Albright, Film Custodians, Inc.; V. C. Arnspiger, ERPI Classroom Films; Walter Barnes, National Council of Teachers of English; Dr. A. A. Brill, psychiatrist; Walter Clark, Eastman Research Laboratories; Louis deRochemont, March of Time; Arthur H. DeBra, Motion Pictuer Producers and Distributors of America; George Freedley, director, Theatre Collection, New York Public Library; Arthur Garfield Hays, Civil Liberties Union; Sylvan Harris, editor, Journal of the Society of Motion Picture Engineers; Fanning Hearon, American Film Center; Hal Hode, Columbia Pictures. Alice V. Keliher, Progressive Education Association.

Also William Lewin, National Education Association; Kurt L. London, author, Film Music; Dr. Joseph F. Montague, pioneer in medical films; Louis Nizer, film attorney; Grace Fisher Ramsey, Museum of Natural History; Marian Robertson, RKO talent scout; William L. Rogers, Harmon Foundation; Frank K. Speidell, president, Eastern Service Studios, and Stacy Woodward, producer.

Playhouse Turns to Latin-American Films

The Fifth Avenue Playhouse, New York "little art house," abandoning its policy of presenting French films and both foreign and domestic revivals for the first time in seventeen years, will launch a season of Latin-American productions later in the month.

The first of the films selected is the S. M. Eisenstein-Mary Seton film of Mexico, "Time in the Sun," which was edited from film photographed in Mexico in 1932 by Mr. Eisenstein, Miss Seton, a British journalist, recently completed the production with the aid of Paul Burnford. "Time in the Sun" will be followed by the Mexican picture, "Noche de los Mayas" (Night of the Mayas), produced and performed by natives. The film has tentatively been retitled "Lol, a Love Story."

Plagiarism Action Disclosed

A suit for an injunction, an accounting and damages against Twentieth Century-Fox by Izola Forrester Page and Mann Page in New York supreme court was disclosed Friday, September 20th, when Twentieth Century-Fox asked for a modification of a bill of particulars. The plaintiffs claim plagiarism of their story "Joyous" in the film "The Poor Little Rich Girl," starring Shirley Temple.

RKO Retains Theatre

Despite a previous announcement that RKO would relinquish the suburban Cincinnati Orpheum theatre upon expiration of its lease last August 31st, after which it would be operated by I. J. and Chester Martin, owners, the house will continue under RKO. The original lease was executed five years ago.

All honor to Martin Quigley---

who, more than any other person, since the motion picture camera and projection machine were invented, has performed the most valuable services for the industry.

Winfield R. Sheehan

LONDON'S PREMIER STUDIOS — CARRY ON!

Unanimously acclaimed by the British Press as one of the best films ever made!

CLIVE BROOK • JOHN CLEMENTS in "CONVOY"

Produced by MICHAEL BALCON
Directed by PEN TENNYSON

with
EDWARD CHAPMAN JUDY CAMPBELL

Congratulations to Martin Quigley on 25 Years' Service to The Silver Screen 1915-1940

Voted by Popular Public Appeal Britain's No. 1 Star Comedian

GEORGE FORMBY in "LET GEORGE DO IT"

Produced by MICHAEL BALCON
Directed by MARCEL VARNEL

with
GARRY MARSH · ROMNEY BRENT · BERNARD LEE
CORAL BROWNE · HELENA PICKARD

NOW EXCEEDING ALL PREVIOUS TOP-HIGH GROSSES THROUGHOUT BRITAIN!

FUTURE PRODUCTIONS:—

WILL HAY in "MURDER AT ST. MICHAELS"
Directed by WALTER FORDE

"LEAVE TRAIN" STARS and FEATURED PLAYERS to be ANNOUNCED

GEORGE FORMBY in "AS YOU ARE"

"THE FLEET AIR ARM"
A DRAMATIC STORY of the AIR FORCE of the SEA

FOUR INTERNATIONALLY FAMOUS NAMES WILL BE FEATURED IN "PORTRAIT of a BRITISH FOREMAN"

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HENRY BLANKE

"SEA HAWK"

"A DISPATCH FROM REUTERS"

WARNER BROS.-FIRST NATIONAL PRODUCTIONS

A Quarter of a Century of Organized Exhibition

Reviewing the Movements and the Men of Showman Group Action

by JAMES P. CUNNINGHAM

Ironically, a substantial part of "organized exhibition" today stands for the very thing for which it was established to prevent: Governmental regimentation of the motion picture—local, then; national, now.

Back in December of 1937, a letter of reminiscenses to Martin Quigley from Charles W. Picquet, of North Carolina, brought to realization that this industry had then come to the completion of its first quarter of a century of organized exhibition, and in the atmosphere of the anniversary occasion MOTION PICTURE HERALD, which grew up with the institution of motion picture exhibition, through more than a quarter of a century of evolutions and developments, duly observed the event, in the HERALD of December 4th of that year.

An old warehouse in Charlotte, N. C., steeped, deeply, in the aroma of tobacco leaf, was the setting of a meeting of motion picture theatre operators in 1913, out of which came the Theatre Owners of North and South Carolina, over which, in its 28 years, there have been but four leaders, Mr. Picquet presiding now some 17 years.

Rothafel an Early Unit Keynoter

But organized exhibition had earlier, though less formidable beginnings, of local nature, not state: the Motion Picture Exhibitors League, in Minneapolis, held its first convention at the St. Paul Hotel, across the river in St. Paul, on September 4, 1912, where the late Samuel L. Rothafel told of the "vast amount of good accomplished" by mutual assistance.

Cleveland owners, in 1911, banded together against the early day demands by "city fathers" for drastic regulation of the "infant" screen.

Sam Morris, who later became foreign sales manager for Warner Brothers, was the first exhibitor torch bearer in Cleveland, leading a band of 15 who met on the fourth floor of the Columbia Building on Ontario Street. Mr. Morris was their first president. He was then running the Crown and Home, neighborhood theatres.

Greater Kansas City lays claim to a 1910 beginning, but it was not permanent, apparently operating only as the occasion necessitated. In that sector one heard the names of Carl Mensing, William Meyn and his brother, Fred, and Jimmie Foland, whenever "exhibitor organization" was discussed. There was Elmer Pearson, too; he later headed Pathe.

Motion Picture Theatre Owners of Michigan has a close claim to a top title among first state exhibitor organizations, beginning in the winter of 1912-1913.

Native sons carrying the banners for Michigan at the beginning included Glenn Cross, Joseph Denniston, Claude Cady, John Neibus and A. J. Kleist, among others.

Out of Michigan exhibitor organization came what was probably the first accomplishment in exhibitor-distributor self-regulation of local character. About 1917, the local distributors were operating a film board of trade, with J. E. Flynn, now Metro-Goldwyn-Mayer division manager, as organizer. Its "grievance board" was not successful; its successor was, comprising as it did joint representation from the exchanges and the exhibitors.

The Movies' First "Movie Ball", in '17

Relations then grew such harmonious and institutionally helpful affairs of public recognition as the "Annual Movie Ball."

Thousands attended that first ball, in 1917, in Detroit, storming the gates for a glimpse of Clara Kimball Young, Alice Brady, Elaine Hammerstein, Dustin Farnum and other "silver screen" idols of the day.

Out of that, too, grew the personal appearance of the Hollywood star, Clara Kimball Young, native daughter of Michigan, starting the trend.

That first "Movie Ball" was the affair for which some press agents arranged the appearance of the Mack Sennett bathing girls, to give an aquatic exhbition in the pool of the conservative old Detroit Athletic Club. Detroit's moguls turned out en masse—only to see the girls, in tight-form-fitted suits, walk to the edge of the pool, and bolt—not a one could swim a stroke.

As the need for local protection grew, so grew organized exhibition, bringing to the fore early such names as Sydney S. Cohen, R. F. (Pete) Woodhull, W. Alvin (Fightin' Al) Steffes, "Jim" Ritter, Lee Ochs, W. J. Sweeney, Henderson Richey, now with Metro; Colonel H. A. Cole, Ray Branch, "Pete" Wood, Aaron Saperstein and Jack Miller, L. O. Lukan, H. V. Harvey, Maurice Rubin, M. A. Rosenberg, Steve Lambert, Walter Vincent, R. X. Williams, Alfred S. Black, Frank J. Rembusch, Willard Patterson, "Joe" Hopp, Sam Bullock, Ed Fay, Morton Van Praag, E. T. Peters, Glenn Harper, A. J. Moeller, George P. Aarons (who last week became national MPTOA counsel replacing Frank Comerford Walker, who resigned on becoming U. S. Postmaster General).

Others whose names, too, appeared prominently in connection with early exhibitor organization activity, included those of Joseph Mogler, Martin Smith, Joe Walsh and E. W. Collins, Fred Herrington, Harry Crandall and Jake Wells, H. B. Varner, Gus Schmidt, S. A. Handy, Mike Comerford, Charlie O'Reilly, Eli Whitney Collins, "Bob" Biechele, William (Billy) Connors, Ludwig Siegel and "Mike" O'Toole, A. A. Caplan, S. W. Neall and Charles Nathan, Bert Kern, A. J. Bettencourt, Henry Lazarus, "Benny" Dudenheifer, O. C. Lam, Colonel Thomas Orr, George Ricker, Nat Williams and M. C. Moore, "Bob" Wilby, Sam Katz, Max Krofta, R. A. Tesch.

And, John Hamrick, Al Rosenberg, Leroy Johnson, H. V. Harvey, Al Chamberlin and Morton G. Thalhimer, Charles Somma, Roy Bair, William J. Slimm, Henry Lustig, John Harwood, Ed Levy, Arthur Lockwood, Harry Lavietes, Nebraska MPTO Attorney Van Dorn, J. Earl Kirk and Charlie Williams, Ed Rolsky and John Stapel, M. L. Horwitz, A. Julian Brylawski, and the M. A. Lightmans, the Kuykendalls, the Abram Myers and Nathan Yamins, the Harry Brandts, Max Cohens, Sidney Samuelsons and others whose names even today continue to figure prominently in national exhibitor organization activity.

Today organized exhibitor opinion is expressed through 46 different regional groups and two national: Motion Picture Theatre Owners of America and Allied States Association of Motion Picture Exhibitors.

National Organization In Cleveland, in '20

Up to 1920, there had been no "national" exhibitor organization. Conceived in serenity but born amid pangs of strife, the Motion Picture Theatre Owners, the first, had three sires, each nationally ambitious, who bore down upon Cleveland in mid-June of 1920.

There was Alfred S. Black, for instance. Mr. Black was president of the Motion Picture Exhibitors of America, Inc., formed at St. Louis in 1919 out of a merger of the Motion Picture Exhibitors League and the Associated Exhibitors of America. With the convention call ringing out a message that there must be no domination of theatres by producers, there came reports that Mr. Black was selling control of his Massachusetts circuit to Famous Players-Lasky (now Paramount).

Frank J. Rembusch was temporary chairman of the Independent Motion Picture Exhibitors of America, which had had its beginnings in Chicago two months earlier. The third group was the Motion Picture Theatre Owners of America, temporarily formed in early 1920 by exhibitors from 32 states, in 16 regional organizations. Sydney S. Cohen was temporary chairman, Sam Bullock secretary.

All branches of the industry were represented in a fourth organization, the National Association of the Motion Picture Industry, which was to have its fourth annual convention at the same time. William A. Brady of New York was its president.

On Tuesday, June 8th, began the portentous convention, the while the NAMPI met separately. EXHIBITOR'S HERALD opened its summarizing account of the proceedings: "Defeated at every turn, the embryonic octopus of the motion picture industry—the Famous Players Corporation—dragged itself from the exhibitors' convention . . . a badly beaten factor, more than 700 exhibitors from every state in the Union having registered their determination to conquer the menace.

"Adolph Zukor, head of the producing-exhibiting combine, personally jumped into the breach early in the convention and began what proved to be a hopeless fight to stem the tide of sentiment against Famous Players. . . ."

Marcus Loew, with $2,000, and J. H. Kunsky, with $500, were among the first contributors to a "war chest."

Officers elected were: Sydney S. Cohen, president; C. C. Griffin, first vice-president; Joseph Hopp, Willard C. Patterson, and C. W. Gates, also vice-presidents; Sam Bullock, executive secretary; Morton M. Van Praag, financial secretary, and E. T. Peters, treasurer.

At the next convention in Minneapolis, while the then New York State Senator James J. Walker as general counsel renewed the attack

(*Continued on page* 218)

FIRST RUNS AND CIRCUIT PLAYING TIME
DEFINITE PROOF OF A GOOD PICTURE

LOEW'S N. Y. METROPOLITAN CIRCUIT • LOEW'S CIRCUIT: Journal-Square — Jersey City • State—Newark • Metropolitan — Brooklyn • Majestic — Bridgeport • State — Providence • State — Syracuse • Loew's — Akron • Loew's — Indianapolis • Midland — Kansas City • Broad — Columbus • Valentine — Toledo • Loew's — Rochester • Loew's — Louisville • Brown — Louisville • Poli — Springfield • Plaza — Worcester • **WARNER'S CIRCUIT:** Strand — Hartford • Regal — Hartford • State — Waterbury • Strand — Albany • Troy — Troy • Stanley — Utica • Family — Batavia • Keeney — Elmira • Steuben — Hornell • Haven — Olean • Capitol — Dunkirk • Palace — Jamestown • Prince — Ambridge • Butler — Butler • Rialto — Charlestown • Ritz — Clarksburg • Liberty — Donora • Hollywood — Dormont • Columbia — Erie • Strand — Erie • Virginia — Fairmont • Manos — Greensburg • Cambria — Johnstown • Victor — McKeesport • Warner — Morgantown • Ritz — N. Kensington • Strand — Parkersburg •
enal — Pittsburgh • Bou
Cameraphon
urgh
Lima • **R K O CIRCUIT:** Memorial
Boston • Lyric — Cincinnati • Iowa — Ce
Rapids • Orpheum — Davenport • Orphe
Sioux City • Strand — Marshalltown •
Dubuque • Orpheum — Waterloo •
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Auditorium — Newark • Ohi
Marietta • Grand — Brad-
ford • Palace — Man
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EUGENE J. ZUKOR

PRODUCER

Paramount Pictures

Current Release

MYSTERY SEA RAIDER

Best Wishes and Continued Success to Martin Quigley

A. M. BOTSFORD

PARAMOUNT

(*Continued from page 216*)

upon producer control, a movement to settle the grievances between Mr. Zukor and the MPTOA was begun when Mr. Cohen, reelected president, was empowered to name a committee to confer with Famous Players.

While these cross-currents were flowing a committee on ways and means, headed by E. M. Fay, was placing before the convention a proposal that the exhibitors enter the field of distribution with a corporation capitalized at $15,000,000, and the suggestion was adopted. Mr. Cohen reported that several independent interests had offered their cooperation, and named Thomas H. Ince, Lewis J. Selznick, W. W. Hodkinson, Benjamin B. Hampton and the Federated Film Exchanges of America. That was that.

Out of the drag-'em-out fight of a 1922 convention emerged the following officers: Mr. Cohen, president; Glenn Harper, vice-president; Mr. Mogler and Mr. Lick, reelected vice-president; Joseph Rhode, fourth vice-president; Mr. Van Praag, again recording secretary, and John T. Collins, treasurer.

"An impartial observer of the so-called national exhibitor's convention, held in Chicago last week would have to be exceedingly dumb if he did not come away from the proceedings with a feeling of overwhelming disgust," wrote Martin Quigley of the gathering in 1923 at the Sherman Hotel.

"Backed by the inside group that have been 'sold' on the fruitful possibilities of allegiance to Cohen, he had made one valuable and important exhibitor-leader after another walk the plank—Charles L. O'Reilly, Sam Berman, James J. Walker, Theodore Hayes, Al Steffes, James C. Ritter, Willard Patterson and others."

The Henry Ford Joke, Seeking Screen Control

An unsupported tale in a vaudeville publication to the effect that Henry Ford was backing James C. Ritter of Michigan for the MPTOA presidency in order that Mr. Ford might gain control of the screen, a canard which was greeted only as a humorless joke by the exhibitors, was made campaign fodder by Mr. Cohen from the convention platform and was bandied about in the public press.

A uniform film contract was rejected at Chicago. W. D. Burford of Illinois reported on negotiations with Will H. Hays, and said that a series of meetings had failed to bring agreement.

One of the speakers at the convention was Rudolph Valentino.

A turning point in the efforts to shape a working organization of exhibitors came with the Boston convention of 1924. While the administration of affairs was placed in the hands of men who had been closest to Mr. Cohen during his four years of presidency, Mr. Cohen did at last step out of office.

Michael J. O'Toole became president, after having served as director of the department of public service. R. F. (Pete) Woodhull was elected chairman of the board.

The squabbles of several earlier annual meetings had by now brought into the picture a new organization, Allied States Association of Motion Picture Exhibitors, whose call to arms had been the complaint that the MPTOA did not represent the independent theatre owner.

But at Milwaukee, in 1925, Allied States agreed to return to the fold, not, however, without a threat of withdrawal unless given acceptable representation on the board.

Mr. Woodhull then became president of the MPTOA, with Sydney Cohen retaining the chairmanship of the directors. Louis M. Sagal continued as treasurer.

For the first time, at the Los Angeles convention in 1926, the presidency was awarded to an individual not of the New York "persuasion." Eli Whitney Collins, owner of the Grand theatre at Jonesboro, Arkansas.

Al Steffes placed an extra long handle on the olive branch he had extended at Milwaukee and

(*Continued on page 220*)

Best Wishes, Martin Quigley



MICHAEL
CURTIZ
DIRECTOR

"SEA HAWK"
"SANTA FE TRAIL"

WARNER BROS.–FIRST NATIONAL PRODUCTIONS

Last Season

ANDRE R. HEYMANN
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This season he is proud to present its brilliant successor

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NEVER in the history of independent picture distribution has there ever been such an array of stars, directors and box-office attractions as are now available through VARIETY FILM DISTRIBUTORS (Exclusive Distributors Throughout the World Except United States and Canada).

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announced that Allied was being disbanded. Jack Miller of Chicago suggested a tombstone be erected on the Ambassador Hotel lawn.

Joseph M. Seider, who had been chosen as business manager on the recommendation of the Milwaukee convention, was retained in office.

The history of seven years of national organizational activity, real or attempted, was summed up in a decision of the MPTOA convention of 1927, at Columbus, Ohio. When the exhibitors voted to admit to membership producer-owned theatres they both acknowledged and overcame a losing fight to finance organization entirely through independent owners.

One direction in particular in which the exhibitors saw future benefits for themselves through the alliance with producers was in combatting inimical legislation.

Besides the return of Mr. Woodhull to the presidency and Mr. Sagal to the treasurership, the exhibitors chose M. J. O'Toole to be secretary and A. Julian Brylawski as chairman of the board.

Before the next convention of the MPTOA at Toronto in October, 1928, leaders determined to revive Allied.

Circuit Infiltration Comes to the MPTOA

Greater participation of the large circuits in the affairs of the MPTOA was noted, and among the newly elected directors were Colvin Brown, then executive vice-president of Pathe Exchange, and of Keith-Albee-Orpheum; Harold B. Franklin, then president of Fox West Coast Theatres; Harry M. Crandall of Stanley-Crandall Theatres, and Sam Dembow of Publix. Harry Marx of Publix was a vice-president-elect, with J. C. Brady, R. R. Biechele, Charles C. Picquet, and M. A. Lightman. Jay Emanuel was chosen treasurer. Mr. O'Toole continued as secretary. Pete Woodhull was reelected president.

The stormy days of MPTOA conventions were over, but new problems had arisen. The new sound film was the theme of practically all addresses and actions at the Memphis convention in the fall of 1929.

Mr. Woodhull, who had become an executive of Lee Deforest Corporation, presided when M. A. Lightman, president-elect, took office. Vice-presidents included Frank C. Walker, Willard C. Patterson, and Mr. Picquet and Mr. Biechele, reelected, as were the secretary and treasurer.

The twelfth annual convention, held at Washington in March, 1932, adopted as its keynote the words of Mr. Lightman, reelected president, that "we gain more by laying bricks than by throwing them."

The convention reelected Secretary O'Toole and Treasurer Jay Emanuel.

In May, 1933, Mr. Lightman resigned, and in a mail election, Edward Kuykendall, president of Tri-States Motion Picture Theatre Owners, was chosen to succeed him. Mr. Kuykendall has continued ever since in the presidency.

Decency in motion pictures was a first word in addresses before the annual meeting in April, 1934, in Los Angeles.

M. E. Comerford was elected first vice-president, W. S. Butterfield, M. A. Lightman, Ben Berinstein, A. Julian Brylawski, also vice-presidents; Walter Vincent was named treasurer, Fred S. Meyer continued as secretary, and Fred Wehrenberg was reelected chairman of the board.

All grievances and intra-organization differences were forgotten in favor of a united complaint against the government's NRA—Blue Eagle Motion Picture Code at the New Orleans convention in March, 1935. "Let's give the industry back to the Indians we worked with in Washington," said Jack Miller, referring to government code drafters.

When the directors of the organization met in March, 1936, at the Miami Biltmore hotel in lieu of a general convention, the entire official personnel was retained.

All officers were reelected with the exception

(*Continued on page 222*)

THE following members of the 16mm. non-theatrical field extend to Martin Quigley felicitations on his 25th anniversary.

Through the use of sub-standard films—the newest distribution development of the motion picture industry—which serves schools, churches, clubs and other non-theatrical situations, an increasingly large section of the public is being reached which does not habitually attend motion picture theatres, helping thereby to extend audiences among those thirty millions that a recent widely accepted poll says can afford to, but do not, patronize the theatre.

It is our earnest intent to continue to work in a manner which is cooperative and non-competitive with the theatrical exhibitor. We further believe that through our presentation of selected motion pictures we are fostering and creating an appreciation for the outstanding achievements of the screen.

KING COLE'S SOUND SERVICE INC.

GARRISON FILM DISTRIBUTORS, INC.

WALTER O. GUTLOHN, INC.

IDEAL PICTURES CORP. (Chicago)

NON THEATRICAL PICTURES CORP.

NU-ART FILMS INC.

PICTORIAL FILMS, INC.

POST PICTURES CORPORATION

RUSSELL C. ROSHON (Memphis)



Announcing "Syncrodisk" Sound Equipment

We specialize in the manufacture of quality sound equipment for theatres. We were the original builders of sound products that are now nationally known.
Our sound equipment has proved its merit. More than 200 satisfactory installations.
The price of Syncrodisk is $500.00, including pick-ups and fader.
Syncrodisk offers a good money-making proposition to dealers and firms that can make installations.

Write or wire for details.

WEBER MACHINE CORPORAT
59 Rutter Street, Rochester, N. Y.

1929 *Our first advertisement appeared in the August 3, 1929 issue of Better Theatres section of Exhibitors Herald-World.*

THESE advertisements tell our story . . . how we have helped the motion picture industry attain its present day technical perfection in sound equipment, from the well known Syncrofilm A to the new, amazing Syncro-Magnetic Sound Head.

WEBER MACHINE CORPORATION
59 Rutter St., Rochester, New York

Syncrofilm

. . . ALWAYS THE FIRST AND THE LAST WORD IN SOUND REPRODUCTION EQUIPMENT!



1940 *One of our latest advertisements appearing in the 1940 issues of Better Theatres, featuring our new Syncro-Magnetic Sound Heads.*

20th CENTURY FOX

EARTHBOUND

THE MAN I MARRIED

HUDSON'S BAY COMPANY

(In Production)

Directed by Irving Pichel

F&Y

MARKS of QUALITY

Representing

PROGRESS

QP

F & Y congratulates Martin Quigley and the industry on their 25th Anniversary. F & Y bends every effort to contribute a Service of similar import in its chosen field by—The Design and Construction of "Better Theatres."

F & Y BUILDING SERVICE

328 EAST TOWN ST., COLUMBUS, O.

We provide the services of Registered Architects, Building Engineers and Mechanical Engineers on the "undivided responsibility plan".

(*Continued from page 220*)

of the addition of E. C. Beatty and Mitchell Wolfson, vice-presidents to fill the places vacated by W. C. Butterfield and Ben Berinstein.

Since then the Kuykendall "regime" has continued in the MPTOA saddle, concerning itself mostly with the business of concessions from distributors for exhibitors.

Allied States Association was born on the convention floor of the now competitive parent, the MPTOA, on Wednesday, May 23, 1923, in Chicago.

A group of MPTOA leaders had formed a "clique" to elect as president James C. Ritter of Michigan, to overthrow the long rule of Sydney Cohen. In that group were H. A. Cole, Texas; Fred Herrington, Missouri, and William Alvin Steffes of Minneapolis, who was already well known in exhibition organization as "Fighting Al" from the Northwest. However, they were out-maneuvered and Cohen was returned for his fourth consecutive term. Steffes and Ritter bolted, taking with them their respective state units of Minnesota and Michigan.

The fireworks did not start until some days later, when on arriving home in Minneapolis, Mr. Steffes said: "Personally, I absolutely refuse to associate myself with an organization headed by 'double-crossers.'"

The days were starting to shorten for single unanimity in exhibitor organization as represented up to that time in the MPTOA and by the summer of 1923 the issue appeared to be: For or against Sydney S. Cohen as president of the MPTOA. Many felt that if Sydney Cohen had come forward then with an offer to step out of control of the MPTOA, harmony would have been achieved within 24 hours. But Mr. Cohen declined to withdraw. Michigan and Minnesota returned their charters, North Carolina withdrew, headed by H. B. Varner, and Illinois set about to sever relations.

"Strange Coincidence" Paves Way to Allied

In October, 1923, a "strange coincidence" found leaders of Minnesota, Michigan, Illinois, Wisconsin and Indiana, supposedly acting independently of each other, sending out "feelers" for a conference in the midwest to form a "new theatre owners' league."

At about the same time, a second move was made in Washington to establish "a national cooperative exhibitor organization, free from all internal politics." Attending that meeting were the MPTOs of Virginia and the District of Columbia, led by Harry Crandall and Jake Wells.

The Jake Wells-Harry Crandall plan for an independent national exhibitor association finally took root in the winter of 1923, representing the forerunner of the present national Allied. It was called the Motion Picture Exhibitors' Alliance.

Within a week, Mr. Wells was found among those present at French Lick, Ind., when Al Steffes and leaders held "the largest meeting ever staged in organized exhibition" since the formation of the MPTOA. Mr. Steffes and Mr. Ritter also succeeded in taking to French Lick such chiefs as Joseph Denniston, Michigan; Ludwig Seigel, Illinois; H. A. Cole, Texas; H. B. Varner, North Carolina; Harry Crandall, District of Columbia; R. G. Liggett, Kansas; Gus Schmidt, Indiana, and S. A. Handy, Kansas.

Without waiting for the MPTOA 1924 summer Boston convention, at which, Mr. Cohen promised, his resignation would be forthcoming, for harmony, the Steffes-Richey and Wells-Crandall groups met in April, in Chicago, at the Congress Hotel, and formally established Allied State Organizations of Motion Picture Theatre Owners, slated to be changed to Allied States Association of Motion Picture Exhibitors.

Al Steffes was the first person to hold office in Allied. He was elected at the Chicago conference to serve as a 60-day-chairman. Henderson M. Richey, business manager of Michigan,

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THEATRE COMMUNICATIONS, INC.

TWO PARK AVENUE

NEW YORK, N. Y.

TELEPHONE
ASHLAND 4-0756

OFFICE OF THE PRESIDENT

September 24, 1940.

Mr. Martin Quigley
Motion Picture Herald
Rockefeller Center
New York City

Dear Mr. Quigley:

On the occasion of your Silver Jubilee, this company, pioneer in hour-by-hour news service to theatres, bids for the honor of being the youngest organization to join in the tribute that is being paid to the dean of motion picture trade paper publishers, and for the privilege of taking a leaf from the book by which you have lived.

As we prepare to begin this unique service of spot news to the theatres of America, we find inspiration and encouragement in the record of your achievements. For it is your own cardinal policy of unwavering service to the screen's welfare and progress by which we hope to guide our own career.

Theatre Communications believes it brings to the theatre the means of making a new and forceful bid to get out the stay-at-homes. Our exclusive Transradio Press news, edited especially for use on the screen, and transmitted directly at frequent intervals by Bell Telephone teletypewriters, will give exhibitors the first direct way of meeting the box-office challenge of radio's up-to-the-minute news. The news hungry public may now see a picture show and get the latest news, too.

In your quarter-century of service you have watched and encouraged many innovations that have helped to carry the film industry forward step by step. Here, we believe, is another such promising innovation, providing..... on the screen.....a sorely needed box-office stimulus. And just as we contribute real support to the theatre business, so will we record our progress in our first twenty-five years, as you have done in yours.

Sincerely,

President,
THEATRE COMMUNICATIONS, Inc.

PJD:DV

1915:1940

One Veteran Salutes Another

As one who has known Martin Quigley over the past two and one-half decades, I am happy indeed to participate in his twenty-fifth anniversary. Martin Quigley has succeeded as the Motion Picture has succeeded because of his unswerving devotion to the best interests of the industry.

EARLE W. HAMMONS

TO MARTIN QUIGLEY

AFTER 25 YEARS WE STILL SAY

★ A SINCERE FRIEND TO
ALL THE MOTION PICTURE INDUSTRY

RANDFORCE AMUSEMENT CORP.
SAMUEL RINZLER ★ LOUIS FRISCH

JONES, LINICK & SCHAEFER

Oriental McVickers

La Salle Homewood

CHICAGO, ILLINOIS

(*Continued from page 222*)

was elected national Allied secretary. Voting their affiliation were H. A. Cole, president, MPTO of Texas; R. R. Biechele, president MPTO of Kansas; James C. Ritter, pastpresident, Michigan; Joseph Denniston, president, Michigan; William (Billy) Connors and Frank J. Rembusch, Indiana; Ludwig Siegel and Glenn Reynolds, Illinois; H. B. Varner, North Carolina, besides Mr. Steffes, Mr. Wells and Mr. Crandall. The first "activity" of Allied on record was instigated at the first meeting in Chicago, for unified action on repeal of the federal admission tax.

Even then attempts continued to reunite the two conflicting national groups, Charles L. O'Reilly, president of the New York Theatre Owners Chamber of Commerce proving a leading spirit in the move. Colonel Cole, himself one of the Allied "insurgents," made a similar attempt. So did Eli Whitney Collins of Arkansas. All the while insiders of the MPTOA were naming "peacemakers" as likely candidates to succeed Sydney Cohen as MPTOA president, thus removing the insurgents' objection. Some of the early candidates advanced in this connection were Mike Commerford, R. F. (Pete) Woodhull, among others. A Commerford man, Mike O'Toole, got the post, however, when the MPTOA met in Boston that May. But, even then, peace was not made.

On May 15, 1924, the first Allied-tinged attack on major distributor "aggressions," so-called, came from the direction of Allied chief Steffes, in Minneapolis, who hit at "excessive" film rentals charged by distributors.

And in June of the same year Allied and MPTOA first locked horns in public when they both took credit for obtaining relief from the federal admission tax. Similar conflicting claims of credit for securing national exhibitor benefits have been heard down through the years ever since.

At about the same time, Allied elected its first board of directors, comprising Mr. Steffes, as chairman, and A. A. Kaplan, Minnesota; H. A. Cole, Texas; H. B. Varner, North Carolina; Claude E. Cady, Michigan, and H. M. Richley, Michigan, as secretary.

National Allied leaders in attendance at North Carolina, June 11, 1924, reelected Al Steffes to continue as chairman of the national board. Allied still had no president as such.

Mr. Steffes at that time estimated that $250,000 annually was necessary to run a successful national exhibitor organization.

Allied grew, winning over some 15 states by the end of 1924, when Mr. Steffes envisioned the disbandment both of Allied and MPTOA and the formation of an exhibitor organization patterned after the federal government. This idea died aborning.

The Hotel Kansas, in Topeka, Kan., witnessed the first annual convention of national Allied, on September 22 and 23, 1924. Mr. Steffes was unanimously elected board chairman.

New blood was then noticeable in Allied. S. W. Neall was on hand from Indiana, Jack Miller from Chicago, Charles Nathan, from Illinois, among others. Mr. Biechele was voted to serve as Allied's first emissary to the distributors to talk over Allied's demands for a "new deal." He was appointed to meet with Will Hays on the subject of a uniform contract. They never met.

On January 27, 1925, another sign pointed to present-day Allied attitudes on trade problems, when Allied in Michigan launched what was later to develop into a national Allied campaign against so-called "compulsory" block booking and blind buying.

The first realignment of Allied with the MPTOA, shortlived as it was, came unexpectedly when Mr. Steffes led a delegation of Alliedites into an MPTOA convention hall in Milwaukee, May 13, 1925. All were in agreement, along with some independent distributors, on a "war to the finish" against major circuits and affiliated distributors. Some $400,000 was pledged as a "war chest." Carl Laemmle led the distributors.

Then MPTOA, still under Sydney Cohen's

(*Continued on page 226*)

Congratulations to
Martin Quigley

Gene Autry
and
CHAMP

In production
MELODY RANCH

★

SINCERE
BEST WISHES

TO

MARTIN
QUIGLEY

AND

MOTION
PICTURE
HERALD

On the Occasion of Your Twenty-fifth Anniversary

★

INTERSTATE CIRCUIT, INC.
AND
TEXAS CONSOLIDATED
THEATRES, INC.

Karl Hoblitzelle
PRESIDENT

R. J. O'Donnell
GENERAL MANAGER

(*Continued from page 224*)

behind-the-scenes domination, put in a new directorate with but scant recognition to Allied, giving the Steffes unit only two places on the board. Before the convention was over the new union split, and the two never completely buried the hatchet.

That Uniform Contract Which Never Developed

Believing that a "uniform contract" between distributors and exhibitors would pave the way for an eventual solution of mutual problems, bringing an end to some of the causes of exhibitor complaints against distributor tactics, Will H. Hays, representing the MPPDA, together with a joint MPTOA and Allied board, in February, 1926, decided on a standard contract form for use throughout the entire industry. Allied and the MPTOA again were feeling kindly toward each other. They met together again and again with Mr. Hays to make readjustments in the contract, but in June, at the Los Angeles convention of the MPTOA, this harmony was again shattered, and the uniform contract lost. But someone patched up that difference, too, only after it was determined "positively" that Sydney Cohen would no longer appear in MPTOA affairs.

Through the rest of 1926, Allied States as such was dormant.

Then, at about the time the industry was awakening to the arrival of sound, the Federal Trade Commission watching the many trust suits and the chaos on trade practices, called on all factions in the business to meet in the Bar Association Building, in New York, in October, 1927, to formulate trade rules for the industry's guidance. Out of that conference, attended by virtually every leader in production, distribution, exhibition and corporate management, came a trade practice program of a sort—on paper. None was ever effected.

Presiding at that meeting, for the government, was Federal Trade Commissioner Abram Fern Myers. A story heard on Broadway at that time concerned an offer received by Mr. Myers from Allied.

Fourteen months later, in December, 1928, a brand new Allied States Association emerged from the Congress Hotel, in Chicago, and announced that former-Federal Trade Commissioner Abram Myers had, effective Monday, December 17, 1928, taken over the reins of the resurrected Allied, as president and general counsel, at a salary never disclosed.

The following subscribed to Allied's first real platform at that Congress Hotel meeting in 1928: W. A. Steffes, representing Minnesota, North and South Dakota; Henderson M. Richey and James C. Ritter, Michigan; Colonel H. A. Cole, Texas, and some "new blood" in Allied: Herman Blum, of Maryland; E. P. Smith, Iowa; B. D. Cockrill, Indiana, and Charles Casanave. The eight state affiliates were soon joined by New Jersey, Ohio and Wisconsin.

Allied Tackles the Circuit "Aggressions"

The new Allied actually started functioning in Washington on January 2, 1929.

Through 1930 and the longest part of 1931, Allied, feeling its way, studied varied assortment of private plans for extending its power through championing independent exhibitor problems of the day. Labeled at its outset as "militant" against so-called "aggressions" of major distributor-circuits, all possibilities of any circuit membership were discouraged and before the new organization was operating two years, it became the self-styled "defender" of "the little independent."

Efforts of responsible industry leaders to effect a trade practice program in 1930 and 1931 through the socalled "555" conference between MPTOA, Allied and distributor leaders were fruitless, and along about the beginning of 1932, Allied started to think of federal and state legislation to force industry regulation.

In 1930, Mr. Myers credited Allied members with helping, by testimony to bring about the death of compulsory arbitration, ruled illegal in the Julge Thatcher Supreme Court decision, and also outlawing the credit-rating committee of the Flm Boards of Trade, thereby marking the beginning of the end of the Film Boards' usefulness to the MPPDA.

First annual convention of the new Allied was held in Chicago, February 10 and 11, 1931. Some 450 delegates pledged $100,000 to carry on the fight against "unfair and discriminatory" tactics of distributors. For the first time Allied chieftains suggested carrying their case to the public and the courts. Petitions for prosecution by the Department of Justice and other governmental agencies were heard—unusual procedure for organized exhibition at that time.

Out of that convention emerged: (1) a campaign to be brought to the public to show that independent exhibitors are forced to show "salacious" and "unfit" pictures through block booking; (2) first Allied endorsement of the Brookhart anti-block booking bill; (3) endorsement of amendments to the U. S. copyright laws and (4) endorsement of a plan, preferred by Oscar Hanson, for issuing an ambitious newsreel containing a limited amount of advertising through Kinograms.

Before the year was over, Mr. Myers announced that the Kinograms reel would be suspended after three months.

Mr. Myers, in 1931, gave up the presidency, because the duties conflicted with his post as general counsel, and instead accepted the board chairmanship. Al Steffes took over the presidency, on January 2, 1932. On that date the board also created the post of paid business manager, naming Michigan's H. M. Richey.

Sidney Samuelson of New Jersey, later to become national Allied president, entered the fold in January, 1932, in the post of vice-president. James C. Ritter, Detroit, was Allied's second president.

The first formal anti-MPPDA mentioned by Allied came from Al Steffes when he told a Nebraska state gathering, in January, 1932, that "a national campaign will be directed against the Hays group."

The forcing of distributor divorcement of theatre holdings was also first heard at that Nebraska convention, finally bringing, in recent years, a series of Allied-sponsored proposals to force distributors to abandon circuit operation.

By unanimous vote, "New" Allied, in second annual convention assembled at the Hotel Statler in Detroit on Wednesday, March 9, 1932, actually set about a program of reforms and modifications of trade practices, by national legislative action. Senator Smith Wildman Brookhart became the banner bearer.

That very week the competitive MPTOA, in convention at Washington, voted to effect industry "reforms" by and within the industry.

And there both organizations have followed clearly-defined lines down through the years to the present day, Allied "sponsoring" the anti-block booking, anti-blind buying bills both of Senator Brookhart and Neely-Pettingill collaboration; aiding the late Dr. William Harrison Short in his Motion Picture Research Council "reform program"; flooding the Department of Justice offices with complaints charging distributors with anti-trust law violations; sponsoring bills in state legislatures aimed at the so-called distributor-circuit "aggressions," etc.

Sidney Samuelson, New Jerseyite, rode to the presidency of Allied, succeeding Jim Ritter, on February 1, 1934, at a board meeting in New York.

Allied's first public appearance in the halls of Congress came in March, 1934, when the organization, headed by Mr. Meyers, filed a brief urging Congress to enact Representative Wright Patman's bill to abolish block booking.

Sidney Samuelson was reelected president at a 1935 directors' meeting at Washington.

First mention of "boycott" of major interests in Allied campaign was heard in April, 1935,

(*Continued on page 228*)



Edward G. Robinson

Screen

WARNER BROS.-FIRST NATIONAL

Starring in

"BIG TOWN"

SPONSORED BY "RINSO"
CBS COAST TO COAST

(*Continued from page 226*)

when Abraham Myers addressing the Northwest unit, urged a "boycott" of distributors for exhibition invasions.

Allied's 1935 convention, held in Atlanta, May 20th to 23rd, brought Al Steffes out of virtual retirement. His observation that distributor tactics were crowding independents out of business caused the convention to send a committee to Will Hays and the "powers that be" demanding an end to distributors' "aggres-

Nathan Yamins was elected president in 1936, again in 1937, and, as part of his platform, continued to push Allied's state legislative campaign for theatre divorcement by distributor circuits.

In 1938, Colonel Cole of Texas succeeded Mr. Yamins, giving fresh impetus to the National Allied platform: "correction of industry ills by regulation," a platform which in recent years has brought about three of the most significant developments in exhibitor-distributor relations in motion picture history: (1) filing of the "key" anti-trust suit by the United States Government versus the "Big Eight," in July, 1938; (2) advancement in Congress of legislation to outlaw blind and block selling (passing the Senate in 1939 and in 1940, but stymied in the House of Representatives both times); and, (3) being a combination of No. 1 and No. 2, to give to the so-called "organized industry" a strong realization, now admitted by the majors in the "tentative" draft of their consent decree settlement of the trust suit, that changes are to be the order of the day in operations.

Meanwhile, the MPTOA, through the expressions of Mr. Kuykendall, has continued against Governmental "regimentation," the meanwhile warning distributors that such is inevitable unless corrective measures are taken to soothe the sores of exhibition.

In recent weeks, organized exhibition has given voice to the strongest expression ever to come from rank and file: Opposition to the trust suit consent decree provisions for supplanting the existing system of large-block and blind selling by sales of blocks of five, sold only after advance regional trade showings.

Whereas both sides of MPTOA and Allied regional units have heretofore been divided on matters important, the five-block and trade screening clauses, finds affiliates of each united in opposition, joined, too, by such non-affiliated groups as Harry Brandt's Independent Theatre Owners Association, of New York, which, incidentally, has been threatening now for three years to start a new and third "national exhibitor organization."

Motion picture industry headlines of today focus attention on Mr. Brandt's ITOA, for its national polling of exhibitor sentiment on the blocks-of-five question, on Jack Miller's Allied of Illinois, for its vitriollic attacks on triples and doubles, on the Pacific Coast Conference of Theatre Owners—largest regional concentration in the country, for uniting exhibitor effort in greater regional strength than has been known for years, on National Allied's national survey of conditions of buying motion pictures for the season of 1940-41, just started, on conventions, conferences and caucuses everywhere protesting certain of the conditions attending the pending acceptance by the United States Government of its suit in equity against the "Big Eight."

Congratulations to

MARTIN QUIGLEY

ON HIS TWENTY-FIFTH ANNIVERSARY AND BEST WISHES FOR HIS CONTINUING SUCCESS.

BARROW, WADE, GUTHRIE & CO.
120 BROADWAY
NEW YORK

We, too, join with Martin Quigley's many friends to celebrate his 25th Anniversary in the motion picture industry



Postal Union
Life Insurance Co.
POSTAL UNION LIFE BUILDING
HOLLYWOOD

Appoint Research Committees

A subcommittee of the Research Council of the Academy of Motion Picture Arts and Sciences to study the possibilities for standardization of vacuum tubes used in sound recording work was appointed this week. Members are John K. Hilliard of Metro-Goldwyn-Mayer, chairman; Lloyd Goldsmith and William Thayer.

Another subcommittee, to study possibilities for standardization of plugs, cables and associated equipment, appointed this week consists of C. W. Faulkner, Twentieth Century-Fox, chairman; C. F. Pratt and Homer Tasker.

Benefit for Children

A benefit for under-privileged children titled "Afternoon with the Stars" will be held September 29th at Randall's Island Stadium, New York. A pair of baseball games, besides continuous entertainment, will feature the day, with stars of the stage and screen battling a team of sport writers in one game, and Paramount Pictures league champions against Metro-Goldwyn-Mayer in the other. The Alumni Association of the Educational Alliance is conducting the benefit for its Welfare Fund.

Neth To Quit Dual Post

Because he has two votes in municipal matters, J. Real Neth, president of the J. Real Neth Theatres, of Columbus, will be requested by Mayor Floyd F. Green to surrender his membership on the City Traffic Commission. Mr. Neth is also superintendent of the Division of Public Welfare and serves as safety director when the incumbent is absent. Hitherto, he has had the privilege of two votes.

Congratulations and Lots of Luck

to Martin Quigley

Sincerely

Clark Gable



KAY KYSER

his ORCHESTRA and his "COLLEGE OF MUSICAL KNOWLEDGE"

Exclusive Management: M. C. A. ARTISTS, LTD.

MUSIC CORPORATION OF AMERICA

TYRONE POWER

CURRENT RELEASE

"BRIGHAM YOUNG"

CURRENT PRODUCTION

"THE MARK OF ZORRO"

20th CENTURY-FOX

PRINTERS SINCE 1931 TO

MARTIN QUIGLEY

It has been a privilege and a pleasure to work with and for Martin Quigley during the past ten years of his journey.

★

During this time, as printers of Quigley Publications, we have produced for him

507 Issues of Motion Picture Herald

2857 Issues of Motion Picture Daily

126 Issues of Better Theatres

9 Issues of Motion Picture Almanac

6 Issues of Fame

★

C. J. O'BRIEN, INC.

400 LAFAYETTE STREET, NEW YORK

TEN YEARS
OF PRINTING
THE
QUIGLEY
PUBLICATIONS

/

100,000
PAGES

/

6000
FORMS

/

150,000,000
PRESS
IMPRESSIONS

/

COLOR
EVERY SHADE
TONE AND
TINT

/

WE'VE BEEN IN SHOW BUSINESS A LONG TIME TOO!

Back in 1905 we began an engagement on Broadway that's become one of the longest hits on record.

During those 35 years several thousand movie deals have been figured out on our table cloths. Song hits and mighty epics of the screen were conceived in nearly every one of our rooms.

Through modernization and the development of new services we try to keep the Astor as new and fresh as a Wampas starlet. That's why we confidently expect to still be packing them in at the Astor when GWTW is drawing dust in the cans on the shelf.



HOTEL ASTOR

TIMES SQUARE • NEW YORK

F. A. Muschenheim, President • R. K. Christenberry, Vice-President

I am happy to join in this observance of the twenty-fifth anniversary of Martin Quigley, a true friend to me and a guide and inspiration to the motion picture industry. His constructive influence over the past two and one-half decades has been an important contribution to the rise and growth of our industry.

HARRY H. THOMAS

Best Regards to
Martin Quigley
on his
25th Anniversary

EDWARD FINNEY

PRODUCER OF TEX RITTER SINGING
WESTERNS AND "SILVER STALLION"

Greetings to
MARTIN QUIGLEY

GEO. W. WEEKS

Congratulations to
MARTIN QUIGLEY
on his 25th Anniversary as a publisher of news to the Motion Picture Industry
from
MOTION PICTURE THEATRE OWNERS of MARYLAND, Inc.

WMCA Will Review Films and Plays

"Constructive criticism" will be the keynote of a reviewing service to be inaugurated at station WMCA, New York, next Monday. Julius J. Colby will be dramatic and film editor, according to Donald Flamm, president of the station.

Mr. Flamm said that Mr. Colby would give an outline of the motion picture or play that he is reviewing, would describe the audience reaction but would, in no case, resort to "destructive criticism."

Mr. Colby is former film and drama critic of the Ridder chain of newspapers. He will report movies and plays on opening nights after curtain time and will also coordinate all dramatic and motion picture material used on the radio station's schedules.

"Private lives of stars will be handled objectively and only the entertainment value of personalities, pictures and plays will be dealt with during the series," Mr. Flamm said.

Associated with the film industry since its infancy, Mr. Colby was assistant advertising manager for D. W. Griffith in promoting "Birth of a Nation," back in 1911. Several years later, he became motion picture editor of the New York *Journal* and *American*. For the last 19 years he has been connected with the *Journal of Commerce* and the *Staats Zeitung*.

Davis Signs Long Lease On New Jersey House

Jack Davis, managing director of the Monsignor Theatres, Ltd., of London, has personally acquired the first of a group of theatres which he proposes to operate in the Eastern section of the United States.

Mr. Davis, now a resident of New York, although he retains his interest in the British circuit, has just signed a 21-year lease for the Forum Theatre, Metuchen, N. J., from James Forgione, who has operated it for the last 18 years. The deal was set by Berk & Krumgold, theatre real estate brokers, of New York.

Mr. Davis' plan is to acquire a small circuit, using his own funds for the purpose. Negotiations are now under way for the acquisition of additional units in the proposed circuit. He plans to modernize each of the theatres acquired.

Mr. Davis' English circuit includes 12 theatres in London, one in Hayes, one in Leeds and one in Sheffield.

Roach Wins $30,000 Suit

Echoes of Hal Roach's plan two years ago to make films with Vittorio Mussolini were heard, on Tuesday, in Superior Court, Los Angeles, when Judge Myron Westover dismissed a suit for $30,000 brought against Mr. Roach by Dr. Renato Senise for allegedly making contacts in the deal.

Warner Club Elects

The Warner Club in New Haven, Conn., has elected the following officers for the 1940-41 season: Carlisle G. Barrett, president; Russell Clark, vice-president in charge of welfare, contributions and loans; Sophie Gurian, secretary, and James Bracken, re-elected treasurer for the eighth consecutive year.

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OBITUARIES

Denton Vane Dead

Denton Vane, 50, former Vitagraph star and stage actor, died in New York September 18th of a heart attack. Funeral services were held last Friday at St. Malachy's Church on West 49th Street. He is survived by a sister, Mrs. Elizabeth Lowe of Brooklyn.

Gus Schrader

Gus Schrader, 50, member of the Motion Picture Operators Association and projectionist in former Mayor Frank X. Schwarb's Old Vienna theatre, Buffalo, died in that city September 17th.

Frank Reckard

Frank Raymond Reckard, 49, motion picture projectionist at the Steel Pier, Atlantic City, died there September 16th after an illness of two weeks.

Alex Papand Estate

Alex Papand, owner of four St. Louis theatres, who died last June 28th, left an estate inventoried at $34,936. The estate was bequeathed to his widow.

Lubitsch Signs Meredith

Burgess Meredith has been signed by Ernst Lubitsch for the comedy the latter will produce, starring Merle Oberon and Melvyn Douglas, for U. A. release.

Fox Feted at Luncheon

Matty Fox, Universal vice president, was guest of honor at a surprise luncheon, last Friday, September 20th, at the Rainbow Room, Radio City. Thirty-five trade paper and home office executives attended.

RKO Announces Shifts

John J. O'Connor, head of RKO theatres, has announced the following managerial shifts in connection with that circuits' acquisition of three Cocalis theatres including the Pelham Marble Hill and Castle Hill:

Max Mink, from Regent to Castle Hill; Max Slovin, from Roosevelt to Regent; Martin Rosen, from Empire to Roosevelt; Louis Friedman, from Midtown to Empire; Harold Daly, from Albee to Marble Hill; Herman Slepian, from Pelham to Coliseum as assistant manager. James Fitzgerald, assistant manager, Coliseum was promoted to manager of Pelham; Edward Pyne, promoted to assistant manager of Castle Hill.

Griffith Company Formed

H. J. Griffith Theatres, Inc., has been formed at Dover, Del., to deal in motion pictures with a capital of 3,750 shares, no par value. Walter Lenz, C. S. Peabbles and L. H. Herman of Wilmington are the incorporators.

Form Star Cinema

Saul Tanney, former vice-president of S. O. S. has formed his own company to deal in theatre equipment under the name of Star Cinema Supply Company.

IN COURTS

Lawyer Seeks Setting Aside of RKO Award

An application was made before Samuel Mandelbaum, federal judge, in New York last week by George L. Schein, attorney for the independent protective committee of RKO common stockholders, to set aside an award of $8,000 and $1,325 in disbursements made to Mr. Schein as a final allowance for services in the RKO reorganization proceedings on the ground that the amount awarded is inadequate.

Mr. Schein had applied to William Bondy, federal judge, for an allowance of $100,000 and $1,404 disbursements, claiming that he had been active in the reorganization for the last five years.

RCA Plea Reserved

Bernard Shientag, New York supreme court justice, Friday, September 20th, reserved decision on an application of RCA to dismiss a consolidated stockholders' suit brought against it, its officers, General Electric, American Telephone & Telegraph Company, and Western Electric Company. Former Judge Joseph M. Proskauer argued for the dismissal claiming that the suit was barred by the statute of limitations and that the complaint did not state a cause of action. The suit charges waste and mismanagement and the transfer of a large block of shares of RCA.

Recordgraph Suit Filed

A suit for $115,000 damages has been filed in New York supreme court by Edward J. Malone, Jr., against Recordgraph Corporation, Albert G. Tompkins, John W. Montgomery and Howell & Company, Inc. The plaintiff claims he was induced by misrepresentation to sell to the defendants 6,000 shares of Recordgraph stock in 1939 after receiving the stock for promotional work

Denies "Young" Writ

Samuel Mandelbaum, federal judge, in New York last week denied the application of Eleanor Harris for an injunction to restrain the exhibition of "Brigham Young" by Twentieth Century-Fox. The court ruled that the evidence presented on the application for an injunction had been so conflicting that no injunction could be issued without a trial.

File Kansas Action

Mr. and Mrs. E. O. Briles of Emporia, Kan., have filed suit for $50,000 in the Coffey County district court, Kansas, against A. J. Simmons, Burlington, Kan.; Warren Weber, St. John, Kan.; E. L. Johnston, McPherson, Kan., all exhibitors, and W. L. Rees and others of Emporia who have a property interest in the Lyric theatre building there. The Briles, who own and operate the Lyric, charge that the defendants sought to lease the Lyric away from them and also to buy pictures away from them.

Dismiss Harris Suit

A receivership suit filed in court in St. Louis by Marshall Harris against International Pictorial, Inc., has been dismissed. Cause for dismissal was not made known.

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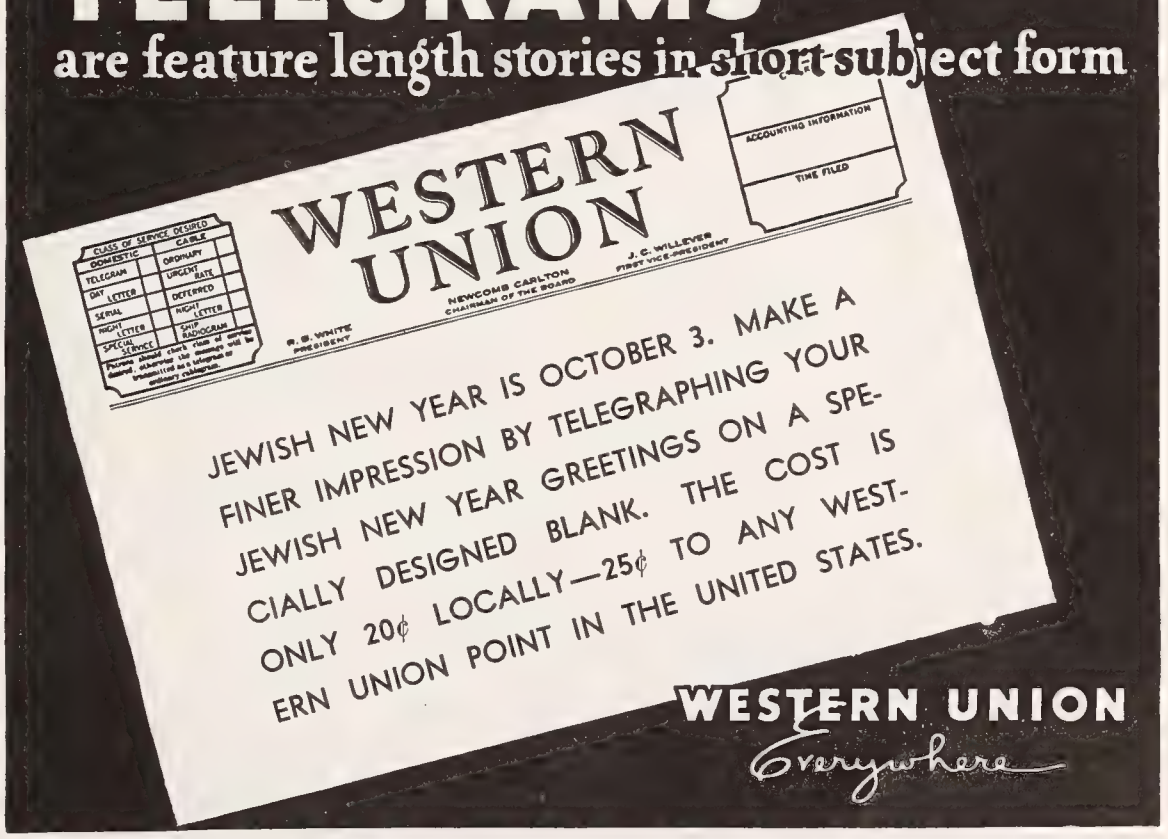
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WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—How the young folks go for this series. Yes, and the older ones too. From my personal viewpoint, I think they are screwy but I guess that is because I don't follow the cartoons in the papers. But I am only one in a million that doesn't and that's what makes them tops at the box office. Every exhibitor should buy this series. They'll make you money and that's what counts.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—Best of this series so far. Running time, 73 minutes. Played August 14-15.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—Very good. I believe the "Blondie" series are slipping. Business above average for midweek.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DOCTOR TAKES A WIFE, THE: Ray Milland, Loretta Young, Gail Patrick—Very good. Running time, 88 minutes. Played August 18-19.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

HE STAYED FOR BREAKFAST: Melvyn Douglas, Loretta Young—A terrific comedy.. Audience almost constantly in an uproar with story interest carried throughout. Douglas in regular good form. Business capacity against even three so-called top numbers at three opposition houses (midnight show). The people want this type of comedy and will be a big grosser on regular run. Good rib at the "Reds." Good work, Columbia. Running time, 85 minutes. Previewed advance midnight, September 1.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

TOO MANY HUSBANDS: Jean Arthur, Fred MacMurray, Melvyn Douglas—Not enough husbands came. Too much dialogue. Just average entertainment. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WESTERN CARAVANS: Charles Starrett, Iris Meredith, Sons of the Pioneers—An average western suitable for a double bill. Played it with "In Old Missouri" to satisfactory week-end business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

ALL THIS, AND HEAVEN TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Barbara O'Neill, Virginia Weidler—Good picture but poor business. Story of the terrible fate which befell a nagging wife. Far too long; not a small town picture; had many walkouts. Running time, 140 minutes. Played September 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ANGEL FROM TEXAS, AN: Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman—Good production. Enjoyed by everyone, although box office was only a weak average. Personally thought Eddie Albert was very good. Running time, 69 minutes. Played August 23-24.—Everett Clapp, American Theatre, Sidell, Ill. Rural patronage.

FLIGHT ANGELS: Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy, Jane Wyman, Dorothea Kent, Dick Elliot—One of the best pictures for some time. Action, comedy, thrills, romance, this one has everything. Virginia Bruce, Dennis Morgan, Wayne Morris, Ralph Bellamy, Jane Wyman, all give excellent portrayals, but Dorothea Kent is a riot. Dick Elliott is great. This one pleased one hundred per cent. It is the kind they want to see and worth a dozen high brow features in this town. Running time, 74 minutes. Played August 30-September 4.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinuson—Slightly below average at the box office under favorable conditions. Audience was unimpressed. Consider it a poor use of strong cast, possibly due mainly to weak story and below par performance by O'Brien. Running time, 87 minutes. Played August 11-12.—Everett Clapp, American Theatre, Sidell, Ill. Rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

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EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—You need go no further for a great piece of entertainment for your audience. Other exhibitors have praised it and so do we. If your community is in any degree motion picture conscious, this should make the pulse of your box office leap and bound. Running time, 107 minutes. Played September 4-5.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lew Bowman, Virginia Weidler—Swell picture to good business. Running time, 82 minutes. Played August 30-31.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Good picture; good business. Has plenty of comedy and will please all. Running time, 100 minutes. Played September 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Robert Young, Frank Morgan, Irene Rich, Bonita Granville—The individual reaction cannot be clear because this may be accepted by some as propaganda while others may take it as typical of human beings when they lose their sense of balance and tolerance, and then suddenly wake up to their mistakes. From the exhibitor standpoint, the above reactions cannot be noted. Here, however, is a good picture, although it does leave a sad note. We cannot say much for the box office. Running time, 100 minutes Played September 12-14.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

MORTAL STORM, THE: Margaret Sullavan, James Stewart, Frank Morgan, Irene Rich, Bonita Granville—This one will give very good results. It may be a bit long on anti-Hitler propaganda but probably is not untrue in its essential story and Americans will accept it and find it interesting. Running time, 100 minutes. Played September 13-14.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

MUTINY ON THE BOUNTY (reissue): Clark Gable, Charles Laughton, Franchot Tone—Our mistake. Once was enough. We live and learn.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—Not so good and a flop at the box office. Played August 23-22.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—This singing pair has usually done quite well by me in the past but not so this time. The picture is on six reels and the audience was interested only during the fourth and fifth. If they could have maintained similar interest all the way through, they might have had something. Of course, the music is fine but you need more than just that from the results we had. We had to hang out a quarantine sign because the box office receipts were so measly. Really, it was one of the biggest losses we have ever had and it would happen during our first reopening week. We had been closed for part of the summer. (What summer?). Running time, 105 minutes.—Played September 13-14.—W. Varick Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town and rural patronage.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Mary Boland, Edna May Oliver, Maureen O'Sullivan. A colossal flop in this town. Running time, 118 minutes.—Played August 28-29.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone—A pleasing picture to the few that saw it. Running time, 82 minutes. Played August 25-26.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Rita Hayworth, John Carroll, Bruce Cabot, Rose Hobart—Have been here eight months and did the worst business ever. No good for small town. Running time, 117 minutes.—Played September 7-9.—R. D. Milton, Thompson Theatre, Wilson, Okla. Small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Marjorie Rambeau, Berton Churchill—I did not consider this up to Beery's standard but it seemed to please the customers. Berton Churchill is very good. Beery always liked and Leo Carrillo is excellent. Other members of the cast just fair. Scenery is beautiful. Running time, 83 minutes. Played August 23-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WATERLOO BRIDGE: Vivien Leigh, Robert Taylor—This has much of the dramatic in its make-up and it is the sort of show that people do not walk out on. Whatever the reason, we did our best business for a long time with it. Possibly this was in part because we did not run "Gone with the Wind" and our patrons wanted to see the much exploited star. We passed up "Wind" believing that there is no such animal as a $1.10 picture for a small town. Running time, 108 minutes. Played September 7-8.—Dr. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—A satisfactory picture from the standpoint of its superb performances from handsome Bob Taylor and lovely Vivien Leigh and the different story qualities. This picture seems to have set Taylor back in a good box office rating and we sincerely hope he remains there. Bad pictures and publicity on his good looks, which the Maker granted him, have hurt his box office appeal. Running time, 108 minutes. Played August 29-31.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—Picture not bad at all, but did not do much here. Running time, 103 minutes. Played August 11-12.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Monogram

I AM A CRIMINAL: John Carroll, Martin Spellman, Kay Linaker—Played this with dual bill, Three Mesquiteers, to satisfactory weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Eddie "Rochester" Anderson, Ellen Drew, Andy Devine—This is by far the best of the Bennys and the customers seem to know it. When the producers start to putting a little more effort and story into these pictures where they use well known radio stars, they will have something. Running time, 85 minutes. Played August 18-19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

DR. CYCLOPS: Albert Dekker, Janice Logan—Rather weird and uncanny but our folk seemed to like it. Business fair. Running time, 77 minutes. Played September 1-2.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROAD TO SINGAPORE: Bob Hope, Dorothy Lamour, Bing Crosby—The combination of Lamour, Hope and Crosby left our audience more than satisfied. We played this the last day of the local fair and our business was disappointing in our estimation. This did hardly the average week-end business of three days. But, for a picture that will please the masses, this is it. Running time, 85 minutes. Played Sep-

(*Continued on page* 239)

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(*Continued from page 238*)

tember 6-7.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—Good action picture in color which pleased average business. Running time, 83 minutes. Played September 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

DAYS OF JESSE JAMES: Roy Rogers, George "Gabby" Hayes, Don Barry—Good picture for short run, especially for children. Played it on Saturday with serial. One of the best Roy Rogers has made thus far. Business was better than usual. Put 723 children in matinee, seating capacity 661.— Evening played to over 500 adults. Running time, 63 minutes. Played September 7.—George O. Wiggins, Maplewood Theatre, Malden. Neighborhood patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—Grand show for small town patronage. Went over big. Running time, 66 minutes. Played September 10-11.—R. D. Milton, Thompson Theatre, Wilson, Okla. Small town patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—Don't let this one slip up on you because it's perfect entertainment for weekend. They rolled in the aisle with laughter. Give us more, Republic. Play it, brethren.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

KANSAS TERRORS, THE: Three Mesquiteers (Robert Livingston, Duncan Renaldo, Raymond Hatton), Jacqueline Wells—Double billed with "Oh, Johnny, How You Can Love." Played on a Friday-Saturday and really satisfied a large crowd.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

MY WIFE'S RELATIVES: James, Lucile and Russell Gleason—This is the first of these series we ever played. Everyone enjoyed this. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PIONEERS OF THE WEST: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Noah Beery, Beatrice Roberts.—Nice weekend business on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

RANCHO GRANDE: Gene Autry, Smiley Burnette, June Storey—In the picture show business since 1909, playing westerns stars from Broncho Billy, William S. Hart, Tom Mix, etc., I never have seen people go for a star like Autry. It must be the radio. Brother exhibitors, play his pictures, even if you don't like horse operas. Why spend extra money but putting him on with another feature. He'll stand up alone, because it's his pictures they want to see. —A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

RANGER AND THE LADY, THE: Roy Rogers, George "Gabby" Hayes, Jacqueline Wells—Good picture; good business. Running time, 59 minutes.—Played September 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SING, DANCE, PLENTY HOT: Johnny Downs, Ruth Terry—Very good musical show which pleased average business. Running time, 72 minutes. Played September 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STREET OF MISSING MEN: Charles Bickford, Harry Carey, Tommy Ryan—A very good program picture that did average business on a dual bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RKO Radio

ANNE OF WINDY POPLARS: Anne Shirley, James Ellison—Played this Sunday-Monday-Tuesday to a nice business. Everyone satisfied. Just the kind the whole family will enjoy. What more can one do?—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

DREAMING OUT LOUD: Lum and Abner, Frances Langford, Frank Craven, Bobs Watson—I have never played a picture that seemed to satisfy as completely as did Lum and Abner in their first screen production. It has everything that goes to make up satisfactory screen entertainment and my patrons ate it up. Of course, this is speaking from a small town standpoint, but the large towns are made up of boys and girls that came from the country, so I think the picture should click anywhere. At least, the picture is true to life and that's what the people want. Running time, 81 minutes. Played September 13-15.—Emerson Theatre, Hartford, Ark. Small town and rural patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, Billie Burke, May Robson—Strong average at the box office and very well liked by the ladies. Reaction of men customers was fair and that means much better than I had expected. Was very well pleased with the production but am afraid I cannot become enthused with the one color reel. Was told it was one of the

(*Continued on page 240*)

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(*Continued from page 239*)

most glorious pieces of color ever filmed. Have seen others I liked much better. For myself, I'd rather have the entire film either black and white or color. Running time, 101 minutes. Played August 25-26.—Everett Clapp, American Theatre, Sidell, Ill. Rural patronage.

MILLIONAIRE PLAYBOY: Joe Penner, Linda Hayes—This is the kind of picture which makes people ashamed to be seen leaving the theatre and the exhibitor wish he were on WPA where he is surely headed after showing a few like this. We tried to stay away from this kind of stuff by paying for half of RKO pictures and not playing them but it is impossible to pick out even a dozen pictures out of their entire output. We find that we cannot stay in business and play pictures they have been turning out. Running time, 68 minutes. Played September 14-15.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—Very good. Good box office and a really enjoyable film for any and all classes of audiences. Well directed, smooth story with lots of comedy. Irene Dunne and Cary Grant give excellent performances. Runing time, 88 minutes. Played August 18-19.—Everett Clapp, American Theatre, Sidell, Ill. Rural patronage.

TOM BROWN'S SCHOOLDAYS: Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon, Josephine Hutchinson—This is entertaining and very well done. James Lydon is exceptionally good as "Tom Brown." One episode consisting completely of pranks rated hilarious approval. Average box office. Doubled with "My Love Came Back." English accent not at all objectionable in this American made film. Running time, 82 minutes. Played September 10-11.—W. Varick Nevins, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

FOUR SONS: Don Ameche, Mary Beth Hughes, Eugenie Leontovich—Played this with "If I Had My Way," Universal. In my estimation this picture topped "The Mortal Storm" and it certainly showed it by holding up both days, whereas former only held up on "Bank Night." Good story and well displayed. A timely picture and should do well for other exhibitors. Running time, 88 minutes. Played September 8-9.—George O. Wiggin, Maplewood Theatre, Malden, Mass.

FREE, BLONDE AND TWENTY-ONE: Lynn Bari, Joan Davis, Henry Wilcoxon—Fairly good show. Business average. Running time, 67 minutes. Played September 5-6.—R. D. Milton, Thompson Theatre, Wilson, Okla. Small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Everett's contrary again. Have heard considerable exhibitor and some other distributor comment about this picture being a dud. Truthfully can say that I thought it was swell and that I received as much favorable audience comment as on any picture this summer with the exception of "My Favorite Wife." Did not set a record at the box office but if all features did as much as this one, I would be satisfied. And I'm saying all these nice things about this picture after being held to a late date on the print. Running time, 127 minutes. Played September 8-9.—Everett Clapp, American Theatre, Sidell, Ill. Rural patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Warren William, Edward Arnold, Leo Carrillo, Weber and Fields—Very poor business on this with patron interest at a very low point. Picture pleased a few, but on the whole it proved disappointing. Too long, too draggy seemed to be the main points of disapproval. Certainly not a top allocation for this situation, at least. Running time, 127 minutes. Played August 18-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SHOOTING HIGH: Gene Autry, Jane Withers—Not much of a picture but did pretty good at box office. Running time, 65 minutes. Played August 23-24.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

United Artists

FOREIGN CORRESPONDENT: Joel McCrea, Laraine Day, Herbert Marshall, George Sanders, Robert Benchley—Comments 99 per cent perfect. Patrons really raved. Definitely makes Alfred Hitchcock No. 1 Hollywood director. Should do well in any spot. Fourth day broke house record. Just finishing third week and still 150 per cent normal. Stars excellent. Special praise for George Sanders. Climax terrific. Thank you, Walter Wanger; thank you, Joan Bennett; thank you, Mr. Hitchcock for attending our premiere in person! Running time, 119 minutes. Opened August 29.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

ONE MILLION, B. C.: Carole Landis, Lon Chaney, Jr., John Hubbard, Victor Mature—Slightly above average for mid-week. The absence of speech made the show generally unpopular and it drew quite a

(*Continued on page 241*)

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(Continued from page 240)

number of "kicks." Leave it to U. A. to produce the peculiar shows that don't take with the masses.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

OUR TOWN: William Holden, Martha Scott, Frank Craven, Thomas Mitchell, Fay Bainter, Beulah Bondi, Guy Kibbee, Stuart Erwin—50 per cent raves; 50 per cent indifferent. A new adventure in motion picture field. Personally enjoyed it immensely. Business better than average. Older people more impressed than younger crowd. Cast did swell job. Critics raved about picture and lesson contained. Solo it. Strong from human interest side. Running time, 89 minutes. Played August 1-10.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

OUR TOWN: Martha Scott, William Holden, Fay Bainter, Thomas Mitchell, Beulah Bondi, Guy Kibbee, Stuart Erwin—Being an innovation in that there is a narrator that takes you step by step through the years in small town life, you don't need to expect that more than 40 per cent of your patrons will go for it. Hence, it is a dud at the box office. There is no cause to cavil at the acting or the effort to produce something different from the common run of pictures but it is just too far ahead for the average patron to support it. I would advise the small town runs to lay it out and not waste a date. Certainly they did no ballyhooing about it, so the second day was a practical loss.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OUR TOWN William Holden, Martha Scott, Frank Craven, Thomas Mitchell, Fay Bainter, Beulah Bondi, Guy Kibbee, Stuart Erwin—From the standpoint of the younger people this was a "dud." More kicks than any show we have had in 1940. Not much of a story and no particular climax. The thing just kind of moved along in a leisurely manner. Although panned by the younger element, it did draw some nice comments from the older folks. Business was fairly good.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

OVER THE MOON: Merle Oberon, Rex Harrison—Lately, we seem to have first a picture that is not too bad and then one that is not too good. So, one gets tired of trying to make reports but I fell that this one merits something. So far as I can remember, we ran this to the smallest attendance of any picture in the 20 years we have been operating. And I think they were justified in staying away, though I do not know how they knew about it. The worst thing about it is its thousands of words of rapid-fire British dialogue. Running time, 78 minutes. Played September 5-6.—Dr. G. A. Van Fradenburg, Valley Theatre, Manassa, Colo. Farming community patronage.

SLIGHTLY HONORABLE: Pat O'Brien, Edward Arnold, Ruth Terry, Broderick Crawford—The odor of this masterpiece still hangs around the theatre. Just a bungling mixed up piece of junk which should not be taken out of the can. Played September 7-8.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

TURNABOUT: Carole Landis, John Hubbard, Adolphe Menjou—Screwy, ridiculous, impossible but as a comedy riot, it tore the house down. Capacity business for eight days of nine day run. Held over three days. Hottest days of the year didn't keep them away. Take some more well-known comedy novels any time, Mr. Roach. Running time, 83 minutes. Played July 15-24.—Lloyd M. Mills, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

Universal

IF I HAD MY WAY: Bing Crosby, Gloria Jean—Good supporting cast and I think this was Bing's best picture thus far for little Gloria Jean held your attention and Bing's singing was in his own inimitable style, which he alone can give you. Best two days business for some time. Running time, 93 minutes. Played September 8-9.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

LOVE, HONOR AND OH, BABY: Wallace Ford, Kathryn Adams, Donald Woods—The producers must have had some film to waste when they made this. It would have been better if they would have burned it instead of releasing it for people to suffer through. Punk! Played August 27.—Herff Smith, Mustang Theatre, Madisonville, Texas. Small town patronage.

OH, JOHNNY, HOW YOU CAN LOVE: Tom Brown, Peggy Moran—Dandy comedy. Double billed with western "Kansas Terrors," a Republic picture. Played on a Friday-Saturday and really satisfied a large crowd. Lots and lots of good comments on "Oh, Johnny." This kind of entertainment is what they seem to want because they all have that contented look on their faces when they leave the theatre.—A. G. Miller, Lyric Theatre, Atkinson, Neb. Rural patronage.

Warner Brothers

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Humphrey Bogart, Ralph Bellamy—Good picture and well acted by Robinson but for some reason didn't make any new box office record. Perhaps it didn't get usual publicity. The picture gave new twist to regular ganster routine in which Robinson is so famous. Business fair. Running time, 91 minutes. Played September 14-15.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

BROTHER ORCHID: Edward G. Robinson, Ann Sothern, Humphrey Bogart, Ralph Bellamy—Good, but not so good as most of Robinson's pictures. Ann Sothern is great, cast fair and acting all very good. Pleased nearly everyone. Running time, 91 minutes. Played September 6-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory—Played this old but still better than most of these new ones. You just can't go wrong playing pictures like this. Played August 31-September 1.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman—Excellent musical numbers and a very funny complicated plot makes this combination of classical and swing music very funny. It was well received here with average box office. Things don't really get under way in this town until next week so the fact that it was average at the box office speaks quite well for it. It was doubled with "Tom Brown's Schooldays." Running time, 85 minutes. Played September 10-11.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THREE CONTRIBUTORS JOIN DEPARTMENT

Three new contributors this week join the What the Picture Did for Me department and one exhibitor resumes his reports after a lapse of some months. The new contributors are:

R. D. Milton, Thompson Theatre, Wilson, Okla.

George O. Wiggin, Maplewood Theatre, Malden, Mass.

Emerson Theatre, Hartford, Ark.

The prodigal contributor resuming his reports this week is:

A. G. Miller, Lyric Theatre, Atkinson, Neb.

Read the reports on current pictures from these and other exhibitors in the adjoining columns.

Short Features

Columbia

PRACTICE MAKES PERFECT: Fables Cartoons—Only a fair cartoon. Music good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPORT OF KINGS: Sport Thrills—Satisfactory. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Metro-Goldwyn-Mayer

BOOKWORM TURNS, THE: Cartoons—Very good. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

CAT COLLEGE: Pete Smith Specialties—An excellent short. Running time, nine minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

FISHING BEAR, THE: Cartoons—Another excellent MGM cartoon. Enjoyed by young and old. Running time, eight minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

HOME MOVIES: Robert Benchley—Good. This one is sure true to life. Have all your "8 m.m. movie taker fans" to see this. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEW PUPIL, THE: Our Gang—An excellent short. Running time, 11 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

NEWS OF THE DAY: Not as good as Fox. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROMEO IN RHYTHM: Cartoons—Fair cartoon—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

CRADLE OF CHAMPIONS: Grantland Rice Sportlights—Humorous and interesting scenes of young children imitating grown-ups in many types of sports. You'll be surprised how good they are in some cases. Running time, 11 minutes.—W. Varick Nevins, III. Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DESERT ADVENTURE, A: Grantland Rice Sportlights—Swell. They sure liked it here. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

THREE KINGS AND A QUEEN: Headliners—If you have a selection of musicals and don't have to take this one, pass it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

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The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
After Mein Kampf?, Documentary....Foreign
Alias the Lone Wolf, Mel.....Col
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
Always a Bride, Com.-Mel.....WB
American Gang Busters, Mel.....St. Rts.
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, 5013, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West....Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Before I Hang, Mel.....Col
Beyond the Sacramento, West.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid in Texas, 158, West...Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, West...Producers
Billy the Kid Rides West, West.....Producers
Biscuit Eater, The, 3935, Mel.....Para
Bittersweet, Mus. .....MGM
Black Diamonds, 4057, Mel.....Univ
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Goes Latin, Com.....Col.
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Boom Town, 48, Mel.....MGM
Boss of Bullion City, West.....Univ
Boys of the City, Mel.....Mono
Boys from Syracuse, 4003, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Briggs Family, The, Mel.....Foreign
Brigham Young-Frontiersman, 107, Mel. 20th-Fox
Broken Strings, Mel.....St. Rts.
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com.....Para
Bullet Code, 083, West.....RKO
Bury Me Not on the Lone Prairie, West..Univ

CALLING All Husbands, Com.....WB
Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Caribbean Holiday, Mus.-Com.....Univ
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chad Hanna, Mel.....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cherokee Strip, Mel.....Para
Christmas in July, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Claudine, Mel. .....Foreign
Colorado, 051, West.....Rep
Comin' Round the Mountain, 3944, Com..Para
Comrade X, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Corncob Kelly's Benefit, Com.....20th-Fox
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curse of the Swastika, Documentary...Foreign
Curtain Call, 027, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Daybreak, Mel. .....Foreign
Devil Bat, 104, Com.-Mel.....Producers
Diamond Frontier, Mel.....Univ
Dispatch from Reuter's, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, 101, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel.....MGM
Dr. O'Dowd, Mel.....Foreign
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, 102, Com.-Mel.....RKO
Drums of the Desert, Mel.....Mono
Dulcy, 106, Com.....Mono
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Ellery Queen, Mel.....Col
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, 108, Mel.....MGM

FALSE Rapture, Mel.....Foreign
Fargo Kid, The, West.....RKO
Father Is a Prince, Com.-Mel.....WB
Fight for Life, Mel.....Col.
Fighting Sons, Mel.....MGM
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, 412, Mel.....WB
Flying News, Mel.....Univ
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
French Without Tears, 3930, Com.....Para
Friendly Neighbors, Mus.-Com.....Rep
Frontier Crusader, 151, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
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George and Margaret, Com.....Foreign
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Ghost Breakers, The, 3938, Com.-Mel....Para
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Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
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Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
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Golden Gloves, 3942, Mel.....Para
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Great Swindle, The, Mel.....Col
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Honeymoon for Three, Mel.....WB
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Hullabaloo, Com. .....MGM

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If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. Univ
I'm Still Alive, 103, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Black Gold, Mel.....Univ
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It All Came True, 407, Mel.....WB
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Kit Carson, Mel.....UA
Kitty Foyle, Mel.....RKO
Knute Rockne—All American, Mel.....WB

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Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, West.....Univ
Law of the Texan, West.....Col
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Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Let's Find a Song, Mus.....RKO
Letter, The, Mel.....WB
Life of Giuseppi Verdi, Mus.....Foreign
Light of the Western Stars, 3931, West..Para
Lights Out in Europe, Documentary...Foreign
Li'l Abner, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Miss Mollie, Mel.....Foreign
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Living Corpse, The, Mel.....Foreign
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Major Barbara, Com.....UA
Man From Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com.-Mel.....Univ
Marked Men, 103, Mel.....Producers
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Meet the Missus, Com.....Rep
Meet the Wildcat, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, Mus.-Com.....Rep
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My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery in Swing, Mel.....St. Rts
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, 3943, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
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Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)....Para
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Ole Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
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Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PALS of the Silver Sage, 3054, West....Mono
Parson of Devil's Gap, West.....Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel. .....UA

Penny Serenade, Com.-Mel.....Col
Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
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Rhythm On the River, 4001, Mus.....Para
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Sis Hopkins, Com.....Rep
Six Shooting Serenade, West.....Mono
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3029, Mel.....Mono
Sky Murder, 105, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com.....MGM
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Terror, The, Mel.....Foreign
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel..RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.-Mel. MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel....Para
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Tin Pan Alley, Mus.....20th-Fox
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Trail Blazers, West.....Rep
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls On Broadway, Mel.....MGM
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Untamed, 3941, Mel. (C).....Para
Untitled "Dr. Kildare," Mel.....MGM
Up in the Air, Mel.....Mono

VICTORY, Mel. .....Para
Villain Still Pursued Her, 105, Com.....RKO
Virginia, Mel. .....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? Mel.....Rep
Who Killed Doc Robin?, Mel.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're Out of Luck, Mel.....Mono
Youth Will Be Served, Com.....20th-Fox

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40	64	
(See "In the Cutting Room," May 4,'40.)				
Before I Hang	Boris Karloff-Evelyn Keyes	Sept. 17,'40		
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70	July 27,'40
Doctor Takes a Wife, The (A)	L. Young-R. Milland-G. Patrick	Apr. 25,'40	88	Apr. 27,'40
(Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)				
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61	Aug. 31,'40
Five Little Peppers In Trouble	Edith Fellows-Dorothy Ann Seese	Sep. 1,'40	65	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61	July 27,'40
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48.)				
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117	Aug. 31,'40
I Married Adventure (G)	Osa Johnson	July 24,'40	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40	73	May 4,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60	June 22,'40
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40	72	June 1,'40
(Exploitation: July 20,'40, p. 46.)				

Coming Attractions

Angels Over Broadway	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	
Alias the Lone Wolf	Warren William-Francis Robinson		
Arizona	Jean Arthur-Wm. Holden		
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†	57
Blondie Goes Latin*	P. Singleton-A. Lake-L. Simms		
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†	
Ellery Queen	Ralph Bellamy-Marg't Lindsay		
Fight for Life (A)	Myron McCormick		69 Mar. 16,'40
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 27,'40	
Great Plane Robbery, The	Jack Holt-Vicki Lester		
(See "In the Cutting Room," May 25,'40.)			
Great Swindle, The	Jack Holt-Marjorie Reynolds		
Legacy	Warner Baxter		
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers		
Passage West	Pat O'Brien-Constance Bennett	Oct. 31,'40†	
Penny Serenade	Irene Dunne-Cary Grant		
Pinto Kid, The	Chas. Starrett-Louise Currie		
Prairie Schooners	Bill Eliott-Evelyn Young	Sept. 30,'40†	
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69 Sept. 28,'40
This Thing Called Love	Rosalind Russell-Melvyn Douglas		
Thundering Frontier, The (G)	Chas. Starrett-Iris Meredith-Sons of the Pioneers	Dec. 5,'40†	57 Sept. 21,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	58 July 20,'40
Wildcat of Tucson*	Bill Elliott-Evelyn Young		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecelia Parker-Fay Holden-Ann Rutherford	July 5,'40	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80	Aug. 31,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Edison, The Man (G) 18	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Forty Little Mothers (A) 34	Eddie Cantor-Rita Johnson-Bonita Granville-J. Anderson	Apr. 26,'40	90.	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern-Lee Bowman-Virginia Weidler	July 26,'40	82.	July 27,'40
Haunted Honeymoon (A) 104	Robert Montgomery-Constance Cummings	Sept. 20,'40†	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeanette MacDonald-Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80. 82.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young-Lewis Stone-Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68.)				
Two Girls on Broadway. (G) 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40	73.	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

Bittersweet	Jeanette MacDonald-Nelson Eddy			
Comrade X	Clark Gable-Hedy Lamarr			
Dulcy 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†		
Escape 108	N. Shearer-R. Taylor-Nazimova	Oct. 18,'40†		
Fighting Sons	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser			
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon			
Gone With the Wind (A)	Vivien Leigh - Clark Gable-Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros. - Lynne Carver			
Hullabaloo	Frank Morgan-Billie Burke	Oct. 25,'40†		
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		103.	Jan. 27,'40
Third Finger, Left Hand 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†		
Untitled "Dr. Kildare"	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The	Boris Karloff-Maris Wrixon	Sept. 16,'40†		
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40		
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40	52.	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid From Santa Fe, The (G) 3965	Jack Randall	May 23,'40	50.	Sept. 28,'40
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G) 3927	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	*62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40		
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77.	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40	52.	May 4,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	*70.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	*58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40	*56.	Sept. 7,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40	45.	
(See "In the Cutting Room," May 11,'40.)				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40	56.	
That Gang of Mine.	Bobby Jordan-Leo Gorcey	Sept. 23,'40†		
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40	70.	Apr. 27,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40	57.	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Drums of the Desert	Ralph Byrd-Lorna Gray	Sept. 30,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Gypsy Cavalier	Gilbert Roland	Nov. 7,'40†		
Ole Swimmin' Hole	Jackie Moran-Marcia Mae Jones	Oct. 7,'40†		
Parsons of Devil's Gap	Tex Ritter	Oct. 21,'40†		
Phantom of Chinatown	Keye Luke	Oct. 28,'40†		
Six Shooting Serenade	R. Corrigan-J. King-M. Terhune			
You're Out of Luck	Frankie Darro	Oct. 14,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson- Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)				
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40	67.	Apr. 20,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76, June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love	Claudette Colbert-Ray Milland	Nov. 1,'40†		
Cherokee Strip	Richard Dix-Florence Rice	Oct. 25,'40†		
Christmas In July (G)	Dick Powell-Ellen Drew	Oct. 18,'40†	*70.	Sept. 21,'40
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 8,'40†		
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Rod Cameron			
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore			
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Oct. 11,'40†		
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		
Quarterback, The	Wayne Morris-Virginia Dale	Oct. 4,'40†		

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Round Up, The	D. Wilson-P. Morison-P. Foster			
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†		
(See "In the Cutting Room," Sept. 21,'40.)				
Shepherd of the Hills	John Wayne - Betty Field - Harry Carey-Beulah Bondi-			
Texas Rangers Ride Again	J. Howard -E. Drew-M. Robson	Dec. 13,'40†		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76	Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†		
Virginia	Madeleine Carroll - Fred MacMurray	Jan. 17,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters	Tim McCoy	Sept. 16,'40†	60	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60	
Frontier Crusader (G) 151	Tim McCoy	June 15,'40†	62	June 15,'40
Gun Code 152	Tim McCoy	July 29,'40†	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67	
I Take This Oath (G) 101	Gordon Jones	May 20,'40†	67	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66	

Coming Attractions

Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63	
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Nov. 15,'40†		
Devil Bat 101		Oct. 16,'40†		
Riders of Black Mountain 154	Tim McCoy	Oct. 23,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57	June 22,'40
Colorado (G) 051	Roy Rogers-George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57	Sept. 7,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40	56	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66	May 11,'40
Dark Command (G) 901	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40	94	Apr. 13,'40
(Exploitation: May 25,'40, p. 67.)				
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason.	Aug. 31,'40	67	Aug. 17,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68	July 6,'40
Grandpa Goes to Town (G) 922	ames, Lucile, Russell Gleason	Apr. 19,'40	66	Apr. 20,'40
Hi-Yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40	67	May 4,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81	June 15,'40
(Reviewed under the title, "The Refugee.")				
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57	Aug. 3,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40	59	Apr. 20,'40

Coming Attractions

Friendly Neighbors	Weaver Bros. and Elviry	Nov. 5,'40†		
Frontier Vengeance 072	Don Barry-Betty Moran	Oct. 10,'40†		
Hit Parade of 1941, The, 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Meet the Missus	Roscoe Karns - Ruth Donnelly -	Nov. 11,'40†		
Melody and Moonlight 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colona-Jane Frazee	Oct. 11,'40†		
Melody Ranch	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee..			
Sis Hopkins	Judy Canova			
Trail Blazers	3 Mesquiteers-Pauline Moore	Nov. 7,'40†		
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57	Sept. 21,'40
Who Killed Aunt Maggie?	J. Hubbard-W. Barrie-W. Abel	Oct. 28,'40†		
Young Bill Hickok 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009	R. Massey-R. Gordon-M. Howard	Apr. 19,'40	110	Jan. 27,'40
(Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)				
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40	67	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40	63	Apr. 13,'40
Dance Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81	Sept. 14,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	*72	Sept. 21,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)				
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40	101	Aug. 17,'40
(Exploitation: Sept. 14,'40, pp. 50, 51.)				
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	75	Aug. 24,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64	June 29,'40
My Favorite Wife (A) 025	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	59	June 22,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40†	87	July 27,'40
(Exploitation: Sept. 14,'40, p. 50.)				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	59	Aug. 24,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64	Sept. 7,'40
They Knew What They Wanted	Chas. Laughton-Carole Lombard	Sept. 27,'40†		
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke - F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	84	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 20,'40	66	
Walt Disney Festival (G)		Aug. 2,'40	117	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)				
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68	May 18,'40

Coming Attractions

Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41†		
Fargo Kid, The	Tim Holt-Ray Whitley	Nov. 22,'40†		
Kitty Foyle	Ginger Rogers-Dennis Morgan	Nov. 22,'40†		
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	*69	Sept. 21,'40
Let's Find a Song*	Bob Crosby-Jean Rogers			
Li'l Abner	Granville Owen-Mona Ray-Johnnie Morris	Nov. 8,'40†		
Little Men	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40†		
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Remedy for Riches	Jean Hersholt-Dorothy Lovett			
Too Many Girls 106	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40†		
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40†	67	July 27,'40
Wagon Train 181	Tim Holt-Martha O'Driscoll	Oct. 4,'40†		
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young-Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113	Aug. 31,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63	Aug. 3,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Johnny Apollo (A) 042 (Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40	93.	Apr. 20,'40
Lillian Russell (A) 045 (Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101 (Exploitation: Aug. 24,'40, p. 79.)	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
Maryland (G) 050 (Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48.)	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103 (Exploitation: Sept. 21,'40, p. 48.)	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40	85.	Apr. 6,'40
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40	70.	Mar. 23,'40
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Chad Hanna	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Jan. 3,'41†		
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Nov. 22,'40†		
Corncob Kelly's Benefit	M. Stephens - R. Quigley - E. Pallette			
Down Argentine Way 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 25,'40†		
For Beauty's Sake	Ted North-Marjorie Weaver			
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	*60.	Sept. 28,'40
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 11,'40†	71.	Aug. 24,'40
Jennie	Dorris Bowdon-Geo. Montgomery			
Mark of Zorro, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 1,'40†		
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†		
Private Practice of Michael Shayne, The*	Lloyd Nolan-Marjorie Weaver			
Renegade, The 115	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Nov. 29,'40†		
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison			
Tin Pan Alley	Alice Faye-Betty Grable-Jack Oakie-John Payne	Dec. 13,'40†		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Western Union		Jan. 21,'41†		
Youth Will Be Served (G)	J. Withers-J. Darwell-R. Conway		*68.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,40
Foreign Correspondent (G) (Exploitation: Sept. 21,'40, p. 49.)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
One Million B.C. (G) (Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40 p. 46; Aug. 3,'40, p. 59.)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40	80.	Apr. 13,'40
Our Town (A) (Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	*90.	Aug. 3,'40
Rebecca (A) (Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40	130.	Mar. 30,'40
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G) (Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
Thief of Bagdad (Exploitation: Sept. 7,'40, p. 56.)	Sabu-J. Duprez-C. Veidt	Sept. 27,'40†		
Turnabout (A) (Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84.)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
Westerner, The (G) (Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40

Coming Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee			
Great Dictator, The	Charles Chaplin-Paulette Goddard - Jack Oakie			
Lady Hamilton*	Vivien Leigh-Laurence Olivier			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald			
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Nov. 8,'40†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Black Friday (G) 4018 (Exploitation: Mar 9,'40, p. 77.)	Boris Karloff-Bela Lugosi	Apr. 12,'40	70.	Mar. 9,'40
Boys from Syracuse (A) 4003 (Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48.)	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Fugtive, The (A) 5046 (pre-release) (Reviewed under the title, "On the Night of the Fire.")	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40	59.	
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
House of Seven Gables (G) 4013 (Exploitation: Mar. 9,'40, p. 77.)	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40	89.	Mar. 9,'40
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005 (Exploitation: May 25.'40, p. 67.)	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020 (Exploitation: Sept. 14,'40, p. 51.)	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Ragtime Cowboy Joe	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†		
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G)	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006 (Exploitation: Aug. 31,'40, pp. 84, 88; Sept. E,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Back Street	Joan Fontaine	Nov. 29,'40†		
Bank Dick, The	W. C. Fields	Dec. 27,'40†		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†		

THE RELEASE CHART

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel.	Oct.	4,'40†		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov.	8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)					
Flying News	Richard Arlen-Andy Devine				
Give Us Wings	"Dead End Kids"-W. Ford				
(See "In the Cutting Room," Sept. 21,'40.)					
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore.	Nov.	1,'40†	*64.	Aug. 10,'40
Invisible Woman, The		Dec.	13,'40†		
Island of Black Gold	Richard Arlen-Andy Devine	Nov.	1,'40†		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Neil O'Day				
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin.	Oct.	11,'40†		
Margie (G)	N. Grey-T. Brown-M. Auer	Dec.	6,'40†	*59.	Sept. 21,'40
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy.	Nov.	22,'40†		
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov.	8,'40†		
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran.	Oct.	18,'40†	60.	Aug. 10,'40
Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec.	20,'40†		
Tropical Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct.	25,'40†		
Who Killed Doc Robin?*	Richard Arlen-Andy Devine				

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler.	July	13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59.)					
Angel from Texas, An (G) 468.	Eddie Albert-Rosemary Lane-Wayne Morris-Ronald Reagan-Jane Wyman	Apr.	27,'40	69.	May 18,'40
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger.	Mar.	2,'40	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)					
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May	18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucile Fairbanks.	June	15,'40	53.	June 22,'40
Ladies Must Live (G) 474.	Wayne Morris-Rosemary Lane.	July	27,'40	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall.	July	6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)					
Murder in the Air (G) 472.	R. Reagan-J. Litel-L. Lys	June	1,'40	55.	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino.	Aug.	3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)					
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale.	Mar.	16,'40	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)					
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr.	20,'40	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)					
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May	25,'40	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)					

Warner Brothers

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June	8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42.)					
Calling All Husbands (G)	Ernest Truex-Lucile Fairbanks.	Sept.	7,'40†	64.	Sept. 21,'40
City for Conquest (G)	James Cagney-Ann Sheridan.	Sept.	21,'40†	*103.	Sept. 14,'40
Flowing Gold (G) 412	P. O'Brien-J. Garfield-F. Farmer.	Aug.	24,'40	82.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)					
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel.	June	22,'40	56.	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts.	Apr.	6,'40	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)					
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson.	Apr.	13,'40	58.	Apr. 27,'40
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall.	Aug.	17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July	20,'40	85.	June 29,'40
(Exploitation: Sept. 21,'40, p. 50.)					
No Time for Comedy (A)	James Stewart-Rosalind Russell.	Sept.	14,'40†	93.	Sept. 7,'40
River's End (G) 414	Dennis Morgan-Elizabeth Earl.	Aug.	10,'40	69.	Aug. 24,'40
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains.	May	11,'40	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug.	31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48.)					
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson.	May	4,'40	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart.	Mar.	23,'40	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)					

Coming Attractions

Title	Star	Rel.	Date	Running Time Minutes	Reviewed
Always a Bride*	Rosemary Lane-George Reeves.	Nov.	9,'40†		
Dispatch from Reuter's, A (G)	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger.	Oct.	19,'40†	*90.	Sept. 28,'40
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov.	30,'40†		
Father Is a Prince	Grant Mitchell-Nana Bryant.	Oct.	12,'40†		
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson				
High Sierra	Humphrey Bogart-Ida Lupino				
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman				
Knute Rockne—All American.	Pat O'Brien-Gale Page.	Oct.	5,'40†		
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains.	Nov.	2,'40†		
Letter, The	Bette Davis-Herbert Marshall.	Nov.	23,'40†		
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington				
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale				
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov.	16,'40†		
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman.	Oct.	26,'40†		

STATE RIGHTS

Title	Star	Producer	Rel.	Date	Running Time Minutes	Reviewed
American Gang Busters (G)		Times	Apr.	20,'40	65.	Mar. 30,'40
George Washington Carver (G)	G. W. Carver	Bryant	Apr.	16,'40	69	Apr. 20,'40
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler.	Select	June	20,'40	65.	June 29,'40
Men With Steel Faces (G)	Gene Autry	Levine	Apr.	'40	70.	May 4,'40
Secrets of a Model (A)	Sharon Lee	Continental	May	4,'40	60.	Apr. 27,'40
While Thousands Cheer*	Negro Cast	Million Dollar.	Sept.	15,'40		

Coming Attractions

Title	Star	Producer	Rel.	Date	Running Time Minutes	Reviewed
Broken Strings (G)	Clarence Muse	International			*60.	Mar. 23,'40
Four Shall Die	Negro Cast	Million Dollar.	Oct.	15,'40		
Mr. Washington Goes to Town (G)	F. E. Miller	Buell			*55.	Apr. 20,'40
Mystery in Swing (G)	Monte Hawley	International			*75.	Mar. 2,'40

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel.	Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison			90.	May 25,'40
After Mein Kampf? (A)	Documentary	Crystal			75.	May 25,'40
(Reviewed under title, "Mein Kampf—Mein Crimes")						
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb.	26,'40	98.	Mar. 2,'40
Briggs Family, The (G)	Edward Chapman	Warner Bros.			69.	Apr. 13,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr.	17,'40	58.	May 11,'40
Claudine (A)	Blanchette Brunoy	French M.P. Cp.	Mar.	30,'40	82.	Apr. 6,'40
Conquest of the Air (G)	Laurence Olivier	United Artists			71.	June 8,'40
Contraband (G)	Conrad Veidt	Anglo-American			91.	Apr. 13,'40
Convoy (A)	Clive Brook	Assoc. British			90.	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American.			82.	Sept. 7,'40
Curse of the Swastika, The.	Documentary	Pathe			46.	Apr. 27,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July	29,'40	88.	Aug. 3,'40
Dr. O'Dowd (A)	Shaun Glenville	Warner Bros.			76.	Mar. 2,'40
False Rapture 4	Otto Kruger	Film Alliance.	Aug.	17,'40	62.	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British			64.	May 11,'40
For Freedom (G)	Will Fyffe	General			85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American			89.	June 15,'40
George and Margaret (G).	Marie Lohr	Warner Bros.			77.	Apr. 6,'40
Gestapo (A)	Margaret Lockwood.	MGM			95.	June 8,'40
Hell's Cargo (A) 3	Walter Rilla	Film Alliance.	Aug.	3,'40	73.	Sept. 21,'40
Let George Do It (G) 5.	George Formby	Film Alliance.	Aug.	31,'40	73.	Mar. 30,'40
Life of Giuseppi Verdi, The (G)	Fosco Giachetti	Esperia	Apr.	3,'40	111.	Apr. 6,'40
Lights Out in Europe (A).	Documentary	Mayer-Burstyn.	Apr.	13,'40	66.	Apr. 6,'40
Little Miss Molly	Maureen O'Hara	Film Alliance.	Mar.	5,'40	67.	
Living Corpse, The* (A)	Victor Francen	Juno	Sept.	21,'40	82.	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug.	8,'40	95.	Aug. 24,'40
Mayor's Dilemma, The (A).	Charpin	Film Alliance.	Apr.	22,'40	90.	Apr. 22,'39
(Reviewed under the title, "Les Otages.")						
Monkey Into Man (A)		World	May	1,'40	65.	Mar. 30,'40
Murder in the Night (A) 2.	Jack La Rue	Film Alliance.	July	20,'40	57.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")						
Mystery of Room 13	Gibb McLaughlin.	Film Alliance.	June	15,'40		
Phantom Wagon, The (La Charette Fantome).	Pierre Fresnay	Columbia	May	27,'40	91.	June 1,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept.	2,'40	90.	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May	4,'40	69.	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes.	Film Alliance.	July	6,'40	62.	July 13,'40
Terror, The	Wilfrid Lawson	Film Alliance.	Apr.	15,'40		

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40..2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40.16....
Cold Turkey 2423 Harry Langdon	Oct.	18,'40†.2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†17....
Fireman Save My Choo Choo (7-9-40) 1438 Andy Clyde	Aug.	9,'40.18....
His Bridal Fright 1437 Charley Chase	July	12,'40..2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40.16....
Money Squawks 1432 Andy Clyde	Apr.	5,'40..2 rls.
No Census, No Feelings 2402	Oct.	4,'40†.2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†18....
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40.18½..
Spook Speaks, The 2422 Buster Keaton	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40.17....
CINESCOPES		
Floating Elephants (4-27-40) 2972 (Reviewed under title, "Squadron 992")	Oct.	4,'40†.1 rl..
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†11....
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Odd Vocations 1975	May	24,'40..1 rl..
COLOR RHAPSODIES		
Egg Hunt, The (6-22-40) 1510	May	31,'40..7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40..7½..
Mad Hatter, The 2503	Nov.	3,'40†.7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA TOURS		
Historic Virginia 2551	Aug.	16,'40†10....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Pleasure Bound in Canada 1557	May	3,'40..1 rl..
Savoy in the Alps 2552	Sept.	13,'40†10....
COMMUNITY SING (Series 4)		
No. 6 1656 (Medley of Hits-D. Baker)	May	28,'40..1 rl..
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40..1 rl..
(Series 5)		
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb 2751	Sept.	27,'40†.6....
Happy Holidays 2702	Oct.	18,'40†.1 rl..
Mouse Meets Lion 2752	Oct.	25,'40†.1 rl..
Pooch Parade 1755	July	19,'40..1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40..6....
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40..1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams 2701	Sept.	24,'40†.5....
SCREEN SNAPSHOTS (Series 19)		
No. 7 1857 (Wardrobe Designers)	May	3,'40.10....
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851	Sept.	6,'40†.1 rl..
No. 2 2852	Oct.	18,'40†.1 rl..
No. 3 2853	Nov.	22,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Master of Cue with Willie Hoppe 2801	Oct.	4,'40†.1 rl..
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
Sport of Kings (6-15-40) 1807	May	24,'40.10....
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40.10....
WASHINGTON PARADE		
2nd Series		
No. 4 (6-15-40) 1904 (Social Security)	Apr.	26,'40.10....
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	11,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird W-92	Sept.	7,'40..8....
Rainy Day, A W-86	Apr.	20,'40..7....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Swing Social (6-1-40) W-87	May	18,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women in Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40.22....
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old P-6 Ralph Morgan	Aug.	24,'40.20....
FITZPATRICK TRAVELTALKS		
Capital City, Washington, D. C., The T-211	Aug.	31,'40†.9....
Cavalcade of San Francisco T-212	Sept.	28,'40†.9....
Modern New Orleans (6-15-40) T-61	May	11,'40..8....
Sitka and Junea (4-27-40) T-60	Apr.	13,'40..9....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Servant of Mankind (6-8-40) M-79	May	11,'40..9....
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Good Bad Boys (9-7-40) C-291	Aug.	31,'40†11....
New Pupil, The (4-27-40) C-137	Apr.	27,'40.11....
PASSING PARADE (Sepia)		
No. 13—The Hidden Master (4-27-40) K-123	Apr.	20,'40.11....
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose K-126	Sept.	7,'40.11....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Football Thrills of 1939 S-113	Sept.	7,'40.11....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Kick in Time, A (5-18-40) CS-4	May	17,'40..7....
Snubbed by a Snob (8-24-40) C9-5	Aug.	23,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	July	28,'40..7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40..1 rl..
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40.10....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40.11....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Me Feelin's Is Hurt (5-11-40) E9-5	Apr.	12,'40..7....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
Putin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40.10....
No. 6—(7-20-40) J9-6	June	28,'40.11....
GRANTLAND RICE SPORTLIGHTS		
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40.10....
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Granite Hotel (5-18-40) B9-3	Apr.	26,'40..7....
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Night Club Ws a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Wedding Belts B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS (New Series) (Color)		
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40.17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
'Taint Legal, 03,405	May	25,'40.16....
Trailer Tragedy A, 13,402	Oct.	18,'40†.2 rls.
INFORMATION PLEASE		
No. 9—(4-27-40) 04,209	Apr.	19,'40.11....
No. 10—(6-15-40) 04,210	May	17,'40.11....
No. 11—(6-22-40) 04,211	June	14,'40.10....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201	Sept.	6,'40†11....
No. 2—14,202	Oct.	4,'40†.1 rl..
MARCH OF TIME		
1939-40		
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40.19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40.19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†19....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40)	Sept.	13,'40†10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
Twincuplets 03,204	Apr.	12,'40.20....
RAY WHITLEY COMEDIES		
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
REELISMS		
Air Army (4-27-40) 04,609	Apr.	26,'40..9....
Hats 04,613	Aug.	16,'40..9....
Stray Lamb (6-22-40) 04,610	May	24,'40..8....
Streamlined (8-10-40) 04,611	June	21,'40..9....
Week-End 04,612	July	19,'40..9....
RKO PATHE SPORTSCOPE		
Arrow Points (9-14-40) 04,312	July	5,'40..8....
Court Favorites (5-4-40) 04,309	Apr.	12,'40..9....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40..9....
Quail Quest (9-14-40) 14,301	Aug.	30,'40†.9....

THE RELEASE CHART

20TH CENTURY-FOX

Title	Rel. Date	Min.
Silent Wings (6-22-40)		
04,310	May 10,'40	9
Trouble Shooters (9-14-40)		
04,313	Aug. 2,'40	9
SPECIAL		
Jenkins vs. Armstrong Fight		
(7-27-40) 065	July 18,'40	18
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June 28,'40	9
Billposters, The (5-25-40)		
04,105	May 17,'40	8
Donald's Dog Laundry		
(5-25-40) 04,103	Apr. 5,'40	8
Donald's Vacation (8-10-40)		
04,109	Aug. 9,'40	8
Fire Chief 04,114	Nov. 22,'40	1 rl.
Gone With the Whirlwind		
04,113	Nov. 1,'40	1 rl.
Mr. Duck Steps Out		
(5-25-40) 04,106	June 7,'40	8
Mr. Mouse Takes a Trip		
04,112	Oct. 11,'40	1 rl.
Officer Duck (6-1-40)		
04,101	Sept. 22,'40	8
Pluto's Dream House		
(9-14-40) 04,110	Aug. 30,'40	8
Put Put Trouble 04,108	July 19,'40	7
Tugboat Mickey (5-25-40)		
04,104	Apr. 26,'40	7
Window Cleaners 04,111	Sept. 20,'40	1 rl.

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midgets Auto Racers 1201	Sept. 27,'40†	1 rl.
Sanctuary of Seals		
(6-1-40) 0204	Oct. 7,'40	9
FASHIONS (Color)		
Fashion Forecast, No. 8		
0604	July 19,'40	1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home		
(4-6-40) 0107	May 10,'40	10
Eskimo Trails (8-10-40)		
1101	Aug. 2,'40†	9
Isle of Mystery 1103	Oct. 25,'40†	1 rl.
LEW LEHR		
Cherrie My Dears! 0404	July 5,'40	1 rl.
Grunters and Groaners		
(8-17-40) 1401	Aug. 30,'40†	8
Labor Savers (3-30-40)		
0403	Apr. 12,'40	9
MAGIC CARPET SERIES (Lowell Thomas)		
Isles of the East (6-15-40)		
1018	May 24,'40	9
Land of Flowers (8-17-40)		
1102	Sept. 13,'40†	9
TERRY-TOONS		
Billy Mouse's Akwakade		
(8-10-40) 1551 (color)	Aug. 9,'40†	7
Catnip Capers (6-1-40)		
0559 (color	May 31,'40	7
Club Life in the Stone Age		
1501	Aug. 23,'40†	1 rl.
Happy Haunting Grounds		
1503	Oct. 18,'40†	1 rl.
How Wet Was My Ocean		
1553 (color)	Oct. 4,'40†	1 rl.
It Must Be Love 0511	Apr. 5,'40	1 rl.
Just a Little Bull 0558 (color)	Apr. 19,'40	1 rl.
Landing the Pilgrims 1554 (color)	Nov. 1,'40	1 rl.
Love in a Cottage 0517	July 28,'40	1 rl.
Lucky Duck, The 1552 (color)	Sept. 6,'40†	1 rl.
Magic Pencil, The 1504	Nov. 15,'40†	1 rl.
Plane Goofy 1555 (color)	Oct. 29,'40†	1 rl.
Professor Offkeyski		
(6-1-40) 0514	June 14,'40	7
Rover's Rescue 0515	June 28,'40	1 rl.
Rupert the Runt 0516	July 12,'40	1 rl.
Snow Man 1505	Dec. 13,'40†	1 rl.
Swiss Ski Yodelers		
(6-8-40) 0513	May 17,'40	7

Title	Rel. Date	Min.
Temperamental Lion, The		
1556 (color)	Dec. 27,'40†	1 rl.
Touchdown Demons 1502	Sept. 20,'40†	1 rl.
Wot's All th' Shootin' Fer		
0512	May 3,'40	7
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40	1 rl.
Over the Seven Seas		
(6-8-40) 0305	Apr. 26,'40	9
Vacation Time (8-10-40)		
1301 (color)	Aug. 16,'40†	8

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July 29,'40†	8
Fox and the Rabbit 5265	Aug. 12,'40†	8
Jolly Little Elves 5261	June 3,'40†	8¼
Springtime Serenade 5263	July 10,'40†	7½
Three Lazy Mice 5262	June 24,'40†	1 rl.
Toyland Premier 5266	Aug. 19,'40†	9
GOING PLACES WITH GRAHAM McNAMEE		
No. 75—(4-27-40) 4360	Apr. 29,'40	10
No. 76—(5-11-40) 4361	May 13,'40	9
No. 77—(6-22-40) 4362	May 27,'40	10
No. 78—(6-29-40) 4363	June 17,'40	9
No. 79—(8-3-40) 4364	July 15,'40	9
No. 80—(8-10-40) 4365	Aug. 12,'40	9½
No. 81—(9-21-40) 5351	Sept. 23,'40†	9
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House		
5241	Sept. 23,'40†	1 rl.
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40	7
SPECIAL		
Swing with Bing (4-6-40)		
5110	Sept. 4,'40†	19
STRANGER THAN FICTION SERIES		
No. 75—Novelty (4-20-40)		
4380	Apr. 15,'40	9½
No. 76—Novelty (5-11-40)		
4381	May 6,'40	9½
No. 77—Novelty (6-22-40)		
4382	May 20,'40	9
No. 78—Novelty (6-29-40)		
4383	June 10,'40	9
No. 79—Novelty (7-27-40)		
4384	July 8,'40	9½
No. 80—Novelty (8-10-40)		
4385	Aug. 5,'40	9½
No. 81—Novelty (9-21-40)		
5371	Sept. 16,'40†	9
TWO-REEL MUSICALS		
Class in Swing 5221 Florine McKinney	Sept. 25,'40†	2 rls.
Folies Parisienne (4-27-40)		
4228 Leon Belasco	Apr. 17,'40	17
Hawaiian Rhythm (7-27-40)		
4231 Harry Owens and Royal Hawaiians	July 17,'40	17
I Dream of Jeannie with the Light Brown Hair		
(9-21-40) June Stillman	Aug. 28,'40	17
Naughty Nineties (6-22-40)		
4230 Fay McKenzie	June 19,'40	18
Swingin' in the Barn		
(6-29-40) 4229 Tex Jim Lewis & Band	May 15,'40	19
Varsity Vanities (8-10-40)		
4232 Martha Tilton	Aug. 7,'40	17½

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Double or Nothing (3-2-40)		
5107 Lee Dixon	Apr. 20,'40	20
Public Jitterbug No. 1		
5108 Hal LeRoy-Betty Hutton	May 4,'40	2 rls.

Title	Rel. Date	Min.
Cinderella's Feller		
(6-22-40) 5006 Juanita Quigley (color)	June 1,'40	19
Spills for Thrills (7-20-40)		
5109	June 15,'40	19
Pony Express Days		
(7-6-40) 5007 Geo. Reeves (color)	July 13,'40	19
Young America Flies		
(8-30-40) 5110	July 13,'40	22
Ed Sullivan's Hollywood		
6202	Nov. 16,'40†	2 rls.
Juste a Cute Kid 6201	Oct. 5,'40†	2 rls.
COLOR PARADE		
Gun Dog's Life (5-18-40)		
5407	May 11,'40	1 rl.
Mechanix Illustrated, No. 4		
(6-29-40) 5408	June 29,'40	10
The Valley (7-13-40) 5409	July 20,'40	10
Famous Movie Dogs		
(7-27-40) 5410	Aug. 17,'40	19
ELSA MAXWELL COMEDIES		
Riding Into Society		
(8-31-40) 6101	Sept. 7,'40†	2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights		
(8-31-40) 6301	Sept. 28,'40†	10
Shark Hunting (8-3-40)		
6302	Nov. 9,'40†	10
LOONEY TUNES		
No. 85—Porky's Poor Fish		
5612	Apr. 27,'40	1 rl.
No. 86—You Ought to Be In Pictures (5-18-40)		
5613	Apr. 27,'40	7
No. 87—The Chewin' Bruin		
(6-22-40) 5614	June 8,'40	7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40	7
No. 89—Patient Porky		
(8-3-40) 5616	Sept. 14,'40	10
No. 90—Calling Dr. Porky 6601	Sept. 21,'40†	1 rl.
No. 91—Pre-Historic Porky		
6602	Oct. 12,'40†	1 rl.
No. 92—Sour Puss 6603	Nov. 2,'40†	1 rl.
No. 93 — Porky's Hired Hand 6604	Nov. 30,'40†	1 rl.
MELODY MASTERS		
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40	10
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40	10
Woody Herman and His Orchestra 5510	July 27,'40	1 rl.
Matty Malneck & Band		
(8-3-40) 6501	Sept. 14,'40†	10
Joe Richman & Orch. 6502	Oct. 26,'40†	1 rl.
Jan Garber & Orch. 6503	Nov. 23,'40†	1 rl.
MERRIE MELODIES (Color)		
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40	1 rl.
No. 108—Sniffles Takes a Trip 5318	May 11,'40	1 rl.
No. 109—A Gander at Mother Goose (5-25-40)		
5319	May 25,'40	7
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June 8,'40	7
No. 111—Circus Today		
(7-13-40) 5321	June 22,'40	7
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40	7
No. 113—The Egg Collector		
5323	July 20,'40	7
No. 114—A Wild Hare		
5324	July 27,'40	7
No. 115—Ghost Wanted		
5325	Aug. 10,'40	7
No. 116—Ceiling Hero		
5326	Aug. 24,'40	7
No. 117—Malibu Beach Party (9-7-40) 6701	Sept. 14,'40†	7
No. 118—Stagefright 6702	Sept. 28,'40†	1 rl.
No. 119—Holiday Highlights 6703	Oct. 12,'40†	1 rl.
No. 120—Good Night Elmer		
6704	Oct. 26,'40†	1 rl.
No. 121—Wacky Wildlife 6705	Nov. 9,'40†	1 rl.
No. 122—Bedtime for Sniffles 6706	Nov. 23,'40†	1 rl.
SPECIAL		
Cavalcade of Academy Awards (4-27-40)	May 4,'40	31

Title	Rel. Date	Min.
SPORTS PARADE		
Diary of a Racing Pigeon		
6403	Nov. 30,'40†	1 rl.
Dogs You Seldom See		
(8-31-40) 6402	Nov. 2,'40†	10
Fly Fishing 6401	Sept. 21,'40†	1 rl.
TECHNICOLOR SPECIALS		
Flag of Humanity 6001	Oct. 19,'40†	2 rls.
Service with the Colors		
(9-7-40) 5008 R. Armstrong-Wm. Lundigan	Aug. 31,'40	20
VITAPHONE VARIETIES		
Radio and Relatives 5705	May 18,'40	10
All Girl Revue 5706	June 27,'40	1 rl.
History Repeats Itself		
(10-14'39)		10

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms		
(6-29-40)		38
ANGLO-AMERICAN		
Bringing It Home		
(6-29-40)		20
ASTOR		
Pardon My Pups Shirley Temple reissue	Sept. 1,'40	2 rls.
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment"		
(4-13-40)		10
"Now You're Talking"		
(4-13-40)		10
GPO-ABFD		
Men of the Lightship		
(8-31-40)		25
GUARANTEED		
Aida (5-11-40)		9
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		21
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40)		
1180 Don Douglas-Lorna Gray (15 episodes)	July 19,'40	2 rls. (1st episode 32 min.)
Green Archer, The 1120 (15 episodes)	Oct. 25,'40	(each)
Terry and the Pirates		
(4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr. 12,'40	19 (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder		
(6-8-40) 973 Don "Red" Barry	June 15,'40	2 rls. (1st episode 20 min.)
King of the Royal Mounted (817-40) 081	Sept. 20,'40†	2 rls.
Allan Lane-Lita Conway		(each) (1st episode 30 min.)
Mysterious Dr. Satan Robt. Wilcox		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40)		
4881-92 Larry (Buster) Crabbe (15 episodes)	Apr. 9,'40	21 (each)
Green Hornet Strikes Again, The Warren Hull-Anna Nagel	Dec. 24,'40	
Junior G-Men (8-3-40)	Oct. 1,'40	2 rls.
"Dead End Kids"		(each)
Winners of the West		
(5-11-40) Dick Foran-Anne Nagel (13-episodes)	July 2,'40	21 (each)

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Top grosses for first two in Paramount Parade indicate Paramount is the company to watch this fall.

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Big program of light entertainment winning friends for Paramount in exhibitor rush to give the public laugh-builders.

Benny-Allen picture for Paramount Christmas release to have biggest radio advance build-up ever given a motion picture . . .

PICTURES RAVED ABOUT IN THIS ISSUE:

Rhythm on the River
I Want a Divorce
Rangers of Fortune
The Quarterback
Moon Over Burma
Christmas in July
Cherokee Strip
Arise My Love
Dancing on a Dime
Three Men From Texas
Cecil B. De Mille's North West Mounted Police
A Night at Earl Carroll's
Texas Rangers Ride Again
Love Thy Neighbor

Paramount Pictures

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Super-picture Program

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MOTION PICTURE HERALD

REVIEWED IN THIS ISSUE:

Down Argentine Way
Dulcy
Cherokee Strip
The Quarterback
Melody and Moonlight
That Gang of Mine
Mala Yerba
Ragtime Cowboy Joe
Young Bill Hickok
Time in the Sun

Buying Lags, 37 per cent of Independents are Hold-Outs, Only 85 Circuit Deals Reported

Stage Set for Court Showdown on That Anti-trust Consent Decree

B. & K.'s Television Station in 'Key' Chicago Theatre Building

Not Abandoning Duals While They Are Profitable, Says John Balaban

AMPA Honors Martin Quigley on His Twenty-Fifth Anniversary

VOL. 141, NO. 1

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As showmen sign contracts for the New Season they recall with happy recollection the past summer of M-G-M hits. (*For instance "Andy Hardy Meets Deb","Mortal Storm","New Moon", "I Love You Again" and the sensational "Boom Town" among others*). The New Season is already ablaze with M-G-M hits—"STRIKE UP THE BAND","WYOMING","THIRD FINGER, LEFT HAND" and "ESCAPE" are just a few of the early triumphs. M-G-M has more pictures completed and previewed than ever before at this season of the year. **The wise boys are again enjoying that Friendly Company feeling!**



Norman Reilly Raine's

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And those two lovable sweethearts
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PAT O'BRIEN

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Original Screen Play by Robert Buckner based upon the private papers of Mrs. Rockne and the reports of Rockne's intimate associates and friends



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LUCILE FAIRBANKS
IRENE RICH
DONALD CRISP
JANE WYMAN
FLORENCE RICE
F. D. ROOSEVELT, Jr.
ELIZABETH WHITNEY
POST.GEN. FRANK WALKER
RONALD REAGAN
RUDY VALLEE
SONJA HENIE
DAN TOPPING
PARKS JOHNSON
WM. R. HEARST, Jr.
WILLIE HOWARD
WALLY BUTTERWORTH
JOE CONNOLLY

And cars full of nationally syndicated columnists, sports-writers, critics, government officials, radio commentators.

PEAK IN WARNER SHOWMANSHIP!

THE GREATEST RADIO SEND-OFF SINCE "ALEXANDER'S RAGTIME BAND" FOR

KATE SMITH HOUR COAST-TO-COAST HOOK-UP OF 77 CBS KEY STATIONS, OCT. 11, WITH DON AMECHE STARRING!

DOWN ARGENTINE WAY

...THE GREATEST MUSICAL EXTRAVAGANZA OF ALL TIME!

IN TECHNICOLOR!

ED AND BLUE NETWORKS OF NBC (111 STATIONS) AND MUTUAL CHAIN (130 STATIONS) JOIN WITH CBS IN 20TH'S GIGANTIC BROADCASTING CAMPAIGN!

"DOWN ARGENTINE WAY"
in Technicolor
with
DON AMECHE • BETTY GRABLE • CARMEN MIRANDA
and CHARLOTTE GREENWOOD • J. Carrol Naish
Henry Stephenson • Katharine Aldridge • Leonid Kinskey
Chris-Pin Martin • Produced by Darryl F. Zanuck • Associate Producer Harry Joe Brown • Directed by Irving Cummings • Screen Play by Darrell Ware and Karl Tunberg • Story by Rian James and Ralph Spence • Music and Lyrics by Mack Gordon and Harry Warren
A Twentieth Century-Fox Picture

MORE THAN 50 FAMED NAME BANDS ALREADY SET TO PARTICIPATE IN NATIONAL PLUGGING!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 1 — October 5, 1940

AS IT GREW

THE piece of quasi-litigation called the Government suit, addressed at regulation of the motion picture industry, allegedly under the anti-trust statutes, has most interestingly resulted in accented re-statements of problems, without—as of Wednesday this week—solving any.

Foremost always have been those aspects which directly pertain to the buying of product, and continually and conspicuously narrowing toward the single issue of the product package—block booking.

Now comes Motion Picture Daily with a cross-section examination into exhibitor opinion finding an average of 92.4 per cent favouring the present system of block booking, the subject of attack, preferable to the proposed "Consent Decree" arrangement for selling "blocks-of-five". It is to be observed that the independent exhibitor vote was 86.2 per cent in favour of the current and long prevailing system.

Putting to one side, for this moment, the many and various debates that can still be had about details, it may be observed that all this denotes the fact that there are structures and facts of this and other American industries which represent sheer evolution, about which no one can do very much.

There is indication that, despite its abuses and imperfections, the system by which producers have come to sell and by which exhibitors have come to buy is a resultant of a reduction to practice—in a most complex field of merchandising involving time and transient shadows and fleeting states of public anticipation.

It "just growed".

By now it is manifest that to do anything radically different would mean pulling up a very big plant by the roots.

Maybe that relates closely to the very large problems of a commercial civilization when it comes up against that program sometimes called "a planned economy".

There's a world war on that subject now. It seems to take a heap of planning.

So far no one has done a better job of running the picture business than it has done for itself—no matter what you think of that. That goes for all American business, too.

△ △ △

"UN CARNET"

AS has been recorded, the fortunes and ill-fortunes of war have brought to America M. Julien Duvivier, among the foremost of the cinematographic minds of France, more especially famed here for his poignantly poetic "Un Carnet de Bal".

Now it has been arranged that M. Duvivier is to go to Hollywood and there to make, or re-make, with the facilities of the great mechanism of the American screen, this extraordinary picture.

A Duvivier picture, so far, has ever been as nearly as possible, the single-handed, one-man concept put on the screen by that one man, from script to set. It may parenthetically be observed that works of art, from the pictured caves of Dordogne to the Borgluming of Rushmore's rocks, including "The Birth of a Nation" and Mr. Chaplin's "One A.M.", have been one-man jobs.

Hollywood's technology, marvelous as it is, magnificent as it is, colossal as it is, differs from that creative fact of singular effort in art about as widely as a General Motors assembly line differs from Edison locked in "Room Five".

We are now to see, presumably, what occurs, what results, from the superimposition of these divergent creative methods. And superimposition inevitably means that one will be on top—and prevail.

△ △ △

SUGGESTION

IT is to be observed that the Administration is engaged in setting up a $500,000,000 credit arrangement to encourage, permit and promote the purchase of goods in the United States by South Americans. That is supposed to improve hemisphere relations, and to help American trade get an outlet of importance in the face of what has happened to European markets. Just about now, may we suggest that motion pictures are important among American manufactures, employing much labour and using all manner of materials. There are also, as has been noted from time to time, other values in the service of the whole of American industry to be had from the dissemination of Hollywood's pictures. Anything that might be done to apply some of that five hundred million dollars worth of trade lubrication to the flow of pictures could be viewed as broadly constructive.

△ △ △

TOO MUCH MIRACLE

SHOULD you want to know how long twenty-five years can be, consider, as we have this Herald anniversary period, how many of the customers cannot remember a world in which there were no movies. For a whole generation now the screen has been no miracle. Along with motor-car and airplane the motion picture has become a common fact. Even more swiftly has this occurred to radio, while television tends to become a commonplace before it really emerges. As the media and means of saying multiply and extend the less is their importance in relation to what is said and shown. Books were marvels once. Now nothing matters but the story told. The arts are but messengers to the emotions—they are the customers. Who tells best sells best.

△ △ △

WHILE surveying the first devastations of frost in this season's garden, your editor found himself much berated in profane protests by sundry chickadees, and other small fry, for daring to venture into a sunflower patch where they were holding fiesta on a crop planted and cultured for their special benefit. Alas, life and business is getting much like that. A lot of dam chickadees have no tolerance for investment, foresight and management.

—Terry Ramsaye

This Week in the News

Newsreel Feature

PROCEEDING quietly, Paramount has emerged from the vaults of its newsreel with a seven-reeler, entitled "World in Flames," timed to start October 25th.

Claiming it is the first time, at least in recent years, that newsreel reporting has been utilized to make a feature without the aid of a fictional story, or story thread, Paramount follows somewhat the basic idea of March of Time's "Ramparts We Watch," in that it tells the story of what led to World War II.

"World in Flame" traces actual events, starting in 1929, which led to the present world conflagration, and subsequently, whereas "Ramparts" producers dug into the files for clips before World War I, going back to about 1912 and used these with reenactments of other scenes strung togethere on a fictional thread.

William C. Park, Paramount News make-up editor, compiled "World in Flames." He said it was intended to show American reaction to the events depicted, adding: "It is a factual summation, an objective treatment, offering no special viewpoint." Working with Mr. Park, in supervision, were Albert J. Richard, editor-in-chief of Paramount News, and William P. Montague, Jr., assignment editor.

It is indicated that the picture will be sold as a special.

Bund Drops Suit

THE German American Bund this week discontinued its $5,000,000 libel suit against Warner Brothers Pictures in the U. S. District Court, in New York. The Bund, with Fritz Kuhn, its former leader, had filed suit claiming that "Confessions of a Nazi Spy" libelled them because it depicted them as being engaged in subversive activities with the purpose of undermining American principles. Since then Kuhn was sent to jail.

Five from Roosevelt

JAMES ROOSEVELT, on Wednesday, in Hollywood, signed a contract with Samuel Bronston, head of Samuel Bronston Productions, Inc., by which the eldest son of the President will produce five features, to be released under his long-term franchise through United Artists.

The arrangement does not include "Pot o' Gold," based on Tums radio cash giveaway program, which Mr. Roosevelt is about to film with James Stewart, Paulette Goddard and Horace Heidt of the "Gold" air show, and which will go through U.A., now also distributing the Roosevelt importation of the anti-Nazi "Pastor Hall."

Mr. Bronston said Wednesday the five pictures would all have "high bracket" budgets, that Henry Henigson had been signed as production manager and that the first of the five would be the Jack London novel, "Martin Eden," with Lloyd Bacon directing. Mr. Henigson is also production manager for Roosevelt's Globe Productions, which makes nickel-in-the-slot shorts for the Mills "juke" machines.

The Bronston interests are said to be financing Mr. Roosevelt for the five features to be made.

De Mille's 'Jukes'

WITH Paramount sanctioning use of his name as one of two principal backers on the understanding that he would not actually produce films, Cecil B. DeMille, late Tuesday night, in Hollywood, entered the ranks of nickel movie producers. Neil S. McCarthy is associated with Mr. DeMille in the financing of the company.

Also associated with him are Morris and Frank Kozinsky, manufacturers and vendors of coin machines, and William H. Pine, Mr. DeMille's general manager. Herbert Moulton, until recently in charge of production of trailers for Paramount, has been employed to produce 96 three-minute subjects. He said plans were still vague as to the makeup of the shorts but emphasized that Mr. DeMille's name would not appear on the films.

Book-Film Plan

A PLAN for a novel-writing contest sponsored jointly by a motion picture company and by a publishing firm has been proposed to Metro-Goldwyn-Mayer by Allan Collins, head of the Curtis Brown literary agency.

The motion picture company would put up $20,000 for the screen rights to the winning novel, looking at all submitted, and Doubleday-Doran and Michael Joseph, Ltd. would each subscribe $7,500 for the American and British publishing rights respectively. If the producer considers $20,000 too much it has been suggested that the fee for the film rights be $10,000 plus an additional sum based on copies sold.

The film company, according to the plan, would get not only the screen rights to a supposedly good novel but also much publicity. The contest would run for a year and a half and all entries would be made under pen-names so that recognized authors could also compete. The motion picture company would also have the deciding vote.

J. Robert Rubin, MGM vice-president, said on Monday that no decision on the proposal had been made yet.

Accessories Deal

A UNIQUE arrangement in motion picture accessory manufacturing and selling has been undertaken through an agreement by Warner Brothers and National Screen Service, under which each will make and sell separate and distinct full lines of accessories for Warner films. Heretofore the practice has been for the merchandising of one full line, either by a distributor or some outside accessory manufacturer.

The agreement, for one year, was made in settlement of a four-year-old Warner suit pending against National, and which was started on Warners' charges that National was making special trailers on Warners films without authorized use of material.

Warners will continue to maintain its own poster sales and to manufacture and distribute its own trailers.

Cash 'Kickbacks'

GOING Sears Roebuck several better, a new "Double Money" theatre giveaway gives patrons merchandise coupons of 20-cents trade-in value, by paying 10 cents over the admission price.

Sears Roebuck's script giveaway provides coupons with each admission, entitling a patron to apply the script to purchases at Sears Roebuck. The script, however, is more in the penny class.

"Double Money" is now being tested in three south New Jersey theatres, at the Walt Whitman theatre, Camden; Ritz, Oaklyn, and King, at Gloucester.

The theatres each display some 100 different articles in their lobbies, in tieups with local merchants or manufacturers, the display being intended to point out specific articles to which the 20-cent script can be applied.

Duals 'Solution'

A NEW form of compromise on the singles vs duals problem is being tried by RKO Theatres at its New York Proctor's 86th Street theatre. Starting a week ago the main feature of the double bill went on at 9:30 p.m. According to John J. O'Connor, vice-president in charge of the circuit, the manager of the house, Emil Groth, conducted a poll on double feature. As a result a plan was developed, to be continued indefinitely, under which patrons desiring to see only the main feature may be certain of doing so at 9:30. The supporting feature of the bill will follow. Patrons thus can leave after the main feature or stay for the double bill. The plan may be extended to other houses in the RKO circuit.

For 'Fantasia'

WITH assurances from RCA that the first unit of the "revolutionary" sound equipment would be ready to install within the next two weeks, November 13th, was set Wednesday as the date on which Walt Disney's "Fantasia" will be world premiered at the Broadway theatre, New York.

Because of the equipment necessary for the showing of "Fantasia," the special nature of which precludes its being run in regular film theatres, the Broadway will be the only house in New York in which this picture will be shown.

After the opening night, the film will be shown twice daily, all seats reserved, with prices as follows: Weekday matinees, $1.10, 85c and 55c; Saturday, Sunday and holiday matinees, $1.65, $1.10, 85c, and 55c; evenings, Monday through Sunday, $2.20, $1.65, $1.10, and 75c.

Films in Time Fight

EVER since daylight saving started, theatre owners, and others whose businesses suffer from the shortened evenings, have been conducting compaigns to repeal the city ordinances and state laws by which the change in time is effected.

Now Hollywood's motion picture producers are to lend their support, aiming first at California's law through a series of six short films hitting the practice and petitioning for its repeal on November ballots.

MGM, Paramount, RKO, Universal and Warners are each making subjects—all using name players. Twentieth Century-Fox has already finished its assignment, with Joan Davis and Roscoe Ates.

Arch M. Bowles, executive of Fox West Coast Theatres, is credited with the idea, which bears the label of the "California's All Right Committee." They promise that the films will be screened in every independent and circuit house in the state, at no rental charge, of course.

Film Center Paper

THE American Film Center, of New York, Rockefeller-supported unit which promotes education-via-films and which acts as an informational clearing-house on educational and documentary films, has expanded its "news-letter" house organ into a monthly magazine, entitled *Film News*.

The magazine, edited by Donald Slesinger, head of the Center, and John McDonald, pertains to the growth of the educational type film, and its promotion.

Mr. Slesinger explained that the final decision to make the "news-letter", formerly mimeographed, into a magazine was dictated by the growth in the number of readers in the field and their response to a request for subscriptions, following its appearance, in May, in photo-offset.

The July issue was printed as a special "World's Fair Supplement," containing a list of all educational and documentary films at the New York World's Fair. The August issue, off the press last week, comprises a printed supplement, listing all the British educational and documentary films available in this country, and the regular photo-offset issue, with the month's resume of news. Mr. Slesinger thinks that unless the number of subscribers (now said to be about 2,000) grows extraordinarily the magazine will continue to be printed by photo-offset.

INDUSTRY honors Martin Quigley on Twenty-fifth Anniversary at AMPA luncheon Pages 12, 13, 17

ALLIED report on "AID" data shows 37 per cent of independents have signed no 1940-41 contracts as yet Page 15

FEDERAL COURT awaits submission of consent decree draft as lawyers rush final phrasing Page 18

CIRCUIT BUYING for new season slow; 85 announced but some companies remain silent on deals Page 23

LOCATION PREMIERES for October start with "Knute Rockne" at South Bend Page 25

JOHN BALABAN in Chicago sees double bills as economic necessity; F. & M. drops advanced admission policy but retains single bills Page 31

CANADA'S Associated Screen News reorganized with Bernard Norrish president, Sir Edward Beatty a director Page 32

FREE shows sponsored in theatres as advertising attacked by New York ITOA Page 45

TELEVISION link with films draws tighter as B. & K. announces plans for station in State-Lake theatre building, Chicago Page 55

DEPARTMENTS

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That Gompers Film

THAT AFL labor film on the "Life of Samuel Gompers" will probably be made some time; but, currently, neither the money nor the "correct policy" are available and there is great disagreement over who will make it.

American Pictures Corporation, several months ago, announced that it was being formed to make the film, probably with Luther Adler as star, and from a script prepared by Geza Herczeg, 1938 Academy Award winner. Shooting was promised soon, and Eastern Service Studios on Long Island was to house production. The announcement was made in the presence of American Federation of Labor executives, among them Matthew Woll, vice-president of the AFL, and M. L. Ornburn, his aide.

Ensued nothing further—and, last week, Charles Sinnigen, secretary-treasurer of the Central Union Label Council of New York, told a meeting of the Council that the AFL itself would make the picture; that a bank had agreed to invest $250,000 in the film, if another $150,000 was obtained, and that the latter would be obtained from unions.

On Tuesday, Sidney Weill, general manager of American Pictures, called Mr. Sinnigen's statement the result of misapprehension. He asserted his corporation owns the only script on Gomper's life, by Mr. Herczeg; that it has, from Mr. Gompers' son, the sole rights to make the film; and that the film would be made, with the cooperation of the AFL, not under its dictation.

There have been discussions of a possibility that Paul Muni might appear in the Gompers role.

New Drive-In Deals

MAJOR film distributors who have been selling "drive-in" theatres throughout the country on a flat rental basis, are reported now asking or in some cases preparing to ask next season for percentage terms, at least for top bracket features.

As one film executive phrased it, "The drive-in theatres are now paying 'peanuts' for product and they've been making money. There's no reason why they should not pay more."

Decision to revise the selling policy apparently results from the realization that the flat rental gives the seasonal drive-in theatres a definite advantage over the year 'round theatre, hence discriminates against a regular customer.

Drive-ins have shown a substantial increase in number during the outdoor season now closing. Interests headed by Phil Smith, of Boston, have been especially active, expanding their holdings in the middle West, with operations in St. Louis, Indianapolis, Milwaukee, with additional drive-ins set for Cleveland, Cincinnati and Chicago, and Detroit.

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THIS WEEK IN PICTURES





SIGNING, above and right, from Broadway to Singapore. Contracts for "The Great Dictator" at the Astor and the Capitol are concluded, above, by Joseph Vogel, seated, and Harry L. Gold, fourth from left. Others are John Murphy, Howard Dietz and Lynn Farnol. Joe Fisher, Singapore exhibitor, also signs, at left, subject to war and the Japanese. Others are Alfred Reeves, Charles Chaplin, Arthur W. Kelly.



DISTRIBUTION of Walt Disney's forthcoming "The Reluctant Dragon" and "Bambi" as well as his short subjects program is to be through RKO Radio under the agreement being signed above by, left to right, Gunther Lessing, general counsel for Disney; Ned E. Depinet, vice-president, and Gordon E. Youngman, assistant secretary, for RKO, and Roy Disney, acting for his brother.



3,000 MILES of newsreels, the entire Pathe library of 15,000,000 feet of negative filmed from 1910 to 1930, were presented to the Museum of Modern Art Film Library in the ceremony above in which George J. Schaefer, president of RKO and chairman of the Pathe board, presents a can of the early footage to John Hay Whitney, president of the Library. Looking on is John Abbott, director of the Library.



DEANNA DURBIN, grown up and in love, courtesy of Universal Pictures and Joseph Pasternak, distributor and producer of her latest, "Spring Parade," stops at the microphone to say a few words for George McCall, announcer, on her way into the Hollywood Pantages theatre for the world premiere of the picture.



By Cosmo-Sileo

VIRGINIANS, 300 of them, attended the Music Hall opening of Columbia's "Howards of Virginia" after a reception in the theatre's studio penthouse. Left to right: Dr. John Randolph Page; Mrs. Randolph Page; Edward M. Henry, great-great-grandson of Patrick Henry; Mrs. Henry; Mrs. Francis Wayles Shine, and Dr. Shine, great-grandson of Thomas Jefferson.



By Metropolitan

WILL H. HAYS leaves his autograph in Mrs. Osa Johnson's souvenir book at the premiere of the Columbia Pictures version of her book, "I Married Adventure" in the Plaza theatre, New York. Mrs. Johnson is taking the book with her on a personal appearance tour in connection with the picture's openings in key cities.



SOUND AND PROJECTION department heads of Warner Brothers, on a trip to New York for an annual conference visit the International Projector plant. Seated: C. P. O'Toole, New Haven; E. H. Hartley, National Theatre Supply; F. E. Cahill, Jr., director of sound and projection; J. A. Wotten, Albany; J. A. Pratt, Washington; A. E. Meyer, International sales manager; J. Wuhrman, Continental Theatre Accessories; Standing: H. Heidegger, International Projector; R. O. Walker; J. Frank, Jr., National Theatre; W. J. Charles, Philadelphia; H. Eberle, Philadelphia; G. Gagliardi, Newark; A. O. Rockvam, New York; C. J. Bachman, Newark; R. Kneuer, International; R. H. Giles, Cleveland; P. J. Delvernois, Pittsburgh; M. F. Bennett, New York; H. Griffin, International vice-president; P. A. McGuire, International.



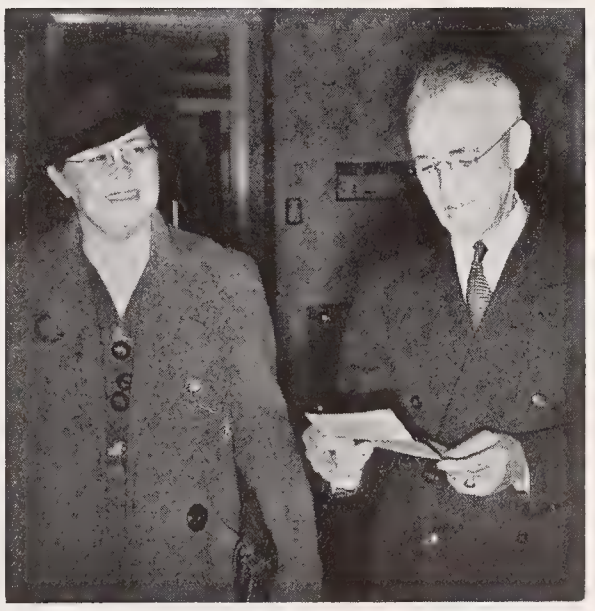
By Staff Photographer

JACOB SILVERMAN, left, of the Silverman Brothers circuit, Altoona, Pa., visits the Managers' Round Table.

FRED H. WITTERS, right, operator of the Court and James theatres, Saginaw, Mich., in the RKO lounge.



By Staff Photographer



By Staff Photographer

D. F. KELLIHER, operator of the Sprague Theatre in Elkhorn, Wisconsin, and Mrs. Kelliher visit the RKO exhibitors' lounge in Rockefeller Center on an annual trip East.

AMPA Fetes Quigley Jubilee

Pictorial highlights and moments recording the function opening the season for Associated Motion Picture Advertisers at the Hotel Edison in New York, with five hundred showmen in attendance. (See news report on page 17.)

(Pictures by Floyd Stone, staff photographer)



Leon Goldberg, John O'Connor, Harry Mandel, Fred Meyers.



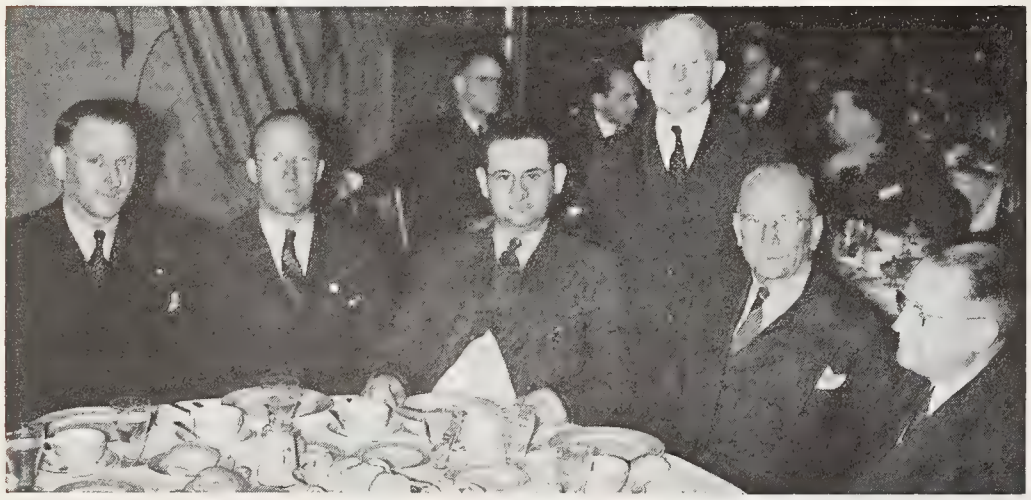
Leonard Goldenson, Adolph Zukor, Barney Balaban.



The guest of honor, Martin Quigley, right; Howard Dietz, director of advertising and publicity for Metro-Goldwyn-Mayer, who introduced Mr. Quigley and presented him with a live lion cub, and Colvin Brown, vice-president of Quigley Publications.



Bert Sanford, George Carrington, M. L. Conrow.



E. Hartley, J. Frank, J. Goshorn, P. A. McGuire, E. J. Hines, W. E. Greene.



Charles E. McCarthy, Sam Dembow.



By Cosmo-Sileo

Some of the more than 500 guests at the 25th anniversary luncheon in the dining room of the Edison hotel.



Mort Blumenstock, Sidney Rechetnik.



Pete Harrison, Abel Green.



Adolph Zukor, George J. Schaefer.



Charles Casanave, Herman Robbins.

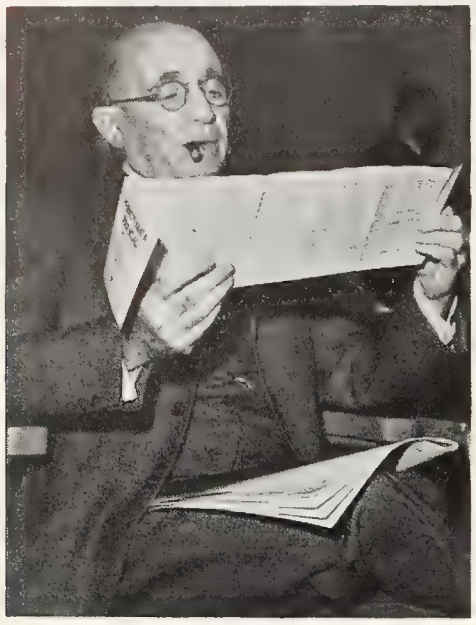


Leon Bamberger, William F. Rodgers.

ALLIED CONVENTION

EASTERN regional directors of the national Allied States Association and officers and members of Allied of New Jersey gathered last week at Atlantic City in convention. Here they are shown lunching, talking and working. *(Photos by Staff Photographer)*

Below. Herman Blum, Baltimore.



Below. P. J. Wood of Ohio.



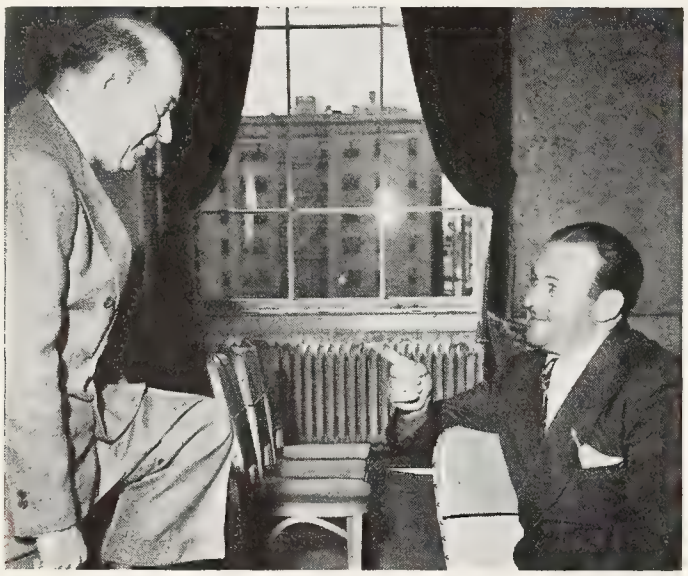


Lawrence A. Kaplan, New Haven, executive secretary of Allied of Connecticut; David Cherman, New Haven, and A. M. Shuman, Hartford, president of the state unit, in an animated discussion during a luncheon session of the convention.



Above. William F. Rodgers, MGM sales manager, watches H. M. Richey, exhibitor contact for his company, at work.

Left. Abram F. Myers, national chairman and general counsel, listens to Sidney Samuelson, business agent for Allied of eastern Pennsylvania.





Jack Kirsch, above, right, president of Allied of Illinois, tells E. Thornton Kelly, field organizer for the eastern units, how it is.





Above. Mr. Myers counsels Lee Newbury, president of the New Jersey unit, on the order of business.

Left. M. E. Pouzzner of Boston listens to David Cherman of New Haven.



Don Rossiter, executive secretary of Associated Theatre Owners of Indiana; Joe Conway, of Allied of Eastern Pennsylvania; David Snaper of New Brunswick, treasurer of New Jersey Allied, and Irving Dollinger of Linden, N. J., a director of the New Jersey state unit, at work during lunch.

ALLIED SURVEY ON BUYING SHOWS 37% OF INDEPENDENTS HOLDING OUT

Organization's AID Report Culled from Replies to Questionnaire Cards from Exhibitors in 14 Exchange Centers

Disclosure of the extent to which the prolonged consent decree formulations, and other problems of the day have delayed 1940-41 film buying comes in a most pronounced manner from all levels of exhibition, from top circuits to independents.

While some majors have been purposely withholding trade announcement on new circuit deals closed, so as not to "embarrass" the consent decree negotiations, those who have reported list only 85 contracts closed to date. (See page 23.)

Allied States Association, in a nation-wide survey, reports that among independents more than 37 per cent have not made any 1940-41 purchases whatsoever, with many more still to contract for their full requirements.

Ordinarily a regional conclave, the 21st annual convention of Allied Theatre Owners of New Jersey, meeting in Atlantic City at the Hotel President, Wednesday through Friday, September 24-26, this year, assumed national import, bringing as it did, the initial report of the Allied Information Department of National Allied, on its first buying poll; an address by Abram F. Myers, general counsel and chairman of the board of national Allied, giving personal indorsement to the consent decree, the first indication of how Allied stands in the matter; and an address by William F. Rodgers, M-G-M general sales manager, defending increased admissions on better pictures in face of New Jersey Allied's previously known position.

On the social side, the event of import was a testimonial banquet to Mr. Myers on Friday evening at the Hotel President.

The "AID" report on product buying was submitted by Sidney E. Samuelson, chairman of the committee and Allied business manager in Philadelphia, giving a recapitulation of hundreds of survey cards received from exhibitors operating in the 14 exchange centers thus far heard from.

The analysis showed that while the 1940-41 buying season had advanced into its fourth month, over 37 per cent of the exhibitors have yet to sign any contracts whatsoever for the new season. The percentage of each company's sales to the total number of contracts sold follows:

	Per Cent		Per Cent
Columbia	15	RKO	17
Metro	11	20th-Fox	15
Monogram	2.5	United Artists	7.7
Paramount	8	Universal	11.3
Republic	5	Vitagraph	7.5

An analysis of prices paid for flat rentals and guarantees for 1940-41 compared with last year, revealed the following:

	Paid Same or Less (Per Cent)	Paid More (Per Cent)	Question Not Answered (Per Cent)
Columbia	41	20	39
Metro	33	24	43
Monogram	58	18	24
Paramount	48	20	32
Republic	39	39	22
RKO	55	8	37
20th-Fox	46	17	37
United Artists	30	6	64
Universal	29	28	43
Vitagraph	52	24	24

One of the questions asked was the percentage of film rentals to gross receipts, which resulted in showing conclusively that more was being paid for film rentals in non-Allied territory than where exhibitors are organized in Allied units. The figures of percentage of film rentals to gross receipts on last year's contracts were said to be as follows:

	Allied (Per Cent)	Non-Allied (Per Cent)
Columbia	32	40
Metro	38	41
Monogram	21	42
Paramount	35	38
Republic	29	33
RKO	40	45
20th-Fox	39	45
United Artists	37	38
Universal	31	38
Vitagraph	31	38

The high point in percentage of receipts paid for film rental was disclosed in a card received from a midwestern exhibitor in non-Allied territory, according to Mr. Samuelson, wherein he reported the following percentages of receipts paid for films: 20th Fox, 79 per cent; Universal, 58 per cent; Vitagraph, 53 per cent.

He remarked: "In a competitive town of this size (2,519), exhibitor has no choice or say in regard to price; producers state price and if you want to keep your theatre open, you pay what they ask, or they sell to the other house, even though you have been doing business with them for years." In several other instances, Mr. Samuelson reported, percentages were reported closely approximating that of the midwestern exhibitor.

The committee further expressed the feeling that Universal should deliver "Spring Parade" on the 1939-40 contract.

Republic was taken to task for withholding four Gene Autrys and two Roy Rogers Westerns, claimed to be sold on the 1939-40 contract.

Admission Increases Discussed

The question of the distributors' demands for increased admission prices on certain pictures was discussed at the convention at length. Reports were received from the floor that exhibitors who raised prices lost patronage on pictures played just before and after the raised box-office scale. The exhibitors declared they would not repeat the experience.

Correspondence and other information relating to "Arizona," which the exhibitors had reason to believe would be delivered on the 1939-40 contract and which it now appears Columbia will not deliver as expected, was discussed. As regards this picture, it was held that the general sales manager of Columbia was contacted in June and at that time AID received a letter from him which plainly implied that the picture would be delivered on the 1939-40 contract.

Another picture discussed was "Foreign Correspondent," which the committee, on the basis of present information, believes to be the same picture that was advertised and sold by United Artists under the title of "Personal History." The fact that the picure obviously was inspired by the book by Vincent Sheean, "Personal History," and was made by the same director and embodies the same actors in the cast, is regarded as conclusive on this point, Allied said.

An analysis of the deals sold by each company was made by the AID committee at the convention. A written detailed report will be sent to exhibitors participating in the survey. In addition to Mr. Samuelson, the AID committee comprises Arthur Howard, Boston; Don R. Rossiter, Indianapolis; P. J. Wood Columbus, and Abram F. Myers, counsel, Washington.

Non-Theatricals a Topic

The meeting turned to a discussion of the failure of the producers to control the showing of non-theatricals of 16 mm. reproductions of standard 35 mm. feature releases. A report on this subject was made by Mr. Rossiter, who forecast that failure by the distributors to remedy the situation would be followed by legislative action to regulate non-theatricals.

One of the big surprises of the convention was the stand taken by Mr. Myers on the consent decree in addressing the convention. It was only the day previous that Jack Kirsch, of Chicago, national Allied vice-president and head of Illinois Allied, had asked from the floor that Mr. Myers call an early meeting of Allied leaders to discuss the consent decree and iron out the problems that might arise, especially as a result of the blocks-of-five clause, which was attacked by Mr. Kirsch and other Allied delegates.

Mr. Myers reminded that with all its faults, the consent decree is a remedy for those exhibitors who can qualify. For others, he reminded that it is an experiment for only one season.

"Personally," he said, "I believe we should co-operate with it and derive the maximum of benefit it contains."

Mr. Myers pointed out, however, that Allied support of the consent decree depends on the board of directors. However, he intimated that he would not call a meeting of the board to discuss the decree until it is finally entered in its final form.

Against Blocks-of-Five

He advised exhibitors not to be "alarmed" by the blocks-of-five clause. "I don't want blocks of five" he said, " but if we have to have it, let's not wring our hands and lock our heads together; make the best of a bad bargain." He dispelled fears that the block system would leave exhibitors "hanging in air" for a continual run of product. "Whatever the demand, there will be product to meet it. No distributor will offer less than four or five blocks-of-five at a time."

Mr. Myers found the arbitration features of the decree most praiseworthy. "The system of arbitration as indicated in the decree is the best the industry has ever had or could ever hope to get," he said. "It's what Allied has always wanted."

Immediately following his address, the convention passed a resolution unanimously endorsing his stand on the consent decree.

Lee Newbury, of Manasquan, New Jersey Allied president, in calling the convention to order, posed various immediate problems of the industry for possible discussion on the floor, chiefly the consent decree and its blocks-of-five clause, poster rentals, 16 mm. showings, nickel-in-the-slot movie machines, triple and double features, "juggling" of admission prices, na-

(Continued on following page)

JERSEY UNIT ASSAILS "PICTURE-SNATCHING"

"Picture snatching"—the practice of selling pictures and withholding them "by tricky contract clauses"—was condemned by Allied of New Jersey at its 21st annual convention in Atlantic City last week. The unit requested the directors of the National Allied States Association to "institute legal action wherever possible, to safeguard the rights of independent exhibitors, and compel delivery of such withheld pictures."

NICKEL MOVIES, DUALS, GAMES HIT

(*Continued from preceding page*)

tional defense taxes, radio's "Pot o' Gold" program and general picture selling problems.

Slot machine movies were attacked, primarily because some of the franchises have fallen into the hands of "racketeers." However, it was admitted that nothing could be done about it by Allied unless the exhibitors went into the slot machine business themselves, which was not considered expedient at this time.

Jack Kirsch, of Chicago, led the attack against triple and dual features and theatre giveaways everything from "a butter plate to an automobile." He felt that the coming year would find a curtailment of the practices, what with the foreign situation and conscription making it unprofitable to continue premiums, giveaways and doubles with the result that exhibitors will be forced to return to their first calling —"show business."

Seek Tax Exemptions

At the regional conference a move was made to ask the United States Internal Revenue Bureau to grant tax exemptions on tickets for cut-rate movie shows presented to soldiers at theatres near the draft and National Guard training camps. Francis Lydon, regional vice-president from Boston, said some theatres near such camps are giving special soldiers' show at 20-cents admission.

The nominating committee for the election of officers and directors included George Gold, Newark; David Snaper, New Brunswick; Irving Dollinger, Linden; Harry K. Hecht, Passaic; Helen B. Hildinger, Trenton; Ralph Wilkins, Pitman; and Sidney E. Samuelson, Philadelphia. The resolutions committee comprised Harry E. Lowenstein, Maury Miller, Morris Spewack and Jacob Unger. The election of officers and directors, scheduled for Friday's session, was postponed until 15 days after January 1, 1941.

Manufacturers and distributors having exhibits at the trade show included American Seating, RCA Manufacturing, Kroehler Manufacturing, National Screen Service, National Theatre Supply, Heywood-Wakefield, Dennis Games, C. Cretors, Sanitary Automatic Candy, Penn State Supply Co., M-G-M and Universal.

Rodgers Asks Cooperation

A departure from usual Allied convention procedure, William F. Rodgers, general sales manager for MGM, addressed the conclave, preceding Commissioner Myers' talk. Defending his company's "Boom Town" practice of increased admissions for special pictures as a means of increasing picture revenue, Mr. Rodgers warned that unless new avenues of revenue are discovered, exhibitors must face either a general increase in buying terms or a fall down in the quality of product.

"The present and future of the industry is at stake," he said, calling for a more sympathetic understanding of each other's problems. "It is your problem, just as much as it is ours."

Deploring the fact that Allied has passed resolutions attacking his increased admission proposals, Mr. Rodgers asked that the association reconsider its action. "You can't expect the same values from us or any other producer without us making an effort to offset the losses from foreign markets," he said. "We have proven that price 'juggling' is an avenue for more revenue. We tried and tested it first before asking the exhibitors to cooperate."

Promising that Metro would not withhold any dates on exhibitors who had not cooperated in the "Boom Town" campaign, he asked that exhibitors go along with the company by giving pictures extended playing time when needed and occasional increases in admission "if deserved," pointing out that as in the case of "Boom Town," all requests for increased admissions will be based on facts and not on theories, all to be tried and tested first by the company.

Mr. Rodgers promised also that in spite of the trying times, production budgets would not be limited. "Though we are dedicated to the practice of economy in these times," he said, "there will be no economy at the sacrifice of quality." At the same time, he defended Hollywood salaries, saying that "genius needs encouragement." Adding that every producer is trying to give the public the best form of entertainment, he said, "but the exhibitors must cooperate and not fight the distributors."

He also deplored the fact that the industry is continually being criticized "from within" and minimized the results of the many polls taken at random as not being indicative of the "public pulse."

"It's not strange that theatre attendance has fallen down. But it is absurd to say that double features are to blame."

Competitive Factors Cited

He pointed out that the fall in attendance is only because other competitive factors are increasingly becoming more important, singling out dog racing, bingo, night baseball and radio. To offset these factors, he called upon the exhibitors to apply the principles of showmanship in selling pictures. "Discard the old set-up," he said. "What we need today is 'streamline presentation'."

Mr. Rodgers said it was erroneous to blame the distributor for the dual feature situation, reminding that it was the exhibitor and not the distributor that started the practice.

"If it is to be discontinued, the exhibitors must do it. The distributor can't. They never encouraged it or started it. Nor do they advocate it. We will encourage elimination. We don't believe in it, but the problem is for the exhibitor, the distributor can't help out."

Mr. Rodgers said that "Boom Town" would be singled at all subsequent Loew runs only in New York because turn-over is desired, but that single situation won't affect the general problem.

Touching on the consent decree, Mr. Rodgers said that if it is signed, it will be respected by M-G-M.

"We have no ideas of selling pictures on an auction block, but will do it only if compelled."

In addition to Mr. Rodgers, other Metro executives attending the session included Henderson N. Richey, assistant to Mr. Rodgers in charge of exhibitor relations; Thomas F. Connors, Eastern and Southern division sales manager; and Ted O'Shea, Eastern district manager.

THEATRE LISTING ON FRONT PAGE

The twice-weekly Shopping News *of Oakland, Cal., with a circulation exceeding 60,000, is now running a theatre directory on the front page. Nearly 50 Eastbay theatres in Oakland, Berkeley, Albany, Piedmont, Hayward, San Leandro and Alameda are advertised in the listing.*

Wisconsin Exhibitors Discuss Film Buying

Film buying for the new season was to be the principal topic of discussion at the annual convention at Milwaukee, of the Independent Theatres Protective Association. Deals for 1940-1941 product are said to be lagging, in this territory, according to exhibitors.

Sidney E. Samuelson, chairman of AID, Allied film buying information service and business manager of the Pennsylvania unit, was expected to outline a proposed plan of action and to furnish data on the various company's sales policies and pictures. Charles W. Trampe was arrangements chairman.

In previous years, it had been proposed that a buying combine be formed by Wisconsin and upper Michigan. The late Edward F. Maertz, former president of the organization, was a prime mover in this.

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Oppose Tax Absorption

The Connecticut MPTOA has voted, almost unanimously, against lowering admission prices to absorb the Federal defense tax, Herman M. Levy, executive secretary announced this week.

—

MGM Policy Is Flexible

William F. Rodgers, M-G-M general sales manager, last week, told the New York ITOA, at a luncheon meeting in the Astor, that pictures will be sold during the 1940-1941 season in accordance with particular needs in each situation. The ITOA has been discussing the sales policies of each distributor, at recent meetings.

—

Discusses Taxes, Free Movies

Tax legislation, free movies, film star participation in radio, the proposed consent decree and unionization of projectionists in small towns, will be discussed by the United Theatre Owners of Illinois, next Thursday, October 10th, at Mount Vernon, Ill.

Prior to the meeting, a screening of new features will be held at a Fox-Midwest Theatre, details to be announced later. Additional members will be elected to the Board of Directors.

—

Nomikos' Reception Draws 1,000

Some 1,000 persons attended the dinner and reception for Van Nomikos, at the Morrison Hotel, Chicago, last Friday, September 27th. Mr. Nomikos, vice president of Illinois Allied, was recently elected head of Ahepa, national Green society. Harry Reckas and Zack Ritos headed the arrangements committee.

—

Ohio ITO To Honor Smith

Martin G. Smith, president of the Independent Theatre Owners of Ohio, will be honored with a testimonial banquet on the evening of October 30th, the first day of the annual convention. Mr. Smith is serving his seventh term as president of the organization, an Allied affiliate.

—

Exhibitors' Directors Meet

A postponed meeting of the Kansas-Missouri Theatre Association directors was to have been held in Kansas City, on Monday, of this week, to discuss a convention date, higher rentals for special releases, and the proposed consent decree, according to President Frank Cassil.

—

May Join Variety Club

The Motion Picture Associates will consider the suggestion made by William F. Rodgers, MGM general sales manager, that the group become affiliated with the National Variety Clubs as the New York unit at a meeting of the executive board Wednesday at the Hotel Astor. On Tuesday Nat Beier, United Artists, was named chairman of the entertainment committee.

AMPA OPENS YEAR WITH LUNCHEON TO QUIGLEY ON 25TH ANNIVERSARY

Industry Leaders Turn Out for Function; Merit of Free Press In Interests of Business Cited by Publisher in Address

[Pictures on pages 12 and 13]

With an attendance more than a half a thousand strong, the Associated Motion Picture Advertisers opened their autumn season Wednesday at the Hotel Edison in New York with a luncheon in honor of Martin Quigley and his twenty-fifth anniversary as an editor and publisher in the screen industry.

It was an occasion of speech making, opening with the singing of The Star Spangled Banner and closing with a happy New Year greeting from the publisher.

The program ran the gamut from the incidental and inevitable persiflage of a motion picture gathering to serious reference, rather than discussion, of poignant aspects of the world scene.

In addition to the attendance of the representative showmen in New York, there were messages from the stars and executives of Hollywood and many others in transit and overseas.

Bamberger Presides

Leon J. Bamberger, president of the AMPA, presided and presented the keynote of the occasion, with attentions to a dais decorated by the attendance of the editors and publishers of the whole of the press of the motion picture industry, and a field of luncheon guests filled with personages. The speakers included also Terry Ramsaye and Howard Dietz, especially concerned with introduction of Mr. Quigley. Coincidentally, Leo, Jr., a lion cub, appeared in person, relevant, it was said, to the trade mark of a motion picture concern with which Mr. Dietz is connected.

The more serious note of the function came from Mr. Quigley, speaking by, for and out of his quarter century of journalistic service to the screen, its people and its business.

Cites Free Press

Most importantly the publisher of MOTION PICTURE HERALD recorded the position of the press of the motion picture as a free press.

"Those who have been in positions of authority in this business," he remarked, "have always been kindly, helpful, and tolerant toward any publication which demonstrated that it had the best interests of the industry in mind.

"I have never," observed Mr. Quigley, "indulged in any illusion that I was running anybody's affairs but my own. But as to my editorial efforts I have indulged in the precise conviction that the job I had to do could best be done by myself and my associates and no one else.

"I have always recognized that the reason for my editorial existence was to render a service in support of, in promotion of, and in defense of the motion picture and the industry. With no authority whatever for the position, I have always construed any attack on the motion picture or the industry as an attack on me and my work.

"I do not undertake to say that I have advocated only the best and opposed only the worst—but for better or for worse, what has been done, has been done with honesty and sincerity of purpose.

"In these twenty-five years I have received not only cooperation but hearty encouragement on every scheme proposed for the betterment of the motion picture and the business."

As Mr. Quigley spoke he discovered in the sea of faces before him Adolph Zukor, man, name and symbol of the forwarding forces of the motion picture through those same twenty-five years marked by the occasion.

Recalls Cooperation

"I give you Mr. Zukor," said Mr. Quigley, "as the factual and symbolic leadership of those years and of the many since. He is of the type of industry executive with whom I have sought to work, and have worked, through this quarter of a century, and from whom I have had hearty cooperation in all matters aimed at betterment of the motion picture and its industry.

"I commend Adolph Zukor and his type as an example and an encouragement to the younger members of the industry."

Mr. Dietz, introduced by Mr. Bamberger, to introduce Mr. Quigley, discussed MGM's profitable investment in space in the advertising pages of Quigley publications, something considerably upwards of a million dollars in just a few years, took in the international situation in several aspects, paid off Herr Hitler, told another Goldwyn story —same of which Mr. Dietz was the inventor—and presented Mr. Quigley with many compliments, renewed assurance of continued high esteem and a large box containing a small lion, which was overdue to go back to mamma for lunch.

In the course of his remarks Mr. Dietz generously referred to the unbiased nature of the writings of Mr. Ramsaye, who had earlier spoken. Mr. Ramsaye, after discussing the permanency of the policy of the publisher and his Herald, spoke, with the authority of a founder, of some facts of AMPA history, along with the assertion that it "was organized with an intention of making it possible to distinguish between a press agent and an executive."

"That," the speaker said, "is still impossible unless one has access to the payroll."

Quotes Early Expressions

Also the editor of the HERALD explored a bit the earliest expressions of the publisher, citing that in 1915, only a few weeks out, the Martin Quigley policy included an argument for decency as a defense against censorship; a contention that exhibition should invite the customers to come in at the beginning of the picture; and insistence that propaganda, especially in election years, should not appear on the amusement screen; also some support for Samuel Goldwyn's notion—1915 mind you—that overproduction was a menace.

Debated Prices, Runs

Also Mr. Quigley debated a contention by Marcus Loew that 25 cents was a proper top price for the movies. Mr. Quigley's editorial contending for longer runs for better pictures in 1916 was cited. In his own whimsical manner Mr. Ramsaye observed that posthumous answer on both prices and runs had been made by Mr. Loew in the case of "Gone With the Wind"—for the picture but not for the industry.

With the guest of honor at the dais were Mr. Dietz; Colvin Brown, vice president of Quigley Publications; Terry Ramsaye, editor of MOTION PICTURE HERALD; Leon Bamberger, president, Associated Motion Picture Advertisers; Ben Shylen, publisher, and Maurice (Red) Kann, editor of *Box Office;* Abel Green, *Variety;* Eli Sugarman, eastern editor of *Billboard;* Sam Shain, editor of *Motion Picture Daily;* P. S. Harrison, publisher, *Harrison's Reports;* Jay Emanuel, publisher, *The Exhibitor;* Chick Lewis, publisher, *Showmen's Trade Review;* Jack Alicoate, publisher, *Film Daily;* Lionel Toll, editor, *The ITO Independent;* Chester Bahn, editor, *Film Daily* and Mo Wax, publisher, *The Philadelphia Independent.*

Congratulatory Wires

Among the wires received from out of town were those from the following: Will H. Hays, Samuel Goldwyn, Darryl F. Zanuck, Charles Chaplin, Joseph M. Schenck, Cecil B. DeMille, Spyros Skouras, A. M. Botsford, Mitchell Leisen, William Le Baron, Nate Spingold, Harold Lloyd, David Bernstein.

Also A. W. Smith, Walt Disney, J. J. Nolan, Harry Cohn, Cliff Work, Sol Lesser, Sol M. Wurtzel, William Goetz, Harry Edington, Henry Ginsberg, Arthur Hornblow, W. Ray Johnston, Matthew J. Fox, Earl J. Hudson and Bing Crosby.

Also: William Pine, Fred MacMurray, Dorothy Lamour, Jack Benny, Robert Cummings, Andy Devine, Melvyn Douglas, Wesley Ruggles, Madeleine Carroll, Gene Autry, Judy Canova, Roy Rogers, Gabe Yorke, W. M. Meiklejohn, T. E. Mortensen, Zasu Pitts, Boris Karloff.

Gene Towne and Graham Baker, Boris Morros, Alice Faye, Don Ameche, Tyrone Power, Anna Neagle, Kay Kyser, Bob Crosby, W. C. Fields, Ginger Rogers, Deanna Durbin, David Butler, Robert H. Poole, Cliff Lewis, Phil Reisman, Eddie Dowling and J. J. Murdock.

When the AMPA, on Wednesday, formally started the second half of its third decade in motion pictures, arrangements were found in the hands of Eli Sugarman, Jules Ziegler, Herbert Berg, and other aides-de-camp for Mr. Bamberger.

STAGE SET FOR COURT SHOWDOWN ON THAT FEDERAL CONSENT DECREE

Late Negotiations Over 'Minor' Points Bring Possible Postponement of Monday Deadline; Arbitration Machinery Set Up

At midweek, it appeared that the consent decree might not be ready for presentation to Judge Henry W. Goddard on Monday, October 7th, when the hearing on the anti-trust suit against the majors was scheduled to reopen and a postponement of a week or ten days was expected to be requested, Government attorneys said Tuesday in New York. However, attorneys for both sides agreed late Wednesday to work towards formal approval of the "final draft" by week-end.

The Government men working on the case and attorneys for the five major companies had agreed on nearly all points and there has been no basic change since the August 3rd draft. The last few weeks have been spent in putting the proposal in legal terms so that the proposed decree may be submitted to the court.

Conference in Washington

Minor difference on matters of phraseology on several points have developed and these have been responsible for some of the delay. Also a conference of industry and government lawyers has been scheduled for the end of the week in Washington when the final legal draft is presented to the Department of Justice officials.

One or two representatives of each of the five consenting companies were to meet with Attorney General Robert H. Jackson, Thurman W. Arnold and members of the anti-trust department at the end of the week. The industry representatives were to be named on Wednesday.

It was reported that it was still possible to have the decree ready for submission to Judge Goddard Monday, if both sides quickly reached complete agreement. However, Government attorneys said Tuesday that copies of the final draft would be sent to exhibitor representatives throughout the country in advance of the hearing to give them time to study the document and prepare to present their views at the hearings if they so desire and the court permits.

Exhibitors who have been especially interested in the negotiations will also be invited to the hearing, a Government spokesman said. He added that Judge Goddard would be supplied with a draft of the decree in advance of the court hearing so that he may familiarize himself with its provisions.

With final agreement between the five companies and the Department of Justice officials on all points not possible before the end of the week, it was said that both parties would probably ask Judge Goddard for a short postponement.

Waiver in Preamble

The proposed consent decree now has a preamble which declares that nothing in the decree can be construed as an admission of guilt or of violation of the anti-trust laws. This is to prevent, it was said, the possibility of triple damage suits being brought against the companies under the decree.

The arbitration code which is a part of the proposed consent decree has been approved in general by the Government attorneys working on the case and industry officials. The arbitration machinery was drafted with the cooperation of the American Arbitration Association which will be in charge of the set-up, if the decree is approved.

The Association has begun a survey of its arbitrators in the 33 exchange districts to determine what members will be eligible for service in the special motion picture panel of arbitrators. All those who have or ever had any connection with the motion picture industry will not be allowed to act in the arbitration machinery established by the proposed consent decree.

Preparing Budget

A budget of estimated operating expenses is also being prepared by the Association for submission to Judge Goddard. The Association will be in charge of all arbitration under the decree, even to hiring office space and paying clerical help in the 33 exchange districts. The costs, which must be approved by the court, will be met by an assessment on each of the consenting companies and the nominal filing fees required when arbitration is requested.

A large number of groups, including United Artists, Columbia, the Motion Picture Theatre Owners of America, may ask the court's permission to testify against the proposed decree when a hearing is called, probably about the middle of October.

United Artists and Columbia, acting individually, have been considering what legal steps they may take to oppose the decree. The escape provision requires that those companies and Universal must be brought under the terms of the decree within a limited time or the other five companies can give up the trade showings and limit of blocks-of-five.

A conspiracy to force United Artists and Columbia and Universal to become parties to the decree to their possible injury and that discrimination or compulsion against the non-consenting companies is implied in the decree, may be alleged at the court hearing. Last week the United Artists board of directors considered what action, if any, should be taken.

Universal, it was reported, after a study of the legal points involved, concluded that the company had no standing in the decree procedure and for the present, at least, it does not contemplate opposition to the decree at a court hearing.

The MPTOA, according to its president, Ed Kuykendall, is prepared to intervene as a friend of the court to oppose adoption of the proposed consent decree. Mr. Kuykendall, speaking Monday in St. Louis at a meeting the MPTO of Eastern Missouri and Southern Illinois, said the consent decree was "something concocted by Government and producers' lawyers, and it's hot and they want to put it down somewhere."

The local organization adopted a resolution condemning parts of the proposed decree, particularly the block-of-five clause and the arbitration proposals.

Mr. Kuykendall suggested a provision that pictures could not be sold more than six months in advance of release instead of the blocks-of-five clause. He also said that there should be some kind of a cancellation privilege.

Although United Artists and Columbia officials were considering action in opposition to the decree Government representatives said Tuesday that they did not think those companies had any standing in the decree proceedings which would let them oppose the decree in court.

The Co-operative Theatres of Michigan, representing over 100 independent houses in that state has opposed the decree not only because of their objections to the "Blocks of 5" provision but because "the decree brings none of the relief that was sought by the independent theatre owners of the country both in the Neely bill and in the code proceedings."

The group forwarded a letter to Mr. Arnold in which it claimed that most of the points which the organization approved at the Neely Bill hearings last Spring "are completely left out of the decree," and that "the independent exhibitor will not obtain the desired relief." An appeal was also sent to the members of the House Interstate and Foreign Commerce Committee to persuade Mr. Arnold and Mr. Jackson not to accept the decree. Another letter was sent directly to Judge Goddard, asking for an opportunity to present their objections to the court.

The board of directors of the Kansas-Missouri Theatre Association passed a resolution Tuesday holding that the block-of-five clause was "disastrous to exhibitors." The resolution was sent to Mr. Arnold.

Poll Shows 92.4% Opposed

In a test poll conducted by *Motion Picture Daily* of independent and affiliated exhibitors 92.4 per cent of the theatremen canvassed voted against the blocks-of-five proposal and in favor of the present system. Only 7.6 per cent favored the decree small block proposal.

The independents voted more strongly for the suggested system than did the affiliated theatres, the vote being 13.8 per cent and 5.2 per cent.

In conducting the test poll *Motion Picture Daily* sent a questionnaire to exhibitors who were requested to check their preferences of the following: (a) The existing system of block booking with the right to cancel a fixed percentage of pictures; (b) The plan of the proposed consent decree for the sale of pictures in blocks-of-five without cancellation.

Some of the showmen expressed opinions favoring other systems than either the present, or that suggested in the consent decree. Many wanted cancellation of from 20 per cent to 25 per cent. The Government's selling plan some voters thought might be acceptable if a cancellation clause were included.

"WHO DID THIS?" KUYKENDALL ASKS

"No one has openly taken credit" for the selling-in-blocks-of-five provision of the consent decree so assailed by exhibitors, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, says in the October organization bulletin. "Who is responsible for this consent decree?" he asks. "In all of the long years of negotiations on trade practice matters, not once was this selling scheme suggested by the distributors."

Mr. Kuykendall recommends that the Justice Department listen to the exhibitor, and says anent the arbitration provisions of the decree, "We are dubious . . . but are quite willing to give it a fair trial. . . . Many things can happen before the decree in its present form receives final approval."



"ME MARRY YOU?..
YOU WHO MADE ME SO THAT I'M NOT FIT TO LOVE THE ONLY DECENT MAN I EVER MET?..NEVER!"

they say what they think,
in "They Knew What They Wanted"



CAROLE LOMBARD ★ CHARLES LAUGHTON

in

"They Knew What They Wanted"

Directed by Garson Kanin

With WILLIAM GARGAN • HARRY CAREY • FRANK FAY



Daring! Exciting! Sensational!

Super box-office all the way, in one of the finest dramas ever to come out of Hollywood! . . . Inspired performances, great story, superb direction, magnificent production—IT'S THIS YEAR'S OUTSTANDING PICTURE!

RKO RADIO PICTURES

Harry E. Edington, Executive Producer

Produced by Erich Pommer

Screen Play by Robert Ardrey

From the Pulitzer Prize Play by Sidney Howard

ANNA NEAGLE SHOOTING LAST SCENES FOR "NO, NO, NANETTE"



Anna Neagle, in Herbert Wilcox's production of that record-holding musical comedy success, "No, No, Nanette," is now being scored and readied for editing . . . to take its place beside those other big ones from RKO RADIO, like — George Abbott's sensational Broadway musical hit, "Too Many Girls" —Kay Kyser and his band in "You'll Find Out" — Ginger Rogers in "Kitty Foyle" — Orson Welles in "Citizen Kane."

MAJORS CONTINUE SILENT ON SALES TO CIRCUITS, ANNOUNCING ONLY 85

Trust Suit Negotiations Factor in Delaying Season; Large Circuits Reported Asking for Long Term Deals as Insurance

Major distributors, with few exceptions, continue to hold back on trade announcements of 1940-41 circuit deals. With new season selling moving into its fourth month, only 85 circuit contracts have been reported negotiated to date.

Circuit selling, and all new season's selling for that matter, has been at record low, but even so, only a small percentage of buying has been reported. Some indications of the dearth in sales may be gleaned from the report made public last Thursday by National Allied, that fully 37 per cent of all independents surveyed in a special investigation, have not made any purchases, and much greater numbers have yet to purchase full requirements. Allied's report appears on page 15.

Selling Season Late

This year the regular selling season was late in getting under way, chiefly because circuit operators were not anxious to sign up until they knew more about the trust suit consent decree and because the executives of distributing companies did not want to encumber the negotiations.

The question of what part American exhibitors are to play in helping distributors make up revenue losses suffered abroad has been another factor in delaying contract arrangements this year.

In the case of a few the companies, notably MGM, the selling problem has not been as great as some years because the company has a number of term contracts with leading circuits which did not expire this season.

As "insurance" against the block of five clause and other provisions of the consent decree a number of large circuits throughout the country were reported to have signed three-year franchises with Universal and Columbia. United Artists, it was said, also has received requests from circuit operators for franchise deals but up to the present that company has not negotiated such arrangements, it was reported. Some exhibitors feel that there may be a product shortage or an uncertain film market when the proposed consent decree begins to operate and the effort is being made to line-up a good supply of pictures for a long term.

Three Year Deals

At MGM, it was disclosed that most of the country's major circuits had completed deals with the company for 1940-1941, with only two exceptions. It was pointed out by a sales representative many of the deals were for three years, having gone into effect last year.

A representative of Universal said that, due to the pressure of work, no list of circuit deals had been drawn up. United Artists, Paramount, Warner Brothers and Twentieth Century-Fox reported that no list was available or contemplated. Also Columbia has made no announcements of signed circuit deals.

Northwest Allied, headed by E. L. Peaslee, president, has been urging that exhibitors in that territory delay signing new contracts until certain points have been cleared up. Mr. Peaslee and Sam Lebedoff, secretary, conferred two weeks ago with William F. Rodgers, MGM sales manager and H. M. Richey, exhibitor contact man, in Chicago.

GENERAL INCREASES "ILL-ADVISED"—RODGERS

A general increase in admissions is not the way to make up revenue lost abroad, William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer, told more than 200 exhibitors Tuesday at a luncheon held at the Hotel Warwick in Philadelphia.

"You must expect that the distributors will have to make up somehow the loss of foreign markets but the answer is not in a general increase in admissions," Mr. Rodgers said.

"Boom Town," he added, would not be withheld from exhibitors who will not make the increase in admission scales asked. Thomas J. Connors, Eastern, Southern and Canadian sales manager, and Robert Lynch, Philadelphia branch manager, explained in detail the company's position on "Boom Town."

Circuit Deals Listed

RKO circuit deals announced to date for the 1940-41 season include the following: Famous Players Canadian, 159, Canada; Kerasotes, 11 theatres, Illinois; Century, 39, Brooklyn and Long Island; Central States, 51, Iowa and Nebraska; St. Louis Amusement Company, 33, St. Louis; Oscar Fine, 8, Evansville, Indiana; Harvey Amusement Company, 10, California; Durwood-Dubinsky, 9, Missouri and Kansas; R. B. Wilby, 41, Tennessee, Georgia and Alabama; Brice, 9, Georgia; Charles Morse, 12, Massachusetts and Connecticut; Western Massachusetts, 17, Massachusetts and Vermont; Smalley Theatres, 15, Albany; Balaban & Katz, 40, Chicago; Warner Brothers, 359; Affiliated Theatres, 27, New Jersey and Pennsylvania; Theatrical Managers, 21, Indiana.

Circuit deals of RKO which have been previously published include Skouras-Metropolitan Theatres, 46 theatres; Randforce Circuit, Brooklyn, 42 theatres; Interboro Circuit, New York, 39 theatres; Island Theatres, Long Island, 12; Loew New York Metropolitan Circuit, 18; Lucas and Jenkins, Georgia, 48; Monarch Theatres, three theatres in Ohio, one in Pennsylvania; Maine and New Hampshire Theatres, 28 theatres; Loew-Poli Theatres, New England; Fred Dolle Circuit-Fourth Avenue Amusement, Louisville first runs; Grace Rodgers Circuit, Illinois, Arkansas, Missouri, eight theatres; Al Boyd Theatres, Pennsylvania, five; Tanner Circuit, Illinois, five. Also, Butterfield, Michigan, for 51 situations; E. J. Sparks, Florida and Georgia, 101 theatres; Manos Amusement Company, Western Pennsylvania, 14; Notopoulos, Western Pennsylvania, 13; Wilby-Kincey, North and South Carolina, 31; Robb & Rowley, Texas and Arkansas, 34; Schultz Commonwealth, Iowa, Kansas, Missouri and Arkansas, 25; L. L. Dent Westland, Colorado, Oklahoma City and Lincoln, Neb.; Cooperative Circuit of Northern Ohio, 26.

Republic circuit deals for the new season include Fox West Coast, Pacific Division; Publix Great States, 58, Illinois and Indiana; Golden State, 27, California; T. & D. Jr., 34, California and New Mexico; Royal Amusement Company, Hawaiian Islands; Warner Pacific Coast; Maine and New Hampshire Theatres, 39, New England; Griffith Theatres, Oklahoma and Texas; Saenger, 62, Southeast; Fanchon & Marco, 4 first runs, St. Louis; St. Louis Amusement Company, 28, St. Louis; Harris Amusement Company, 22, Western Pennsylvania; Warner theatres, Philadelphia, Washington, New Jersey and Pittsburgh territories; Frank H. Durkee, 18, Maryland; Saenger, 62, Southeast. Republic deals already published include Interstate Theatres of New England, Massachusetts, New Hampshire, Vermont, 28 theatres; Butterfield, Michigan, 110 houses; RKO Metropolitan (New York City, 37; Sparks, Florida, 75. Previously it was announced that Republic had concluded a deal with the N. L. Nathanson Famous Players Canadian theatres, 275.

Saenger Circuit Signed

Producers Releasing Corporation's circuit product deals for the company's 1940-41 program of 38 films include Saenger Theatres Corporation, 62, Southeast; Joy Theatres; Theatres Service Corporation; Warners, Washington; Neighborhood Theatres, 9, Virginia; Hofheimer, Rome, 14, Maryland; Prince Amusement Company; Lichtman, 20, Washington, Virginia, North Carolina; Alamo Theatres Corporation; Notes; Constant; Schine, 119, New York, Ohio; West Coast; Royal Amusements, Ltd.; Consolidated Amusement Company, 21, New York; Golden State, 27, California; T. & D., 34, California and New Mexico; Fox West Coast, 500-odd in West and mid-west; Blumenfeld, 15, San Francisco; Napa; Nasser Bros.; Redwood Theatres; Harvey Amusement; Publix Great States, 58, Illinois; Easaness, 27, Chicago; Balaban & Katz, Chicago; Associated Theatres, Detroit.

Film Alliance of the U. S. has reported the following circuit deals for the first three pictures on the schedule: Butterfield, 105, Michigan; United Theatres, 17, Michigan; Warner Bros., Cleveland; Skirball, Cleveland; Schine, Cleveland; Fabian and Warner, Albany; Shea, Buffalo; M. A. Shea, Ohio, Pennsylvania and New England. The entire Alliance schedule has been booked by Jack Kirsch, Chicago; Jack Rose, Chicago; Popkin, Los Angeles; Royal Amusements, Hawaii; Studio theatre, Chicago; the Intermountain circuit, Salt Lake, has been 12 of the company's films.

Astor Pictures has announced that its streamlined version of "Sky Devils" and "Scarface" have been booked by the following circuits, Intermountain, Salt Lake City, Boise, Provo, Ogden, Twin Falls, Logan and Brigham City; J. H. Cooper Enterprises, 9, Colorado. The company also reported that "Hell's Angels" has been booked by the Kincey-Public Circuit, 36, North and South Carolina, Virginia, West Virginia and by the Shea Theatres Corporation, 42, Ohio, Pennsylvania and New England.

Set B&K Deal

Twentieth Century-Fox has concluded a deal for the 1940-41 product with Balaban & Katz, Chicago. Last week company sales heads, including Herman Wobber, general manager of distribution, and William Sussman, Eastern sales manager, were on a tour on behalf of the Kent sales drive. In the Detroit area it was reported contracts have been signed first run houses and the Co-operative, 80; Butterfield, 105, and Schulte circuits.

Other 20th Century-Fox circuits deals which

(*Continued on following page, column* 1)

Distributors List 85 Circuit Deals

(Continued from preceding page)

were previously reported included Loew and RKO national circuits; Griffith Amusement Company, Oklahoma, Arizona, Kansas, Nebraska, Arkansas, 204 theatres; Cooperative Theatres of Michigan, 80; Butterfield, Michigan, 105; Harris Amusements Company, Michigan, Ohio, Pennsylvania, 14; Wometco, Florida, 19; Tri-States, Iowa, Illinois, Nebraska, 38; Wilmer & Vincent, Pennsylvania and Virginia, 20; Simmons, Salt Lake City; Robb & Rowley, Arkansas, Kansas, Oklahoma, Texas, 102. It was also reported that details of a deal with the Warner Brothers circuit are being negotiated. It was formerly reported that A. H. Blank, 26 theatres, had signed with Fox theatres. The company also has set a deal with the Frisina Circuit's 54 theatres in Illinois.

Deal with Canadian Circuit

William A. Scully, general sales manager of Universal, has been conferring with circuit executives in several parts of the country. One deal being negotiated was with the Famous Players-Canadian. Previously published Universal deals included the Wilby-Kincy circuit, North and South Carolina, and Georgia, 122; Interstate, Texas, New Mexico, 131 and Public-Branford, Asheville.

Warner Brothers have also concluded a deal with Balaban and Katz in Chicago and with RKO, 45, in New York area. The other Warner circuit agreements which have been published were the following, Ewing circuit, East Peoria and Associated theatres, 24 houses.

Paramount and Metro-Goldwyn-Mayer were reported to have concluded deals with Balaban & Katz in Chicago and with National Theatres.

Other deals previously published were Monogram with the Newbolt circuit, 11 and the Black Diamond, 10 houses and United Artists with National Theatres.

RKO Sales Drive

RKO has announced a nine-week sales drive for the European organization, running from October 13th to December 14th. The drive was organized by Reginald Armour, RKO's European general manager and the slogan will be "We Can and Will." It will be known as the annual Armour Drive. Branches in Egypt, Portugal, Roumania, Spain, Sweden and Switzerland will take part in the drive. Armand Palivoda, RKO manager in Switzerland, has been appointed drive captain.

Named Schenck Attorney

Harold H. Corbin has been retained by Joseph M. Schenck, Twentieth Century-Fox board chairman, as his attorney in the Government suit charging Mr. Schenck with income tax evasion. Mr. Corbin replaces the late Max D. Steuer. Notice of the substitution of attorneys in the case was filed Monday in federal court in New York.

Appointed Editor

Mrs. Mary M. Wright has been appointed motion picture editor of the Wilmington *Sunday Star*. Mrs. Wright, formerly of the Marcus Hook, Pa., *Herald,* succeeds Joseph G. O'Keefe.

Set English Film

"Design for Murder," English film produced by John Boulting, will be released in this country in the fall by World Pictures Corporation. Reginald Denham and Edward Percy were the authors.

West Coast Theatre Pushes Single Bill Policy, Uses 17 Films for 52 Weeks

A theatre success story based on solid exploitation of single bills is exemplified in the experience of the United Artists Theatre in San Francisco.

During the past year Charles Schlaifer, advertising manager, stretched a mere 17 films into 52 weeks of business that well exceeded the previous year's figures. Throughout the year the ad copy, both on the screen and in newspapers, used the slogan, "Everyone knows big pictures always play single bills".

How well the public reacted to the campaign was illustrated when the new season was officially opened recently. A long screen trailer, which thanked the audience for its "discriminating" patronage, and then listed outstanding films scheduled for the coming season, was applauded at every showing. The trailer made the inference that everyone wanted single features with the line, "Entertainment as you like it, with pictures so big we present single features exclusively".

Although the theatre's price scale is slightly above that of double feature houses, the campaign throughout the past year concentrated on the "big pictures always play single bills" angle and more than held its own.

A novelty which has become an important part of the drive is a mythical character called "U. A. Charlie", a cartoon creation of Mr. Schlaifer's which appears in corners of ad copy with timely quotes on films. Campaign was also sold in stories, radio coverage, and lobby displays.

One of the most successful campaigns plotted by Mr. Schlaifer was for "Rebecca", which ran nine weeks. Copy on this is now being used by 50 theatres in the deep south.

Although it bears the name United Artists, the house is independently owned and operated by Herman Cohen, taking its name from the exclusive tieup which limits it to the limited U. A. product.

Paramount Theatre Loses Sign Case

The Hercules Theatre Corporation, operator of the Paramount theatre, on Broadway, this week was fined $50 in municipal court in New York for failing to get a city permit last April and pay a fee for a sign advertising the film "Dr. Cyclops."

The question in the suit, which may affect the licensing of thousands of other advertising signs in the city, was whether the 18 by 36 foot "Dr. Cyclops" sign was "illuminated" or not. The annual fee for an illuminated sign from five to 30 feet square is $3, and for a sign 31 by 50 feet square, $5. Each additional square foot costs ten cents each.

The "Dr. Cyclops" sign was lit by floodlights placed on the roof of the Paramount marquee, 45 feet from the sign itself. It had no electric bulbs or wiring on the sign itself. The theatre corporation contended that since the sign was not self-illuminating the owner should not be required to pay the fees charged for a self-illuminating sign.

Join American Film

Leonard Gimbel, formerly with Columbia in Philadelphia, has joined the sales force of American Film Company, new independent exchange there organized by Ben Harris. Arthur Hyman also has joined the company.

Kent Drive Meeting

A second series of Kent Sales Drive meetings were held at the Twentieth Century-Fox New York exchange Monday. Attending were Sidney R. Kent, Herman Wobber, M. A. Levy, Harry Buxbaum, Roger Ferri, Joseph Lee, Truman Talley, Felix Jenkins, Ben Miggins, William Gehring, William Sussman and William Kupper.

President's Birthday Fund Sets Record

A record total of $1,407,245 was collected in the 1940 "Fight Infantile Paralysis" drive by the Committee for the Celebration of the President's Birthday, Mr. Roosevelt was informed, in Washington, last week, by the committee of which Joseph M. Schenck is vice chairman. Eddie Cantor, was chairman of the March of Dimes on the Air and Grantland Rice, chairman of the National Sports Committee, affiliated with the general group.

Mr. Schenck also represented California on the Committee—that State leading all others with a collection of $209,042. Keith Morgan is national chairman.

Set Distribution Deal

Distribution of the four Shirley Temple two-reel reissues in Georgia, Florida, Alabama, Arkansas , Louisiana, Mississippi, Tennessee and North and South Carolina will be handled by Monogram Southern Exchange, Inc., Atlanta, through a deal set by John W. Mangham, president of Monogram Southern, and R. M. Savini, president of Astor Pictures, New York, who acquired the subjects for reissue.

Caretti Monogram Booker

Lawrence Caretti has become booker for the Monogram office in Pittsburgh. He was formerly on the Educational Pictures staffs in that city and Cleveland, and has been out of the industry for some years. He replaces Saul Perilman, who is promoted to salesman.

Ellsworth in Seattle

M. A. Ellsworth has been appointed to the sales staff of the Universal exchange in Seattle. He was formerly connected with the same company in the Los Angeles territory.

WARNERS EXTEND ROCKNE CAMPAIGN; MGM REPORTS HIGH 'BAND' GROSSES

Premiere of Football Hero's Life in Four Theatres in South Bend Climaxes National, State, and Local Celebrations

The four-theatre world premiere of Warner Brothers' "Knute Rockne—All American" at South Bend, Indiana, was the chief event of the National Knute Rockne Week celebrations held this week. Governor M. Clifford Townsend of Indiana issued an official proclamation designating the September 29th-October 5th period as Knute Rockne Week and invited the governors of the nation's forty-seven other states to do the same. The Governors of Kansas, Florida, Massachusetts, Georgia, New York, Iowa, Delaware, Louisiana, Ohio, Tennessee, Illinois, Oklahoma and Washington, issued similar proclamations and the heads of several other States indicated they would do likewise.

Film Stars Attend

Mayor Jesse I. Pavey of South Bend set aside Friday, October 4th as a civic holiday and appointed a citizens' committee to direct the week of activities preceding the premiere. A group of Hollywood stars, lead by Pat O'Brien who plays Rockne in the film, were to be present for the three final days of the celebration.

Functions scheduled in addition to the premiere at the State, Colfax, Palace and Granada theatres included a banquet at the University of Notre Dame dining hall, a grand ball, the opening Notre Dame football game of the season, with Coach Amos Alonzo Stagg's College of the Pacific Team. Mr. Stagg is a member of the cast of the Warner motion picture.

Local dinners of Notre Dame Alumni Clubs were to be held Tuesday night all over the country and the proceedings at the South Bend dinner were carried over a national Mutual Broadcasting System radio hookup. Bob Hope was to be master of ceremonies at the central celebration.

Other activities scheduled were the broadcasting of the Kate Smith weekly Friday night program from South Bend, in addition to her regular noontime daily programs, the Vox Pop program was broadcast Thursday night from the lobby of the Oliver Hotel in South Bend with the stars and celebrities attending the Rockne celebration as guests.

Ticket prices at the four theatres were $1.65 for the main floor and mezzanine and $1.10 for balcony seats. Warner Brothers reported that tickets for the openings were sold out the first day they went on sale.

One "South Bend Special" left Los Angeles Tuesday and another left New York on Wednesday. The two trains met in Chicago and the whole party of guests proceeded together for the premiere celebrations at South Bend.

Headed by Jack L. Warner, the Western delegation included: Mr. and Mrs. Charles Einfeld, Mr. and Mrs. Robert Buckner, Mr. and Mrs. Donald Crisp, Peggy Diggins, Lucile Fairbanks, Mr. and Mrs. Bob Hope, Rosemary Lane, Mrs. O'Brien, Sr., Mr. and Mrs. Pat O'Brien, Ronald Reagan, Florence Rice, Irene Rich, Charles Ruggles, Mrs. Elizabeth Whitney, Jane Wyman, Gale Page, Anita Louise, Ed Manson, Mr. and Mrs. Mack Miller, Arthur Ungar, Mr. and Mrs. Ed Schollert, Mr. and Mrs. William Wilkerson.

Mort Blumenstock, in charge of advertising and publicity in the East, headed the eastern group, which included: Postmaster General Frank C. Walker and wife; Franklin D. Roosevelt, Jr., who was representing his father; Rudy Vallee, Owen Davis, Jr., who plays Gus Dorais in the film; Aben Kandel, author of "City for Conquest"; Wally Butterworth and Parks Johnson of the Vox Pop radio program; Mr. and Mrs. Dan Topping (Sonja Henie); Willie Howard and 40 representatives of press.

Representing Warner Brothers were: Mitchell Rawson, Harry Goldberg, Sid Rechetnik and Ralph Budd, home office; Joe Feldman, Pittsburgh, Manny Pearlstein, Cleveland.

Other tieups arranged in connection with the Knute Rockne celebration were the following—on Sunday the Pittsburgh Steelers and the Washington Redskins, professional football teams, dedicated their game, to be played at Pittsburgh, to Knute Rockne and the principal manufacturing and retailing companies in South Bend are imprinting "National Knute Rockne Week, South Bend, Indiana, September 29-October 5th" on their mailing envelopes. The Federation of Post Office Clerks has thanked Pat O'Brien and Warner Brothers for scenes in the film which show the diginity of that profession.

"DICTATOR" KEY CITY POLICY LIKE "WIND"

"The Great Dictator," Charles Chaplin film which is to have its premiere at the Astor and Capitol theatres in New York October 15, like "Gone With the Wind," will be shown simultaneously in two theatres in other key cities, Murray Silverstone, head of United Artists' operations, announced last weekend. Negotiations are being conducted by Harry L. Gold and L. J. Schlaifer, vice-presidents and sales managers, for two theatres in Chicago, Los Angeles and San Francisco. The same policy is also being considered for other cities including Boston, Philadelphia, Cleveland, Cincinnati, Buffalo and Atlanta.

Mr. Silverstone said Tuesday that there would be no screenings, official or unofficial, of the Chaplin picture before the October 15th openings. He added that United Artists executives themselves would see the film for the first time that night.

United Artists is planning to release "The Great Dictator" in England at once. This action has been decided on even though the new monetary agreement with the British government has not been negotiated yet.

MGM Reports High Grosses On "Strike Up the Band"

Metro-Goldwyn-Mayer reported that "Strike Up the Band" has broken records set by the previous Mickey Rooney-Judy Garland film, "Babes in Arms" in twelve of its initial key city engagements. The best business cited was at the Wisconsin, Milwaukee, where the gross was reported at 248 percent of normal. It was also announced that grosses on the film everywhere exceeded those of other MGM films as "Andy Hardy Meets Debutante," "Northwest Passage," "Boys Town" and "The Women."

Over last week-end "Strike Up the Band" at the Capitol, New York, played to SRO, MGM reported and business for the first two days of the engagement was 383 percent of normal with lines formed both days long before the doors were scheduled to open.

Mickey Rooney this week is appearing in opposition to the film in New York. He has been making personal appearances at Loew's State in a stage presentation called "Andy Hardy's Revue." It was announced that a new all-time box office record for that theatre may be set this week.

70 Advance Dates Set For "Down Argentine Way"

Twentieth Century-Fox sales department has set 70 advance dates for "Down Argentine Way," the company's new color musical. The picture will have its first openings on October 9th at the Alvin theatre in Pittsburgh and in Allentown, Pa., Butte and Billings, Montana. On the following day it will open in thirteen spots and the remander of the bookings will follow in key cities throughout the country within the week. The national release date for the picture is October 11th. Special advertising and exploitation campaigns have been set for thirty-seven of the advance engagements.

Conga lessons will be held in the lobbies of Loew's New England theatres that play "Down Argentine Way" and these will be followed by dance contests on the stages of the theatres with suitable prizes for the winners.

"Long Voyage Home" Opens October 8th

The premiere of "The Long Voyage Home," Walter Wanger's John Ford production, has been scheduled for October 8th at the Rivoli theatre in New York. The picture is an Argosy production based on the sea plays of Eugene O'Neill, adapted for the screen by Dudley Nichols. John Ford directed and the cast includes John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald, Wilfred Lawson, Mildred Natwick, John Qualen, Ward Bond and Arthur Shields. "The Long Voyage Home" will be released by United Artists.

Advanced Scales Set For "Mounted Police"

Neil F. Agnew, vice-president in charge of sales for Paramount, has announced five additional key city engagements for "North West Mounted Police," all at advanced admission prices. The total dates set now is fourteen. The world premiere will be held at Regina, Canada, on October 21st, followed by the United States opening on October 24th in Chicago. Other engagements of the Cecil B. DeMille production are as follows: Strand Theatre, Providence, October 25; Paramount, Seattle, October 30; Denham, Denver, October 30; Center, Salt Lake City, October 31 and Fox Theatre in Spokane.

The premiere in the United States will be attended by Mr. DeMille, Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston and Lynne Overman. Madeleine Carroll, Foster and Overman will attend the Canadian opening. Others scheduled to be at the Regina premiere are Commissioner S. T. Wood of the Royal Canadian Mounted Police, Lieutenant-governor McNab and other officials. Proceeds will go to the police organization for supplies for Canadian overseas forces.

N. L. Nathanson, president of Famous Play-

(Continued on following page, column 1)

Premieres Set For This Month

(*Continued from preceding page*)

ers Canadian Corporation, and J. J. Fitzgibbons, general manager, have announced that they favor the plan suggested by Miss Carroll that no complimentary tickets be issued for the opening so that as much money as possible can be raised. The theatre executives have ordered that even employees of the firm on official business must pay cash for tickets to the "Mounted Police" opening at the Capitol in Regina.

Virginians in New York At "Howards" Opening

Some 300 Virginians residing in New York City attended the New York premiere of "The Howards of Virginia," Columbia picture, at the Radio City Music Hall a week ago Thursday. The film is based on the novel "The Tree of Liberty," by Elizabeth Page. Following the opening performance a reception for the Virginians was held in the Music Hall studio penthouse.

"Thief of Bagdad" Opens In Warm Springs, October 14th

Magazine and newspaper men and members of the cast will be taken by plane to Warm Springs, Ga., for the premiere of "The Thief of Bagdad," Alexander Korda picture, at President Roosevelt's Foundation for paralysis victims on October 14th.

The premiere on the west coast of "The Thief of Bagdad" will be held at the Carthay Circle, Hollywood, October 17th. Tickets are being sold at $5.00 each with proceeds to be shared equally by the Motion Picture Relief Fund and the British-American Ambulance Corps. The film, which is in color, stars Conrad Veidt and Sabu. It was filmed mainly in England, with the shooting completed in the United States, after the outbreak of the war.

"They Knew" To Open In San Francisco

"They Knew What They Wanted," RKO picture starring Carole Lombard and Charles Laughton will open in San Francisco on October 8th. Terry Turner, RKO exploitation manager, has gone to the Coast to handle arrangements and to accompany Laughton on a personal appearance tour following the premiere.

Comerford Books Temple Shorts

Four two-reel Shirley Temple subjects, distributed by Astor Pictures, New York, have been booked for the entire circuit by Comerford-Publix Theatres Corp. William Heenan, Astor distributor in Philadelphia, set the deal.

Pal Signs Kostelanetz

George Pal, European cartoon creator, has closed a deal with Andre Kostelanetz, to handle the musical direction of Mr. Pal's first two "Puppettoon" subjects for Paramount release.

Free Michigan Film Shows

Four Michigan Amusement Parks, Welsh Park Utica; Palmer, Pontiac; Wolf Lake, Muskegon and Hyland Gardens, Grand Haven, have been using free motion picture shows to attract patrons.

Plans Australian Trip

Dan Michalov, assistant to Sidney R. Kent, president of Twentieth Century-Fox, plans to leave for Australia later this month to be on hand for the closing of the deal for consolidation of Greater Union Theatres with the Hoyt circuit.

FROM READERS

SEES MENACE IN HIGH RENTALS

To the Editor of the Herald:

Why do we small town exhibitors, in towns of less than 1,000 population let the film salesmen high pressure us for high film rentals, too excessive to operate under? How much longer are we going to last unless we do something about it?

We have read in the trade journals in the recent past about the distributors losing the European market and then, a few days later, we read again: "More playing time, increased film rentals to compensate for losses" and "Request increases in admission prices" on certain pictures. . . . A certain distributor made a picture that was roadshown over the entire nation at increased admissions, thereby establishing a precedent that, to their idea, each and every one of their pictures now shall be shown at increased admissions. . . .

The Government, according to the trade journals, is getting nowhere fast in their anti-trust suits. Maybe the blocks of five system will be OK and maybe not. As far as I can fathom it, the film costs will be prohibitive in small towns under 1,000 population. Too many trips by salesmen . . . too many trips to the distributing point by the exhibitor. . . . So we go on relief or to the army.

This . . . quoting by distributors of what box office results are made in key towns is a laugh. . . . Did you ever read what any little town, say of three or four hundred, did on any picture? No, for we are only a drop in the bucket singly, but we are what runs over when the bucket is full after the distributor owned houses play their pictures. . . .

It isn't the key towns that make the overage profit for the distributors and the extremely high salaried stars. It's the small towners, and the sooner we realize that fact and do something about it the better off we will be in the future.

With no idea of conspiracy—a layoff from buying wouldn't hurt half so much at the end of a year as repeated high rentals. . . .

There are some companies that are swell to deal with, one would want no better relations, but why, oh why, can't we get together and let the tough companies sit on the shelf a while? We are the core and without the core there can never be any fruit.

District organizations can solve the problem in each state for there is a saturation point, and, believe me, I'm plenty saturated. . . .

J. W. Lehrkind,
Strand Theatre,
White Sulphur Springs, Mont.

Yiddish Film in Production

Production of "Three Daughters," third of a series of four Yiddish language features being produced by Mathilda Seiden for Cinema Service Corporation, has begun at studios in Palisade, N. J.

Bates in WE Post

Augusto Escalante Bates has been named accountant cashier for the Western Electric of Mexico, Mexico City. He was formerly connected with the National Bank of Mexico's New York agency as auditor.

Atlas Acquires Holdings in RKO

Figures showing the interest of Atlas Corporation and Radio Corporation of America in Radio-Keith-Orpheum were disclosed this week in the semi-monthly report of the Securities and Exchange Commission, Washington, in which it was revealed that in August Atlas acquired 3,228 shares of RKO common, 928 as a creditor, and 1,400 shares of preferred, and that RCA acquired 928 shares of common as a creditor.

Held 10 Per Cent

At the close of the month, the SEC reported, Atlas was beneficial holder of more than 10 per cent of the film company's registered securities, held 594,318 shares of common, 327,812 warrants for common and 32,081 shares of preferred, with another 268,230 shares of common held through the American Company.

RCA holdings, it was stated, included 317,256 shares of common, 555,254 warrants for common and 44,757 shares of preferred.

The SEC report disclosed also that in August J. Cheever Cowdin, of Universal, acquired 350 Universal Corporation common voting trust certificates, making his interest 4,850 certificates held direct and 26,500 held through the Standard Capital Company, and that Charles D. Prutzman, New York, officer, acquired 330 certificates, giving him a total of 4,730.

Also reported were the acquisition by Loew's Inc. of another 38 shares of Loew's Boston Theatres common stock, giving it a total of 117,474 shares, and the acquisition in June of 100 shares of Universal Pictures common stock by Samuel I. Posen, New York, director, his initial acquisition.

Open Cincinnati Office

The General Amusement Corporation has opened a branch office in Cincinnati and will supply name bands and acts for night clubs and other functions. Robert Weems, brother of Ted Weems, band leader, will manage the office.

Holt Joins Twentieth Century-Fox

Archie Holt, Portland theatre and exchange man, recently connected with the Jesse Jones chain of houses in Portland, has become a member of the sales staff of Twentieth Century-Fox in Seattle territory.

Goldburg Resigns from Forum

Forum Films, Inc. has announced that Jesse J. Goldburg has resigned his post with the company.

Open Philadelphia Exchange

The formal opening of the American Film Company, Philadelphia exchange, was held Monday at the company's office, 1329 Vine Street. Ben Harris, formerly of Masterpiece Film Attractions, is manager.

Exchange Liquidating

International Pictures, independent exchange in Philadelphia, is liquidating its corporate setup in an effort to save on taxes, the company title being registered as a trade name. The change does not affect the management, John Schaeffer continuing as manager and Arthur Hyman as salesman.



EVERYBODY CHEER!

Here comes the big parade of stage and screen talent and beauty, in . . . . . .



GEORGE ABBOTT'S MUSICA

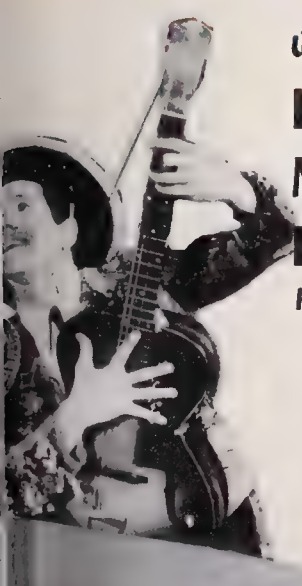


OMEDY STAGE SENSATION!

Romance set to the liveliest music and dancing that's graced the screen in YEARS! . . . **Breathless specialty numbers . . . Heart-lifting story . . . Buoyant youth . . . Sparkling glamour...Joyous laughter...Definitely the type of big show the box-office wants most TODAY!**



NY GIRLS



with a Hollywood and original play cast, including

LUCILLE BALL • RICHARD CARLSON • ANN MILLER • EDDIE BRACKEN • FRANCES LANGFORD • DESI ARNAZ • HAL LEROY

Produced and Directed by GEORGE ABBOTT

RKO RADIO PICTURES

8 RODGERS AND HART HIT SONGS IN EVERY MOOD AND RHYTHM!
"I Didn't Know What Time It Was"
"Heroes in the Fall" • *"Look Out"*
"Spic and Spanish" • *"You're Nearer"*
"Pottawatomie" • *"Love Never Went To College"* • *"Cause We Got Cake"*

HARRY E. EDINGTON, *Executive Producer*
Screen Play by John Twist



ANNA NEAGLE FACES CAMERAS FOR "NO, NO, NANETTE" MUSICAL

Anna Neagle, in Herbert Wilcox's production of that record long-run musical hit, "No, No Nanette,"—another big one soon to take its place along with RKO Radio shows like Carole Lombard and Charles Laughton in "They Knew What They Wanted"—Ginger Rogers in "Kitty Foyle"—Kay Kyser in "You'll Find Out" and Orson Welles in "Citizen Kane."

F. & M. ROADSHOW PLAN ABANDONED; JOHN BALABAN SEES PROFIT IN DUALS

St. Louis Circuit Drops Higher Admission Policy but Will Retain Single Bills; Chicago Operator Stresses Necessity

Fanchon & Marco's experiment in St. Louis of presenting selected motion pictures at increased admission as a solution for the double bill problem was declared unsuccessful this week, in so far as the higher admission and semi-road-show presentation was concerned, and was abandoned. Single features, however, will be continued.

Lasted Five Weeks

Five-weeks ago the experiment was inaugurated at the Ambassador theatre, downtown first run. Under the plan the special feature was shown continuously until 6:00 P. M. and then there was one all reserved seat showing beginning at 8:30 P. M. Price scales were 35 cents, 50 cents and 75 cents, the latter for the reserved seats. The experiment started on Friday, August 23d, at the 3,108 seat house.

After the new policy had been announced a number of independent exhibitors protested because part of the plan called for increased clearance on account of the roadshow prices.

The Fanchon & Marco announcement of the policy said it was inaugurated "in direct response to industry-wide discussion concerning the retention or abolishment of double-feature programs and the need for American exhibitors to assist in making up the shrunken revenue of distributors' foreign markets."

Henry C. Arthur, Jr., general manager for Fanchon & Marco, said the experiment had been successful up to the point of admission prices and he found these were unacceptable to St. Louis patrons. However, he added that the reports of theatregoers concerning the single bill policy were so gratifying that the policy would be maintained.

Although only what were considered outstanding attractions were presented during the five week experiment not one of the weeks produced an average business which compared with average business under the old admission price top of 56 cents. Both the reserve seat policy and the single showing at night have been abandoned. The scale now is 28 cents, 39 cents, 44 cents and 56 cents with no reserved seats and continuous showings.

Balaban on Doubles

John Balaban, in charge of operations of Balaban & Katz, said last week in Chicago, "Today in spite of the polls that seem to indicate a majority of people are against double features, our theatres are operating at a profit. Therefore from a sound economic point of view it would be foolish for us to abolish a program that is bringing in a profit."

"But the question of profit is not the only matter we have to consider with double features. There is the question of product. Until such time as conditions in the industry, and by that I mean of course, when the producers start making fewer and better pictures, preclude the showing of doubles then of course we may take steps to eliminate this type of program," he added.

"We are faced with a problem that does not confront any other exhibitor in Chicago," Mr. Balaban continued. "We have theatres which have more than three thousand seats. When these theatres were built an entirely different type of entertainment was in vogue. Live talent, lavish stage productions and other acts were an essential part of each program. Therefore in a sense these theatres were providing double feature value—a lavish stage production augmented by acts and the feature picture. When vaudeville was discontinued because of changing conditions it became necessary to provide a type of entertainment that would assure us a reasonable return on our investments. The result was the inauguration of double features," he concluded.

"DOWNTOWN NIGHT" IN KANSAS CITY

Every Thursday from now until Christmas will be "Downtown Night" in Kansas City, with merchants and theatremen cooperating in a promotional effort to encourage people to go downtown at night. First-run managers report that the first such promotion helped business and that they are running screen announcements to help the idea along. Free parking for those making purchases or attending theatres is being arranged, according to E. C. Rhoden, Fox Midwest Theatres, who is a member of the Downtown Committee.

Single Trial in Wisconsin

Heralded by front page publicity and an editorial in the local press a single feature policy has been inaugurated at the Fox theatre at Stevens Point, Wis., for a one-month trial period.

The Stevens Point *Daily Journal* pointed out that one of the chief arguments for motion pictures in their early days over the stage shows was their brevity. "As time went on the masters of the industry gave more and more in quantity. They took into consideration what foreign customers, who became an important part of their patronage, wanted. Today the European market is out. Producers must pay sole attention to what American patrons prefer. There has been much complaint of the too-long, double-feature program," the paper said.

In connection with the single feature policy announcement Myron A. Neumann, manager, promoted a full page of congratulatory messages from local merchants. First pictures to play on the single policy were "Rhythm on the River" and "Brigham Young." The Fox circuit's Lyric, the only other theatre in the town, continues its double bill policy.

Erwin Koenigsreiter, operator of the Greendale theatre in Greendale, Wis., Federal low-cost housing project, has inaugurated a single feature policy on Tuesday and Wednesday nights and has dropped the admission to 15 cents for adults on those nights.

Schine Theatres Resume Doubles

The Schine theatres in Rochester have given up the single feature policy tested with "All This, and Heaven Too" and "Andy Hardy Meets Debuntante," it was reported. The theatres regularly play double bills.

Theatre-Bakery Tieup Set

The Park, a subsequent run double feature house at Mansfield, Ohio, has completed a tie-up with the H & M Bakery Company, in which the theatre accepts five bread wrappers and one paid ticket for two admissions to any Thursday showing. Patrons may have the wrappers redeemed for a ticket at designated grocery stores, if desired.

Fay's Increases Admissions

The Fay's Theatre in Providence has put into effect a slight increase in admissions. The house plays first run action films, principally, and the prices are slightly above those asked at second run theatres. The new scale is as follows: to 5 P. M., 33 cents downstairs and 20 cents, balcony; evenings and Saturdays and Sundays, 39 cents and 25 cents.

Sequel to "Mayerling" Released Next Month

"Mayerling to Sarajevo," the first fall release of Leo Films, Inc., of New York, will have its American premiere, next month, Nat Sanders, president of the company has announced. All prints were destroyed by the Nazis after their entry into Paris on June 12th, except one that was smuggled out of France and flown here by Clipper and is now in the possession of the company.

"Mayerling to Sarajevo," which stars John Lodge and Edwige Feuilliere, continues the story of the collapse of the Hapsburgs from where "Mayerling" left off, until the assassination of Archduke Ferdinand at Sarajevo. Among other newly-produced French films, retrieved from the conquered country to be released here by Leo Films, Inc., are:

"Le Musiciens dux Ciel," (Musicians From Heaven) starring Michele Morgan, Michel Simon and Rene Lefevre; "Les Jumeaux de Brighton" (The Brighton Twins) starring Ramu, of "The Baker's Wife"; and "La Dame" (The Lady), with Harry Baur and Pierre Blanchar.

Remodel Paramount Exchange

The Paramount Exchange in San Francisco is being remodeled at a cost of $50,000. New fixtures and furnishings, plus a new projection room and a 40-seat prevue theatre, will be installed. When completed, Paramount will occupy the top floor, with United Artists renting the street floor.

Producers Open Branches

Five new branches have been opened by Producers Releasing Corporation. Harry Rathner of New York, president, said in Hollywood this week. They are: Atlanta and Charlotte, by Ike Katz; Oklahoma City, W. S. Quade; Little Rock, S. A. Arnold; New Orleans, F. F. Goodrow.

Daigler Leaves Hamrick

Hal Daigler has resigned as assistant to John Hamrick, chief executive of Hamrick-Evergreen Theatres, Seattle. Mr. Daigler was in charge of the circuit's five downtown first run houses.

Film Critic Transfers

Andy Kelly, film editor of the Washington *Herald-Times*, has joined the Washington *Star*. Betty Hynes succeeds him on the *Herald-Times*.

NORRISH, BEATTY HEAD CANADA SCREEN NEWS

Dominion's Oldest Film Enterprise Cooperating with Government on Propaganda Films

by COLIN R. HAWORTH
in Montreal

Reorganization of Associated Screen News, Ltd., Montreal, Canada's oldest surviving picture production enterprise was announced Saturday, September 28th, with Bernard E. Norrish, founder of the company and present managing director, becoming president. Sir Edward Beatty, G. B. E., K. C., chairman and president of the Canadian Pacific Railway, has been elected to the board of directors.

Entered Films in 1917

Graduating from Queen's University with his Master of Science degree Ben Norrish joined the Dominion Water Power Branch of the Federal Department of the Interior. He was appointed administration engineer in 1910 and chief draughtsman in 1913. Mr. Norrish—known as Ben from his initials—first entered motion pictures when he was given charge of exhibits and the publicity bureau of the Department of Trade and Commerce at Ottawa in 1917.

Early Canadian films produced by Mr. Norrish were distributed as "scenics" on the General Film Company's program entered through the Essanay Film Company of Chicago.

About 1920, having successfully presented pictorial films on the visit of the then Prince of Wales, Mr. Norrish quit the government and organized Associated Screen News as a branch of a United States company and in 1926, with the backing of Canadian Pacific Railway he organized the Canadian company as it now stands, becoming managing director.

When Mr. Norrish left, the government releases slowed up and eventually only a very low schedule was kept. Screen News, however, went ahead making commercial subjects, newsreels, travelogues and short features.

Since the outbreak of war last September Associated Screen News has been working with both the National Film Board and the Canadian Government Motion Picture Bureau at Ottawa, turning out propaganda and war films.

In recent months Mr. Norrish has discussed with at least one British-born Hollywood director, the possibility of using Screen News' Montreal studios for major productions. At present Mr. Norrish's west-end studio is being used by Ortus Films, Ltd., of London, for interiors of "The 49th Parallel," the first full length feature picture to be shot in Canada in three years. Producer Michael Powell and crew returned to Montreal last week after filming the last few outdoor sequences on "The 49th Parallel" in the Arctic wastes.

Ortus has been at work on the picture for about three months, shooting outdoor sequences across Canada from coast to coast and to date Mr. Powell reports the film is but one week behind schedule.

From Montreal the party will sail for England to finish off the last few scenes in British studios where Leslie Howard is awaiting them. Raymond Massey, who starred in most of the Canadian footage, is in Montreal, his role still needing completing while Elizabeth Bergner, whose part was all played in outdoor scenes, has returned to Hollywood.

Asked by MOTION PICTURE HERALD whether he would consider finishing the picture in Montreal rather than in daily-bombed London, Mr. Powell said that if other British companies could carry on throughout air raids he could too. Emeric Pressburger, who wrote the story, is with the party in Montreal.

The picture deals with a Nazi submarine wrecked on the coast of Hudson's Bay and the reactions of the crew to the democratic way of life.

Ortus Films is a new British company formed by John Sutro, London financial magnate. Both British and Canadian governments are said to be aiding in the production, whether financially or not is not known. The British Government, however, aided in waiving money export regulations to permit the making of the picture in Canada and the Canadian Government has helped in several respects, even to loaning R.C.A.F. planes for certain sequences. The British Government is also believed to have eased quota restrictions for this 90 per cent North American-made film.

Raymond Massey, commenting on the possibility of developing a Canadian film industry, expressed great hope at the idea. The people of the United States, he said, are eager to learn more about Canadians. "Not propaganda, but straight essential facts about Canadian life and background. They don't want to hear about Indians and Mounties—they're all baritones anyway. But the real story of Canada, properly presented, would do much to link the two countries in the matter of thought and would also be a wonderful tool for smashing some of the insidious Nazi propaganda about Canada which is prevalent in the United States."

Said Mr. Massey, who is himself a Canadian: "I hope that Canada will be able to build up a significant film industry and that we can use some of our Canadian history for motion pictures. We have some magnificent and colorful history and it should provide marvelous film material. Perhaps after the war, a good proportion of British film interests will come here permanently."

Canadian Pioneers To Meet In Toronto November 11th

The first annual meeting of the Canadian Picture Pioneers will be held in Toronto November 11th with Claire Hague presiding. Immediately following the convention, the Pioneers with stage their Patriotic Rodeo in the Toronto Coliseum, featuring Gene Autry for two days, November 12th and 13th. Autry has donated his services for this show, the proceeds for which will be devoted to war charities.

Regional branches of the Pioneers have been organized at Montreal and St. John, to complete the setup in eastern Canada, while a branch has been formed at Vancouver for British Columbia. The society is sponsoring t Canadian Motion Picture Industry's War Services Committee, which has been cooperating with the Canadian Red Cross in the latter's financial appeal.

Other Canadian Developments

The Allied Exhibitors of Nova Scotia held its annual convention Wednesday at the Nova Scotian Hotel in Halifax. W. H. Cuzner, proprietor of the Strand, Sydney Mines, president, and T. J. Courtney, Casino theatre, Halifax, secretary-treasurer, handled arrangements for the meeting, which concerned itself principally with plans for more active participation in war work.

The Garrick, Halifax, N. S., concentrating on pictures for several years, but formerly offering vaudeville, dramatic stock and travelling shows, is back in the Famous Players Canadian lineup. A. I. Garson, of St. John, N. B., a real estate promoter, has been announced as the purchaser of the Garrick building from the Canadian Bank of Commerce, and he planned on making his first appearance as an exhibitor there.

The building had been offered to Famous Players Canadian by the bank which was eager to sell but the circuit wished to continue only the lease, then expiring. After considerable maneuvers the situation was clarified by Mr. Garson leasing the Garrick to Famous Players.

When Gracie Fields, English screen comedienne, was presenting her 48th concert in behalf of the Navy League of Canada, in the Capitol, St. John, N. B., the Empire, about 150 yards away, was offering "Smiling Along," starring Miss Fields. The booking was for two days, the day before the concert and the concert day. The reaction from the publicity over the concert drew heavy business to the Empire. The Capitol is in the Famous Players circuit and the Empire is operated by Demerson & Vassis, of St. John.

The Toronto Government has decided to impose a license fee on all marquees based on the area covered by the projections at the rate of 25 cents per square foot, payable annually.

Along with 12 other nations of North and South America, Canada will cooperate in the coming season in the "School of the Air c the Americas," according to the Canadian Broadcasting Corporation.

The series of broadcasts is designed to give nations of the Western Hemisphere a clearer understanding and better appreciation of each other's culture, history and talents. Actual production will be handled by the Columbia Broadcasting System in the United States while Canadian items and material will be contributed by the CBC.

In addition to supplying material for the program, the Canadian Broadcasting Corporation will carry it over the national network two afternoons each week starting Tuesday and teachers in schools across the Dominion are agreeing to use the broadcast in classrooms. A manual for such teachers is being prepared by CBC.

Mayer Heads Committee

Louis B. Mayer, vice-president in charge of Metro-Goldwyn-Mayer production, has been appointed chairman of the industry committee for the Los Angeles Community Chest.

Robson Back on Job

Clarence M. Robson has returned to his duties as eastern division manager for Famous Players Canadian, following an illness of more than a year.

BLAST SUBMARINE FOR "49TH PARALLEL"

Somewhere up in the arctic regions of Northern Quebec Province, Canada, lie the remnants of a fake submarine, never built to submerge.

It is the last remaining outdoor prop of the first feature shot in Canada in three years, "The 49th Parallel," now being completed by Ortus Films.

Michael Powell reports that the specially built submarine, 170 feet long, was blown to bits and bombed by Canadian air force planes a few days ago for the last outdoor sequence of the picture.

Companies Study Effect of Draft

Major companies for the past several weeks have been surveying their personnel, via questionnaire, to learn how many may be affected by the forthcoming Federal registration and possible draft, of men between the ages of 20 and 36. As of last week, Twentieth Century-Fox, Warner Brothers, RKO and Loew's had distributed the questionnaires.

Negligible Effect Seen

Independent surveys of the film industry throughout the country confirm the opinion that the draft will not affect it seriously. It is believed that only a comparatively small percentage of the industry's responsible men are in the age and eligibility categories affected.

It is estimated that in New York there may be about 3,000 affected. In Detroit, it is believed that most film salesmen are beyond the age limit. The Butterfield circuit, of that area, estimated about 10 per cent of its personnel were subject to conscription. In Chicago 500 persons are thought prospects for the draft; while Buffalo film men have estimated that some 120 persons may be called. About 20 exchange employees in Cleveland could be called. And, in New Orleans, about 50 men in theatres and exchanges, are liable. In Des Moines, exchange men may be hit by the draft, but not theatres, where most managers are married.

In Chicago, the Alliance Theatre circuit has established a bureau to plan replacement of men called. It will also reemploy the conscripts.

Twentieth Century-Fox this week said more than 70 of its exchange employees were eligible. About 117 others eligible may claim exemption. Twenty are in the "doubtful" class.

Film actors and technicians may be exempt, for the while, from the draft, according to Major Joseph Battley, advisor on occupational deferment at the Selective Service headquarters, in Washington, this week. He said draft plans might not include "essential" workers in "luxury" industries.

Western Electric on Monday announced that employees of one year or more would receive regular pay less Government pay for three months, full credit for previous employment plus Government service, and would be reemployed.

Joseph J. Bernhard, general manager of the Warner theatre circuit, has been appointed to the New Jersey Defense Council's advisory committee.

Members of the Theatrical Protective Union No. 1, conscripted, will be exempt during service, from all dues and assessments.

The Wilby-Kincey circuit, of Atlanta, is aiding U. S. Marine recruiting by showing "U. S. Marines" and "Soldiers of the Sea."

The U. S. Navy Department last week contracted with the Radio Corporation of America Manufacturing Company for sound equipment worth $34,467.

Aid Recruiting Drive

Film theatres in Atlantic City have joined the local American Legion committee to aid in recruiting for the National Guard. While the houses cannot show stills because of program and mechanical arrangements, managers of all circuit and independent theatres have agreed to run patriotic short subjects as their part in the drive.

Robert Tomsen, business agent of Local 143, Operators, of St. Louis, will submit a plan for the substitution of skilled labor union volunteers for service eligibles to Governor Lloyd Stark.

Mr. Tomsen's plan calls for the taking over of non-combatant duties by qualified union men above the draft age, thus leaving every man trained for fighting duty free for service at the front.

Russians Have Five Films Ready for U. S. Release

Artkino, the successor to Amkino as American distributor of Soviet motion pictures, has received its first shipment of films from Russia since the European War began 13 months ago. The last film released by the distributor was last January.

The five pictures which Artkino plans to release before January 1st are "The Great Beginning," "The Mannerheim Line," "Seamen" and "Volga, Volga." "The Great Beginning" is to be the first released in the new program. The theatre which will open the film sometime in October has not been selected yet. The Artkino office in New York reported that bookings in other cities will be arranged following the New York showing.

The Soviet film agency in the United States regularly releases about 18 films a year, it was said. On account of the war only eight pictures were released by the company from May, 1939 to May, 1940.

Report $250,000 UA Bonus Fund

United Artists producers have a $250,000 dividend fund to divide under the Maurice Silverstone producers' bonus plan, it was reported this week.

The money is divided on the basis of an individual producers' films' total grosses. The latter must, it is specified, reach a certain level; after that, the producer is entitled to participate in the bonus, according to the grosses earned by his product.

Mr. Silverstone, chief executive of the company, inaugurated the bonus plan in 1938. It has been working every year since. Largest beneficiaries so far, have been producers David O. Selznick, Samuel Goldwyn, Alexander Korda, and Walter Wanger.

Fortunate Succeeds Harris

Ferd Fortunate, Universal booker in Philadelphia, has succeeded Ben Harris as vice-president of Film Exchange Employees. Mr. Harris, who now operates the American Film Exchange, will continue as an inactive member of the group and was elected honorary vice-president for the remainder of the year's term.

MGM Signs Contracts

Metro-Goldwyn-Mayer announces the signing of contracts with Edward N. Buzzell, director; William Daniels, cameraman; Robert Sinclair, director, and artist John Raitt. Mr. Buzzell is listed as director for the new Marx Brothers comedy, "Go West."

Goldstein Sells Interest

Al Goldstein, Seattle manager for Monogram, has sold his interest in the Monogram Corporation of the Northwest to Monogram of California and Monogram of New York. It is expected he will continue as Seattle manager for the present season.

Lessing Opens Exchange

O. F. Lessing, formerly manager in St. Louis for Ben Judell, has opened Variety Pictures Exchange in that city.

'Ramparts' Loses In Pennsylvania

The ban on March of Time's "The Ramparts We Watch," ordered by the Pennsylvania Board of Censors, has been upheld by the Pennsylvania Court of Common Pleas, which on Tuesday rejected an appeal by attorneys for March of Time and RKO Radio Pictures, the distributors, from the censor's decision.

The court remarked in part: "To spread propaganda which brutal men believe will instill terror in the hearts and minds of women and children can serve no useful purpose to the American way of life. . . . To depict a man in the character of a German hurling insults at our American citizenry could only serve a god of hatred. It would tend to stir up strife and resentment, resulting in possible attack upon some innocent American citizen of German descent."

Appeal Planned

Louis De Rochemont, producer of the film, said in New York Tuesday night that he would go to the state Supreme Court. He remarked that state boards in Ohio, New York, Virginia, Maryland, and Massachusetts had seen the film, without finding it objectionable. So had local boards in Detroit, Chicago, Portland (Oregon), and Kansas City, he said.

"We have gone on the assumption that the American public is not likely to be deluded or affected by German propaganda," he said, "once that propaganda is brought into the open, and exposed for what it actually is."

The United States Navy last weekend suddenly and without any formal explanation canceled an official screening for Navy chiefs of March of Time's "Ramparts We Watch," at the height of the court battle between the censors and the producers.

Chief cause of the ban was some footage inserted at the end of the production subsequent to its filming by March of Time, which added footage was admittedly taken from the official Nazi "Baptism of Fire," depicting the Nazi's invasion of Poland.

Plea Under Advisement

After an hour and a half hearing, enlivened by heated discussion of what constitutes news, the judges took under advisement the plea of William Clarke Mason, attorney for March of Time, and Sidney L. Krauss, representing Jay Emanuel, exhibitor, who was ordered by the Pennsylvania State Censors to cancel the showing of the film at his Park theatre, Reading, and Senate, at Harrisburg, that the Censor Board be overruled in its order banning showing of the film. Deputy State Attorneys General George Barco and Abraham J. Levy represented the Censor Board.

Judge MacNeille told Attorney Mason, "You have not produced one bit of evidence to show that the board abused its discretionary powers," answering Mr. Mason's plea that the censors were "arbitrary," abusing the discretionary power vested in them by law, and that the film was a newsreel and therefore not subject to the jurisdiction of the board. His attempt to have Sidney Kramer, New York newsreel distributor, testify as an "expert" concerning the film's status as a newsreel provoked the round-table discussion of "what is news—anyway?"

The three Judges, who viewed the film at a private show, were agreed it was not a newsreel. "It's no longer news that Poland was invaded," said Judge Milner. "Besides, the film is admittedly German propaganda."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Extreme modesty on the part of movie stars is something that doesn't seem possible, but facts and figures prove it.

Some leaders of the screen drama apparently prefer complete inconspicuousness as regards their auto license plates, for example, according to the Goodrich Tire Company, which reports on a list of orders for miniature license plate key chains for some of Hollywood's best-known actors.

Where less famous individuals storm the license bureaus with demands for initials, extra-low numbers and even street addresses and such, cinema favorites tag along with long and undistinguished rows of digits on their cars.

For example, the irrepressible Mickey Rooney sports a prosaic 1N897, *in the California colors, of course. Clark Gable's unglamorous* 8P2552 *is never recognized by the uninitiate, while Robert Taylor himself has a hard time remembering his dull* 6X3963, *James Stewart goes incognito as* 9P9377, *while Spencer Tracy has an euphonious but plain* 44M449. *Robert Montgomery and Lewis Stone pay no tribute to numerology with their respective* 5R8768 *and* 3N2702. *Collecting strings of miniature plates of movie stars' cars is the newest hobby to be manifested by America's screen-struck youth, it is reported.*

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Robert Braddicks, Negro service man for messenger boys and the like for New York's *PM* newspaper, was secretary and valet for John Barrymore.

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The Tresckow, Pa., fire company was compelled to call off its first of a series of one-day-a-week sponsored shows in its fire house auditorium, because the place was found lacking practically all of the major state fire requirements, needing a fireproof booth, exits, stationary seats and the like.

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The Secretary of War Stimson will soon pass on the proposal of Philadelphia movie exhibitor Charles Goldfine, to organize American game-hunters into a home-defense unit. Goldfine, who operates the Alden, Pix and Falls theatres in Philadelphia, and is a crack marksman in his own right, wrote to President Roosevelt, calling attention to the fact that there are at least 3,000,000 game shooters, toting rifles for the sport, who could be organized into "a standing army of minute men."

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And in Berlin, reports Associated Press, the Nazis have advanced evening performances from eight to seven o'clock, in order to give theatregoers time to get home before the British night air raiders arrive, usually around midnight.

▽

Exhibitors and other merchants in the Iowa corn country need alibi no longer about not having time for a haircut. Two young lady barbers scouting the countryside in a trailer now ride right up to the front door and, in a jiffy, give a first class shave and haircut.

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Motion picture theatre owners, producers, film salesmen, like all others in Germany who find themselves before a Nazi judge for breaking one or another of the don'ts of Nazi law, may in future elect to serve their jail sentences on the installment plan, serving weekends. If they're lucky enough to get only a jail sentence.

THE American Federation of Musicians, with which motion picture production and exhibition has had much contact over the years, reminds its members that the lot of the musician was once a hard one, in the centuries when a musician was supposed to live on the other side of the railroad tracks.

"As serfs or slaves they were attached to the households of nobles and did much of the menial work around the place," says the AFM, adding that Charlemagne, in 789 AD, refused musicians legal redress, as he did pagans and heretics. King Philip Augustus, in the 12th century, tried to banish them from the land but did not succeed, so compromised, decreeing they should bring up the very rear of all processions. During the Norman conquest of England, musicians were reinstated at the head of the parade. Among the first privileges granted was exemption from paying toll on bridges.

During the 12th and 13th centuries musicians lived mostly on "bounty and largesse," at times receiving clothes, money and a horse, at other times a crust of bread and bed for the night.

One of the first large scale organizations—a la union—in England, 14th century, was formed to combat the influx of foreign musicians, called the "Fellowship of Freemen and Minstrels of the City of London." The bill of particulars complained about the "povertie and decay" to which they were brought by the "continuell recourse of foreign minstrels daily resorting to the city out of all countrays of England."

This organization was succeeded by the "Worshipful Company of Musicians of London," 1604. It attempted to check the decline into which the profession had fallen due to the Revolution and Puritanical domination. Chief complaint was the wrongs done by "certain ignorant rustics and craftsmen of various callings who falsely represent themselves to be minstrels although they are in the art by no means learned or skilled, they nevertheless move from place to place on festival days and collect all those profits by means of which the King's Minstrels should obtain their living."

What is believed to be the first musicians' strike—and film theatres have had many a strike since—occurred in Rome, 339 B. C. This strike was not over a matter of higher pay but of social prestige. At that time musicians were used chiefly in the temples where large numbers of trumpeters were employed, at public festivals and games. During the consulate of Plautinus and Claudius a call was sent out for flute players to help celebrate the four-day scenic games. This engagement was satisfactory to the flute players in all but one respect, and that irked them plenty. As with others, music contestants were allowed at the banquets. On this occasion, however, instead of permitting the flute players to take part in the banquets given in the Temple of Jupiter, they were shunted out to the kitchen, an old custom. As a result of this treatment, all members were called off the job, including the contestants, which put a crimp in the festivities. But not for long. They were quickly called back with their privilege restored. This is probably the first victory of a musicians' strike in history.

An unidentified American in Germany who knows his United States is getting censorable material past the Nazi censors.

Station WOR's columnist of the air, Ed Fitzgerald, received a letter the other day from an American friend in Germany, which although scarred by official deletions, still had two revealing items which had escaped the censorial eye.

Commented Ed's friend: "The Germans have lots of airplanes, more than I have ever seen before in my life, and some of their flyers remind me of the birds in the sanctuary in Central Park!"

The censor, of course, did not know the significance of that last sentence, that THE BIRDS IN THE CENTRAL PARK SANCTUARY HAVE THEIR WINGS CLIPPED.

Ed's correspondent also had this to say: "The food is very good throughout Germany, and there is plenty of it. I might add, it is every bit as good as the meals on Howard Street."

Fitzgerald, who lived for many years in San Francisco, caught the real meaning of that remark: Howard Street is one of San Francisco's shabbiest streets, a neighborhood of flop houses and cheap hash joints where a vagrant can get a complete meal for ten cents!

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First word in a long time from George Popovici is being received by his friends in New York from "somewhere in Roumania."

Joe Tanney, of SOS Cinema Supply Company, for one, has a first hand report from old "Pop," received the other day, in a letter dated "way back in May." "Pop" will be remembered as a member of the old crew of sound technicians at Paramount's Long Island studios in the early days of sound. A member of the Society of Motion Picture Engineers, he asked "Tanney" to pass along his "best" to his old "cronies."

Mr. Popovici was responsible for some of the developments of rear projection as now used in Hollywood for process shots, collaborated with Trans Lux on rear projection for use in Trans Lux's newsreel theatres.

At the time of writing to Tanney, Mr. Popovici was "under arms," "an old officer," assigned to a technical crew.

"Still hope to come out of all this and go back to dear old New York," he concluded.

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And from Rob Wagner in California one learns that waitresses in restaurants thereabouts are using their off hours to study languages. Whereas American used to be enough, within the past few months the influx of foreign war refugees makes it necessary to speak many continental languages in order to satisfy all customers without their talking loud and flying into a rage because they can not make themselves understood.

▽

Sonja Henie's new ice-rink revue, going into Rockefeller Center's Center theatre, this month, will not be called "Hot Ice," as her promoters had contemplated.

▽

Newsreels of 1915 were exhibiting pictures taken at Newport News, Virginia, of the German cruiser Eitel Freidrich, with 300 prisoners aboard, many of them Americans, who had been captured when the German battleship sank the American ship William P. Frye in the Atlantic. The German Captain Kiehne had boldly sailed right into the Virginia port, and did not stop the Pathe news cameraman who had climbed aboard to shoot pictures.

E-SOLD TO MILLIONS...This is the full page, full color ad in The Saturday Evening Post

One Thousand and One Sights From the Thousand and One Nights!

he winged arrow of the hief of Bagdad flies to its ark! Jaffar, Prince of Evil, alloping his magic horse rough the clouds high bove the jewelled towers f Bagdad, topples from is golden saddle...falls! n amazing moment in e most amazing motion icture ever filmed . . . ith all the wonders of the rabian Nights in spec- cular magic Technicolor!

SO BIG—THAT IT HAS TO BE ROAD-SHOWED AT $2.20 TOP

Alexander Korda presents

THE THIEF OF BAGDAD

in Magic Technicolor!

CONRAD VEIDT · SABU · JUNE DUPREZ · JOHN JUSTIN · REX INGRAM · MARY MORRIS

Released thru United Artists

ance! Spectacle!



dventure! Thrills!



THRILL to the masked magician who turns a prince to a beggar . . . a boy into a barking dog!



THRILL to the all-seeing eye!... Guarded by fierce "Green Men"... the 1,000-tentacled octopus!



THRILL to the mountainous Genie! Towering into the clouds...yet at the mercy of a mere boy!



THRILL to the wondrous web! Abu fights the monstrous Spider King!



Road map to exciting adventure
in the most spectacularly beautiful
picture ever filmed

ALEXANDER KORDA presents

The THIEF of BAGDAD

IN TECHNICOLOR

with SABU · CONRAD VEIDT · JUNE DUPREZ · JOHN JUSTIN

Released thru United Artists

The city of Go

The flying carpet

The Djinni of the bo

The mysterious Princess

The escape from prison

nd

The fabulous flying horse

Escape from the magic valley

The Prince and the Princess

Captured by bandits

The wicked magician

The magic army arises

Transformed to a dog

a miracle campaign of pre-selling...

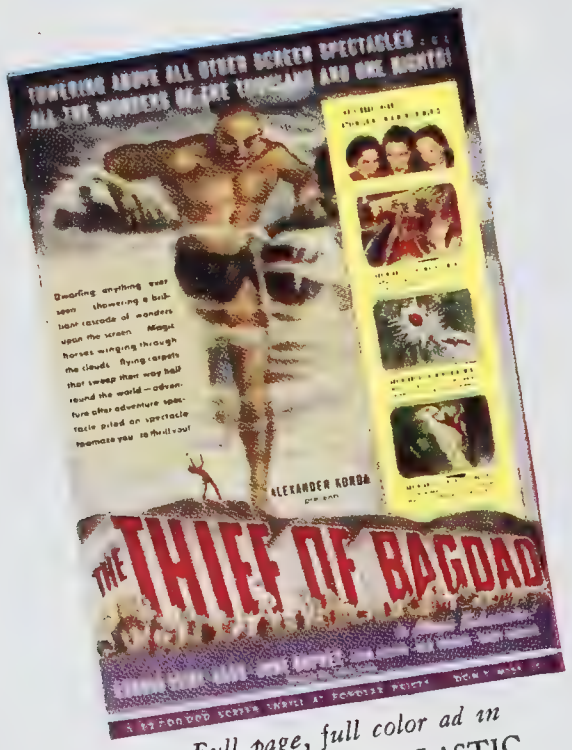
millions reading about it...millions waiting for it...



Full page, full color ad in
WOMAN'S HOME COMPANION



Full page, full color ad in
LIFE



Full page, full color ad in
LOOK *and* SCHOLASTIC



Full page, full color ad in
STAGE

THE HOLLYWOOD SCENE

Steady

While three fewer films were finished this week than last—eight as against 11—production generally maintained the pace of the week before.

Nine pictures were finished, compared to last week's eight; 40 shooting compared to 39; 18 being prepared compared to 23, and 75 being edited compared to 69.

The week's tabulation:

COMPLETED

COLUMBIA
Passage West
The Wild Cat of Tucson
MGM
Little Nellie Kelly
MONOGRAM
The Ole' Swimmin' Hole
RKO
Remedy for Riches
REPUBLIC
Who Killed Aunt Maggie?
UNIVERSAL
Caribbean Holiday
Who Killed Doc Robin?

STARTED

COLUMBIA
Ellery Queen
MONOGRAM
Phantom of Chinatown
PARAMOUNT
Reaching for the Sun
RKO
Debutantes, Inc.
Three Girls and a Gob
REPUBLIC
Meet the Missus
Bad Man from Rio
20TH-FOX
Western Union
UNIVERSAL
San Francisco Docks

SHOOTING

COLUMBIA
This Thing Called Love
MGM
Go West
Flight Command
Comrade X
Untitled "Dr. Kildare"
Fighting Sons
PARAMOUNT
Virginia
I Wanted Wings
Shepherd of the Hills
RKO
Citizen Kane
You'll Find Out
No, No, Nanette
Kitty Foyle
Let's Find a Song
Mr. and Mrs. Smith
REPUBLIC
Melody Ranch
The Mysterious Dr. Satan
KORDA (UA)
Lady Hamilton
LOEW-LEWIN (UA)
Flotsam
20TH-FOX
Chad Hanna
Tin Pan Alley
Hudson's Bay
Romance of the Rio Grande
Golden Hoofs
Corncob Kelly's Benefit
The Private Practice of Michael Shayne
UNIVERSAL
The Bank Dick
WARNERS
High Sierra
The Lady with Red Hair
Sputh of Suez
Always a Bride

Plans

Fall production plans materialized this week on the part of two major studios—Twentieth Century-Fox and Paramount—and gave every indication of providing one of the busiest autumns the production capital has seen in recent years.

Twentieth-Fox has 10 films in work, more than at any time since the fall of 1938. Now before the cameras are: "Western Union," with Robert Young, Randolph Scott, Dean Jagger and Brenda Joyce; "Hudson's Bay," with Paul Muni starred; "Chad Hanna," in Technicolor, with Henry Fonda, Linda Darnell, Dorothy Lamour; "Tin Pan Alley," with Alice Faye, Betty Grable, Jack Oakie; "The Mark of Zorro," formerly called "The Californian," starring Tyrone Power; "Down to the Sea in Ships," on which background production shots are being taken, with no cast definitely assigned as yet; "Golden Hoofs," the new Jane Withers vehicle; "Romance of the Rio Grande," latest in the "Cisco Kid" series; "The Private Practice of Michael Shayne," with Lloyd Nolan, and "Corncob Kelly's Benefit," with Marvin Stephens, Rita Quigley and Eugene Pallette.

FROM SARONG TO SCISSORS

The now famous, judging by Paramount studio's publicity department clipping files, bobbing of Dorothy Lamour's hair had a sequel last week.

The department announced that more than 400 locks of the star's hair were placed in the mail for fans in all parts of the country.

More than 6,000 requests for locks were received by Miss Lamour, press agents asserted, and the first-come-first-served order prevailed.

At the same time, local wig establishments were reporting a serious dearth of hair because of the widespread wars. Peasants in certain portions of Europe grow their hair for Hollywood wigmakers but lack of shipping has interrupted the service.

New Associate Producers

Eight new associate producers have been signed by Twentieth-Fox in the past six months, aiding the current production boom. Those signed are William Perlberg, Robert Kane, now active here instead of in London; Lou Edelman, Fred Kohlmar, Lucien Hubbard, Milton Sperling, Ralph Dietrich and Walter Morosco. Recently Raymond Griffith and Gene Markey resigned as associate producers at the studio.

At Paramount, the studio claims that all fall production records for the studio have been eclipsed, with plans set to start work on 10 pictures in addition to those now before the cameras.

"Reaching for the Sun" got under way at week's end. Adapted from the Wessel Smitter novel, "F.O.B. Detroit," the film's cast includes Joel McCrea, Ellen Drew. Production has been resumed on Harry Sherman's "Doomed Caravan," on which work was halted May 18th when Bill Boyd broke his leg.

"You're the One," featuring Bonnie Baker and Orrin Tucker in their first camera appearances, is followed on the schedule by writer-director Preston Sturges' "Lady Eve," co-starring Henry Fonda and Barbara Stanwyck. At the same time (October 14th) work starts on the tentatively titled "New York Town," with Mary Martin and Fred MacMurray in top roles.

Returning to Paramount as a producer-director, Gregory Ratoff is planning to put his "Ballerina," starring Loretta Young, before the cameras on October 28th. A week later "Road to Zanzibar," a follow-up to last year's "Road to Singapore," with Bing Crosby, Dorothy Lamour and Bob Hope, goes on the sound stages.

"Skylark" Set

November 18th is to see the start of "Skylark," with Claudette Colbert and Ray Milland in starring roles. Started on the same date will be "Las Vegas Nights," featuring Allan Jones, Bert Wheeler, Tommy Dorsey and his band and Esther Fernandez. Completing the list is "There's Always Juliet," starring Madeleine Carroll.

▽

MGM this week announced the purchase of two story properties: "Viva Zapata," by Edgecomb Pinchon, author of "Viva Villa," and "She Was His Boss," an original by Ring Lardner, Jr., and Fritz Potter.

The former treats of a young Mexican cavalry officer who is still remembered for his heroism, the latter is a comedy about a feminine department store manager who hires a man with, supposedly, only a year to live.

▽

GEORGE HAIGHT, former RKO producer, has been signed to a long term producer contract at MGM.

JULIEN DUVIVIER, French director, was signed by Alexander Korda Productions to direct "Manon Lescaut."

JOEL MCCREA and BARBARA STANWYCK will co-star in "Pioneer Woman."

FRANCHOT TONE and GERALDINE FITZGERALD have top roles in "Martin Eden," for Samuel Bronston Productions.

LLOYD BACON will direct "Footsteps in the Dark" for Warners. The picture co-stars ERROL FLYNN and OLIVIA DE HAVILLAND.

JAMES VAN HEUSEN and JOHN BURKE have been signed to write the music for Paramount's "Road to Zanzibar."

NORMAN REILLY RAINE is writing the screen play of "The Tanks Are Coming" for Warners.

WILLIAM WYLER will direct "How Green Was My Valley" for Twentieth Century-Fox.

JEFFREY LYNN and GERALDINE FITZGERALD have been set for the romantic leads in Warners' "Trial and Error."

ROBERT Z. LEONARD is to direct "Ziegfeld Girl" for MGM.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Down Argentine Way

(20th Century-Fox)

Study in Latin Rhythms

This is an item for the rhumba and conga trade, a study in Technicolor of the Latin rhythms which have come into popularity on radio, stage and dance floor, played, sung and danced here for their own sake and strung together on a thread of story consisting, as did the librettos of the shows that gave musical comedy its name, of connectives between production numbers. Showmen who exploit it as such will be bringing it at once to the attention of the public for which it was devised.

Don Ameche, ranking personality in the cast, is seen as an Argentine who sings now and again between horse trades to an American heiress portrayed by Betty Grable, recipient of much mention by the columnists for her showing in this attraction. Carmen Miranda, something of a sensation on Broadway and therefore a subject for exploitation in this appearance, performs four characteristic numbers but plays no part in the film save as herself. Charlotte Greenwood contributes comedy and a bit of dancing, both in the vein she is known for, but it is the Nicholas Brothers, Negro dance team, which stops the show. Six Hits and a Miss are also present and a factor for billing, although their participation is not built up.

Mack Gordon and Harry Warren supplied four musical numbers. Dances staged by Nicholas Castle and Geneva Sawyer range from the simple to the complex and Technicolor resources are tapped to the full in their behalf.

The story, never more than an idea on which to predicate the songs and dances, concerns an old grudge which prevents a South American from selling a horse to anybody named Crawford and includes a horse race. It is by Rian James and Ralph Spence, adapted by Darrell Ware and Karl Tunberg. Irving Cummings directed and Harry Joe Brown served producer Darryl F. Zanuck as associate.

Previewed at the Village theatre, Westwood, to a mixed audience which gave evidence of enjoying the musical numbers, the comedy somewhat less, the whole moderately.—WILLIAM R. WEAVER.

Produced and released by Twentieth Century-Fox. Darryl F. Zanuck, Associate producer, Harry Joe Brown. Director, Irving Cummings. Screenplay by Darrell Ware and Karl Tunberg. Story by Rian James and Ralph Spence. Music and lyrics by Mack Gordon and Harry Warren. Dances staged by Nicholas Castle and Geneva Sawyer. Directors of photography, Leon Shamroy, Ray Rennahan. Technicolor director, Natalie Kalmus. Associate, Morgan Padelford. Art director, Richard Day, Joseph C. Wright. Set decorations, Thomas Little. Film editor, Barbara McLean. Costumes, Travis Banton. Sound, Eugene Grossman, Roger Heman. Musical director, Emil Newman. P.C.A. No. 6471. Running time, 88 minutes. Release date, October 11, 1940. General audience classification.

Ricardo Quintana	Don Ameche
Glenda Crawford	Betty Grable
Carmen Miranda	Herself
Binnie Crawford	Charlotte Greenwood
Casiano	J. Carrol Naish
Don Diego Quintana	Henry Stephenson
Helen Carson	Katharine Aldridge
Specialties	Nicholas Brothers Thomas & CatherineDowling Pepe Guizar and The Flores Bros.
Six Hits and a Miss	Themselves
Carmen Miranda Band	Themselves

Dulcy

(Metro-Goldwyn-Mayer)

Comedy of Errors

In addition to the five personalities present whose names have established their claim to space on the marquee, showmen have here a George S. Kaufman-Marc Connelly play with both stage and film record of popularity to tell their customers about. This Edgar Selwyn production of it, directed by S. Sylvan Simon from a script by Albert Mannheimer, Jerome Chodorov and Joseph A. Fields, brings the play up to date.

Ann Sothern, in the name role, dominates the comedy, with Roland Young sharing the episodes which created a majority of the laughs in the Hollywood preview instance. Reginald Gardner as a demented guest, and Ian Hunter as the inventor the heroine is in love with ranked next in provoking amusement. Miss Burke, given less prominence than usual, Lynne Carver and Dan Daley, Jr., play up to these.

The story, it will be recalled, is about a young lady who means well by all in her attempts to rig events so that the most good will be experienced by the greatest number but scrambles the plans of everybody concerned in a manner distressing to all hands until, by a series of blunders, a happy ending is arrived at.

Previewed in the Village theatre, Westwood, where it evoked enough laughter and of the right kind to suggest that the film will give general satisfaction.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Edgar Selwyn. Director, S. Sylvan Simon. Screenplay by Albert Mannheimer, Jerome Chodorov and Joseph A. Fields. Play by George S. Kaufman and Marc Connelly. Photographed by Charles Lawton. Edited by Frank E. Hull. P.C.A. certificate No. 6464. Release date, October 4, 1940. Running time, when seen in Westwood, 64 minutes. General audience classification.

Dulcy Ward	Ann Sothern
Gordon Daly	Ian Hunter
Roger Forbes	Roland Young
Schuyler Van Dyke	Reginald Gardiner
Eleanor Forbes	Billie Burke
Angela Forbes	Lynne Carver
Bill Ward	Dan Dailey, Jr.
"Sneezy"	Donald Huie
Homer Patterson	Jonathan Hale
Henry	Guinn "Big Boy" Williams
Vincent Leach	Hans Conried

Cherokee Strip

(Paramount-Sherman)

Western

Harry Sherman, producer of westerns these many years, notably the "Hopalong Cassidy" series, in his first of two "specials" of the new season, makes the period before the opening of the Cherokee Strip to settlers the background of this story.

He embellished the idea with a cast including Richard Dix, Florence Rice, Victor Jory, Andy Clyde and George E. Stone. He assigned Norman Houston and Bernard McConville, both of whom have quite some experience with writing outdoor action pictures, to adapt McConville's original story.

Lesley Selander, who has directed many of the "Hopalong Cassidy" pictures, got the duty of instilling in this all the action, suspense, romance and other elements calculated to create a wider market for dramas of the wide open spaces.

The result, as witnessed at the preview in Inglewood, is all that the producer hoped for—an audience reaction marked throughout by rapt enthusiasm, a reception which brought spontaneous applause.

Previewed at the Academy theatre, Inglewood, to reaction as noted above.—V. K.

Produced by Harry Sherman for Paramount release. Directed by Lesley Selander. Screenplay by Norman Houston and Bernard McConville. Based on a story by Bernard McConville. Associate producer, Joseph W. Engel. Photographed by Russell Harlan. Assistant director, D. M. Abrahams. Art director, Lewis J. Rachmil. Edited by Sherman A. Rose. P.C.A. certificate No. 6530. Running time, when seen in Inglewood, 84 minutes. Release date, Oct. 25, 1940. General audience classification.

CAST

Dave Morrell	Richard Dix
Kate Cross	Florence Rice
Coy Barrett	Victor Jory
Tex Crawford	Andy Clyde
Abe Gabbert	George E. Stone
Hawk	Morris Ankrum
Alf	Douglas Fowley
Ned Strawn	Addison Richards
Senator Cross	Charles Trowbridge
Tom Cross	William Henry
Frank	Tom Tyler
Grimes	William Haade
Smokey	Ray Teal
Ben Blivens	Hal Taliaferro
Ace Eastman	Jack Rockwell
A Barrett Kid	Robert Winkler

That Gang of Mine

(Monogram)

Horse Race Comedy-Drama

Presenting a number of the Dead End Kids, Leo Gorcey playing the role of jockey about which the plot centers, this comedy-drama of horse-racing switches from humor to suspense toward its close and bases interest on the outcome of the second of two races run off during the film. Circumstances leading up to this point are of a sort setting the film apart from pictures in kind.

Clarence Muse, portraying a Kentucky-born Negro who has brought a thoroughbred to New York and needs backing for its training, supplies a characterization which in itself adds much to the film and also sings a spiritual, without instrumental accompaniment, in a manner to make the music-conscious happy all over.

William Lively's screenplay keeps the story out of the routine established by other race films. Sam Katzman produced, with Joseph Lewis directing.

Previewed at studio.—W. R. W.

Produced by Sam Katzman. Distributed by Monogram. Director, Joseph Lewis. Screenplay by William Lively. Photographed by Nobert Cline. Edited by Cal Pierson. P.C.A. certificate No. 6573. Release date, Sept. 25, 1940. Running time, when seen at studio, 62 min. General audience classification.

CAST

Danny	Bobby Jordan
Muggs	Leo Gorcey
Ben	Clarence Muse
Knuckles	Dave O'Brien
Louise	Joyce Bryant
Skinny	Donald Haines
Peewee	David Gorcey
Scruno	Sunshine Sammy Morrison
Algy	Eugene Francis
Mr. Wilkes	Milton Kibbee
Mrs. Wilkes	Hazel Keener
Blackie	Richard R. Terry
Nick	Wilbur Mack

Melody and Moonlight

(Republic)

Musical Comedy

Republic's "Melody and Moonlight" excels the stature of many musical comedies achieved by studios with more resources at hand, by virtue of its liveliness, music, comedy, romance, and just about everything else that appeals to a universal audience.

The preview audience in Beverly Hills, enthralled throughout its unfolding, regarded the picture as one of the studio's best.

Johnny Downs and Jane Frazee supply the chief romantic interest, Miss Frazee's debut in films (her medium is radio as one of the Frazee sisters) obtaining much response. Barbara Allen, who is Vera Vague to countless radio fans, and Jerry Colonna, a favorite of transcontinental programs, supply most of the comedy. Included in the cast are Mary Lee, who has appeared in numerous Gene Autry westerns. Frank Jenks, Claire Carleton, Jonathan Hale, Marten Lamont and "The Kidoodlers," musical troupe featured in radio.

Bradford Ropes, who adapted the original story by David Silverstein, provided a framework which permits smooth flowing of dialogue and musical numbers. Joseph Santley, the director, emphasized speed and plausibility in the unfolding of the story of a rich girl determined to make her own way in show business.

Associate producer Robert North indicated his judgment of production values in the making of the film. Jule Styne, George H. Brown, Sol Meyer wrote the various song numbers.

Previewed at the Warners Beverly theatre, Beverly Hills, where the audience, predominantly lay, gave frequent indications of its approval of the entire film; the debut of Miss Frazee, who sings, dances and acts with equal skill; and the comedy of Miss Allen and Colonna. Few audiences have given greatter approval at previews than this.—V. K.

Produced and distributed by Republic. Associate producer, Robert North. Directed by Joseph Santley. Screenplay by Bradford Ropes. Original story by David Silverstein. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Art director, John Victor Mackay. Musical director, Cy Feuer. Songs by Jule Styne, George H. Brown, Sol Mayer. Dance director, Aida Broadbent. P.C.A. certificate No. 6213. Running time, when seen in Beverly Hills, 71 minutes. Release date, Oct. 11, 1940. General audience classification.

CAST

Danny O'Brian.....Johnny Downs
Hildegard.....Barbara Allen (Vera Vague)
Abner Kellogg.....Jerry Colonna
Kay.....Jane Frazee
Ginger.....Mary Lee
Dutch Reilly.....Frank Jenks
Gloria.....Claire Carleton
Otis Barnett.....Jonathan Hale
Standish Prescott.....Marten Lamont
and
"The Kidoodlers"

Ragtime Cowboy Joe

(Universal)

Western Melodrama

Under the directorial guidance of Ray Taylor and based on an original screen play by Sherman Lowe the latest in the Johnny Mack Brown series of western melodramas combines the basic elements that go into the production of fast action pictures.

Supporting Johnny Mack Brown as the investigator for a cattle association sent to capture rustlers, are Fuzzy Knight, who upholds the comedy end of the picture, and Nell O'Day providing the feminine interest. The Texas Rangers, who appeared in other pictures of this series, render a few songs of the west.

The plot of the picture concerns a young girl whose cattle are being stolen by a band of outlaws headed by a local politician, who is trying to force her to sell her property in a campaign to control all the land in the territory. The arrival of the cattle detective, interspersed with numerous adventures for all, upsets the plans of the rustlers and brings the outlaws to justice.

Reviewed at the Central theatre in New York where an afternoon audience composed mostly of men watched with interest and enjoyed the antics of Fuzzy Knight.—G. S.

Produced and distributed by Universal. Directed by Ray Taylor. Original screen play by Sherman Lowe. Cameraman, Jerome Ash. Two songs by Milton Rosen and Everett Carter, and one by Bob Crawford. P.C.A. number, 6567. Release date, September 20, 1940. Running time, 58 minutes. General audience classification.

CAST

Steve.....Johnny Mack Brown
Joe.....Fuzzy Knight
Helen.....Nell O'Day
Bo.....Dick Curtis
Mary.....Marilyn Merrick
Virgil.....Walter Soderling
Putt.....Roy Barcroft
Del.....Harry Tenbrook
Roy.....George Plues
Sheriff.....Ed Cassidy
Edwards.....Buck Moulton
Duncan.....Harold Goodwin
Osborne.....Wilfred Lucas
and The Texas Rangers

The Quarterback

(Paramount)

Campus Comedy

What with Wayne Morris starring as both members of a twin-brother lead and the picture employing slow-motion for a dream sequence, this contribution to the season's stock of gridiron films differs in many ways from norm. Comedy is stressed more than school spirit, and no attempt is made to glorify football, but the right team wins the game in the final seconds of play.

One of the twins in the story is a student addicted to leading his classes. The other is a rounder who, by a chain of circumstances beyond the student's control, impersonates the classman on the gridiron. A gangster attempts to persuade the rounder to throw the game, the student is put into the lineup instead and things are going badly for the home team until the rounder, who has fallen in love with the same girl his brother loves, replaces him in the fourth quarter, wins the game, then disposes of the gangster and his mob by physical violence to clear the way for a happy ending.

The picture, a variant in the tradition of campus comedies, was produced by Anthony Veiller, with H. Bruce Humberstone directing, from an original screenplay by Robert Pirosh.

Previewed at the Village theatre, Westwood, which borders on the campus of the U.C.L.A., where an audience composed in large part of collegians received it favorably.—W. R. W.

Produced and distributed by Paramount. Producer, Anthony Veiller. Director, H. Bruce Humberstone. Original screenplay by Robert Pirosh. Photographed by Leo Tower. Edited by Alma Macrorie. P.C.A. certificate No. 6476. Release date, October 4, 1940. Running time, when seen in Westwood, 69 min. General audience classification.

CAST

Jimmy Jones, Bill Jones.....Wayne Morris
Kay Merrill.....Virginia Dale
Sheila.....Lillian Cornell
"Pops".....Edgar Kennedy
Professor Hobbs.....Alan Mowbray
Townley.....Jerome Cowan
Tex.....Red Cameron
Coach.....William Frawley
Tom.....Walter Catlett
"Slats" Finney.....Frank Burke

Young Bill Hickok

(Republic)

Western Melodrama

The exploits of the adventurous Bill Hickok are brought again to the screen this time by Republic with Roy Rogers in the starring role. With Joseph Kane in the capacity of associate producer and director and based on an original screen play by the writing team of Norton S. Parker and Oliver Cooper the production has action for its keynote.

In supporting roles are John Miljan, Monte Blue, Hal Taliaferro and others. George "Gabby" Hayes continues as the constant companion of Rogers with Jacqueline Wells, who gives Roy ample opportunity to serenade her with his guitar, as the romantic interest.

The days of the pony express, romance provided by Miss Wells, melodrama by John Miljan and Hal Taliaferro, comedy by "Gabby" and Sally Payne, an abundance of outdoor scenery and action with gun fights and fisticuffs have been assembled in orderly continuity to provide the western fan with nearly an hour's entertainment.

Previewed in the Republic projection room in New York at a trade screening for the press. —GEORGE SPIRES.

Produced and distributed by Republic. Joseph Kane, associate producer and director. Original screen play by Norton S. Parker and Oliver Cooper. Production manager, Al Wilson. Photographed by William Nobles. Film editor, Lester Orlebeck. Musical director, Cy Feuer. P.C.A. number 6627. Running time, 59 minutes. Release date, October 21, 1940. General audience classification.

CAST

Bill Hickok.....Roy Rogers
"Gabby".....George "Gabby" Hayes
Louise Mason.....Jacqueline Wells
Nicholas Tower.....John Miljan
Calamity Jane.....Sally Payne
Phillip.....Archie Twitchell
Marshal Evans.....Monte Blue
Morrell.....Hal Taliaferro
Mrs. Stout.....Ethel Wales
Red.....Jack Ingram
Majors.....Monte Montague

Mala Yerba

(Gabriel Soria)

Mexican Drama

Depicting the fundamentals of life in Mexico, which are much the same now as they were 32 years ago, when the action occurs, "Mala Yerba" adroitly deals with Mexican-American intercourse. An American is one of the principal characters and he is shown in a very good light. Excellent direction by Gabriel Soria, the young Mexican who learned his craft in Holdywood and became producer-director so successfully that he has been awarded several gold medals; superior acting, good photography, sound and scenic effects contributed to the worth of this film, though its story is weak and scarcely suitable for American presentation.

The plot concerns Mexican farm life in the days before the Revolution, when there were big ranches and the peasants were semi-slaves, yet did not fare so badly. The boss of ranch, Rene Cardona, is the villain and the story revolves around his attempted seduction of a peasant girl. He kills her peasant lover, gets rid of her father, attempts to use similar methods with the girl's second native swain but is foiled by an American engineer who falls in love with her and very nearly takes her away himself.

"Mala Yerba" got good response at the Cine Teatro Alameda, swank Mexico City cinema, which is popular with Americans.—JAMES LOCKHART.

Gabriel Soria, producer-director. Roberto Gavaldon, assistant director. Script from Don Mariano Azuela's novel, "Mala Yerba." English tile, "Marcela," by Emilo Gomez Muriel and Mario Gonzalez. Cameramen, Alex Phillips and Victor Herrara. Sound, Jose D. Carles. Scenic effects, Jose Rodriguez Granada. Seen at the Cine Teatro Alameda, Mexico City. Running time, 109 minutes.

CAST

Marcela.....Lupita Gallardo
Don Julian.....Rene Cardona
Mr. John.....Clifford Carr
Mariana.....Estela Inda
Chuy.....Pedro Armendariz
Gertrudis.....Arturo de Cordova
Don Pedro.....Luis G. Barreiro
Tico.....Miguel Montemayor

Time in the Sun

(Seton-World)

Documentary Down Mexico Way

A second attempt to salvage the pictorial assemblage which Sergei M. Eisenstein, Communist camera craftsman number one, composed as a commentary on Mexican political and ethnic history, here is offered under the aegis of Marie Seton, British newslady and globe circler, and the result of the renovations is an indefinite cross between a travelogue and an archeological documentary report.

The history of the film includes a prolonged period of gestation. Back in 1931, Comrade

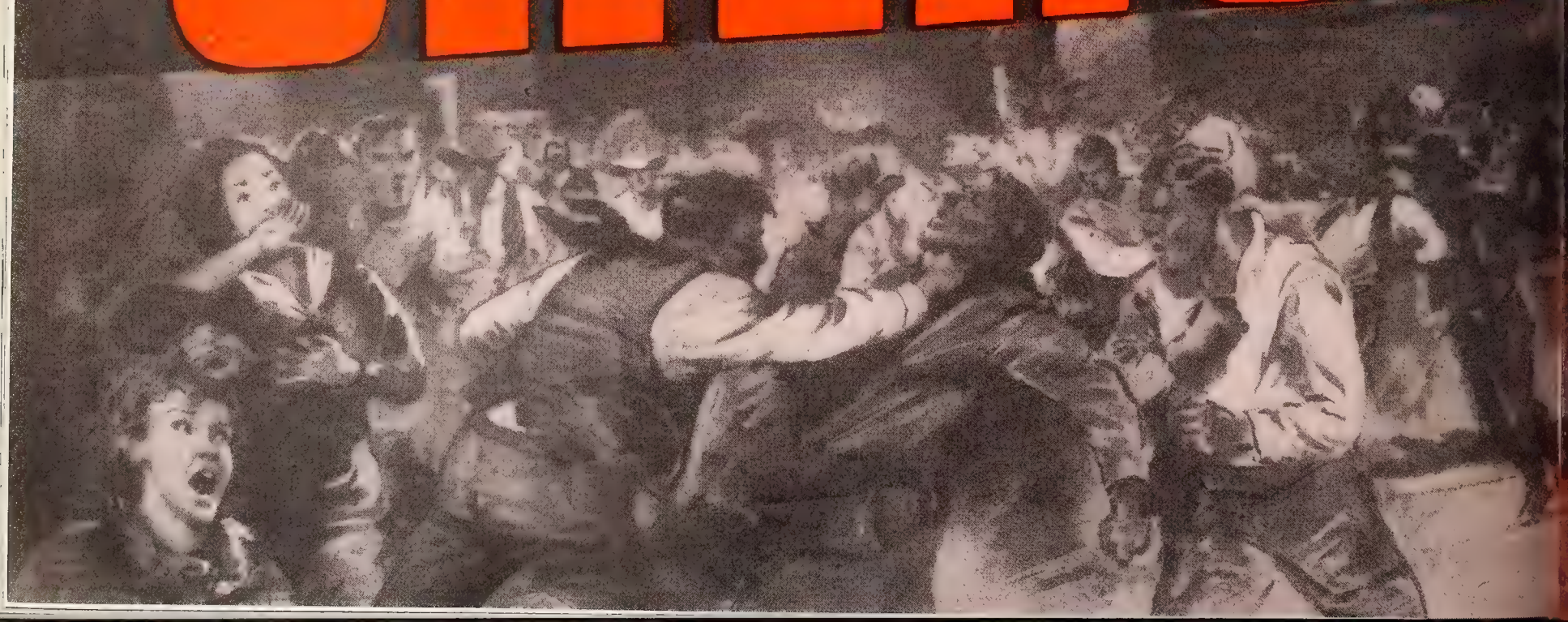
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PARAMOUNT – make
screen's mightiest W

"COVERED WAGON"
"THE VIRGINIAN"
"THE PLAINSMAN"
"WELLS FARG
"UN

now make the epic drama of America's last fi

"CHEROK



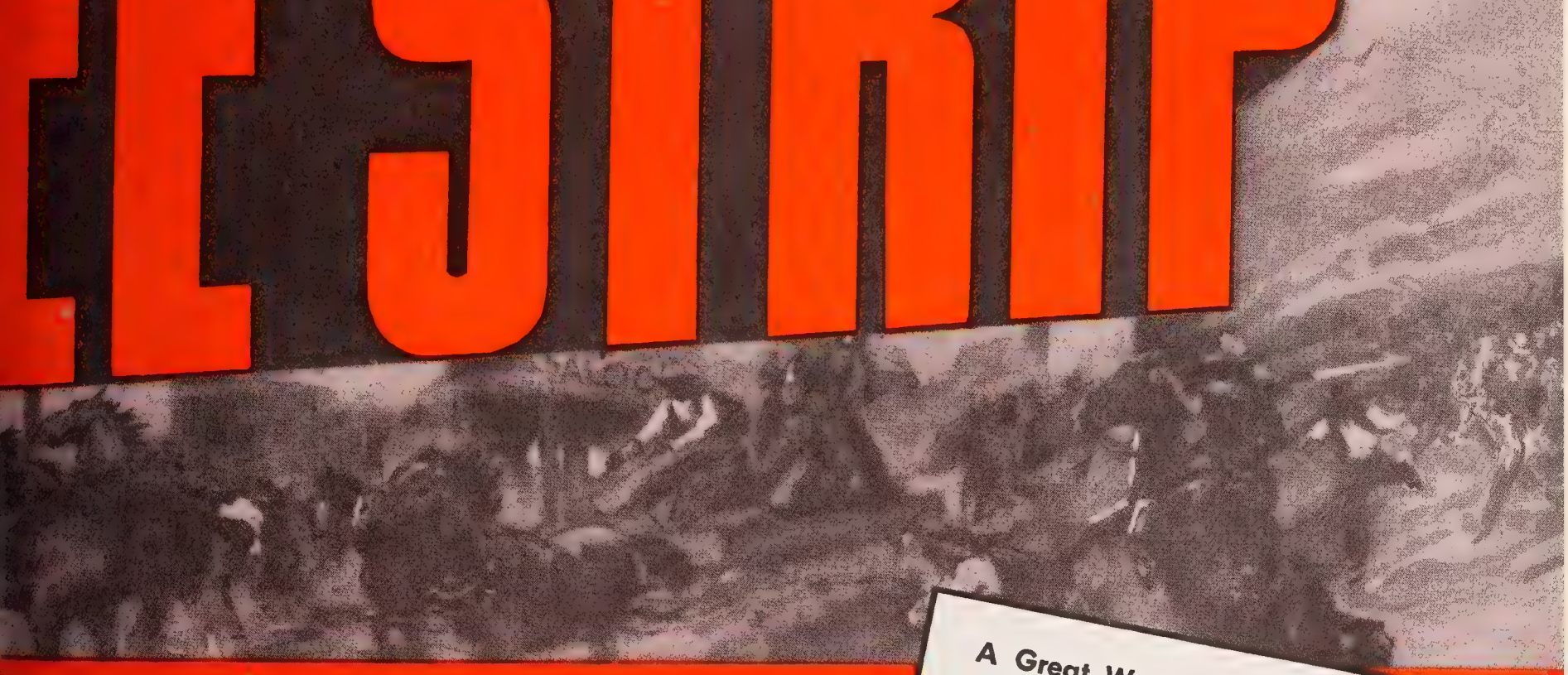
of the
terns...

PACIFIC"

g frontier...



E STRIP"



starring the hero of "Cimarron" and "Man of Conquest"

RICHARD DIX

with

Florence Rice • William Henry

A Great Western Picture from HARRY SHERMAN ...the man who makes the greatest of them all!



Paramount Picture

Screen Play by Norman Houston and Bernard McConville • Based on a Story by Bernard McConville • Directed by LESLEY SELANDER

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 41)

Eisenstein journey to Mexico and during an 18-month stay amassed more than 100,000 feet of film. Before he could complete his magnum opus, he heeded the peremptory call of the Kremlin and was not able to finish. Sinclair, radical author, cut the Eisenstein film and issued parts of it as "Thunder Over Mexico". (Reviewed in MOTION PICTURE HERALD, May 20, 1933.)

The latest revision of the film came after a pilgrimage Miss Seton made to the Moscow shrine of Eisenstein and in collaboration with him she fashioned a scenario for the present picture running 59 minutes.

Miss Seton has denied any propaganda intention but the fact of the film's derivation remains.

Seen at an early performance at the minute but intimate Fifth Avenue Playhouse, New York art cinema.—JOSEPH F. COUGHLIN.

Produced by Marie Seton. Distributed by World Pictures. Director, Sergei M. Eisenstein. Cameraman, E. Tisse. Editorial supervisor, Paul Burnford. Script and narration, Marie Seton and Paul Burnford. Assistant to Sergei M. Eisenstein, G. Alexandrov. Assistant to Marie Seton, Dorothy Baldwin. Narrators, C. F. Lindsey and William Royal. Indian music, Ponce Espino and Carlos Tarin. Mexican assistants, A. Best-Maugard and Aragan-Lieva. Musical director, Ponce Espino. P.C.A. Certificate No. 5799. Running time, when seen in New York, 59 minutes. Release date, September 30, 1940. Adult audience classification.

SHORT PRODUCT

Britain's R. A. F.
(RKO Radio)
March of Time, No. 2, Vol. 7

Britain's flyers receive testimonial tribute in the most recent edition of the March of Time. It includes a concise and comprehensive review of British aerial training and tactics in defending the islands and insuring protection for the convoy lines, supply belts for carrying needed war material and food supplies. Until shortly before the war England was undisputed master of sea power and had allowed the air division to trail along in personnel and plane power as a subsidiary asset for naval resources. But, with the launching of aerial attacks from across the channel, the English government began a race with time in building up its air force. The results of this frantic stepping up in aeronautical production are vividly displayed. There are in addition some stirring sequences depicting flyer education, both in the land schools and in the cockpit. The camera closeups of wide winged machines zooming across the skies are impressive both from a pictorial angle and from a consideration of what the aerial scenes connote. Timeliness is lent by the daily newspaper stories of the present air battles over England.—Running time, two reels.

The Volunteer Worker
(Disney - Community Chests & Councils)
Donald Duck Doing Good

Donald Duck, the Disney "Peck's Bad Boy," has forsaken his mischief career for once and is conducting as the title rolist of this good will miniature a fund raising campaign in behalf of certain charitable organizations. After a whirlwind session of ringing unreceptive doorbells, Donald comes across a day laborer who not only responds generously to the touching plea but voices appreciation and recommendation for the fine philanthropic endeavor practiced by private charity enterprises. Donald makes an appealing contribution collector and certainly the good cause promoted by his activity should benefit by his energetic door-to-door crusade. The subject has been produced by Walt Disney and has been donated by him for use in the 1940 Community Chest Campaigns in this country and Canada. Distribution of the film appeal is being handled by Community Chests and Councils, Inc., 155 East 44th Street in New York City. A play date may be arranged through local chapters of the Community Chests or by writing to the New York headquarters in care of Bent Taylor, editorial director.—Running time, three minutes.

The Dandy Lion
(Paramount)
New Cartoon Series

"The Dandy Lion" is the start of a new Max Fleischer-Paramount cartoon series. This initial subject concerns the friendship of a very mild mountain lion and a little Indian maiden. The Indian maiden adopts the lion as a pet, shaving off its mane and pretending, for the benefit of the braves and squaws that the lion is but a large dog. The lion, however mild in other ways, has the roar of its fellows and every time he opens his mouth he puts his paw in it. The braves become suspicious but the lion saves the day by rescuing a papoose from the clutches of a vulture. Running time, 7 minutes.

Diving Demons
(Paramount)
Sportlight

Subjects that have to do with high and fancy diving are no novelty and, too, it is a favorite topic with the newsreels, but regardless it remains one of the more interesting sights to see on the screen. The slow motion camera in this Sportlight has captured the grace and ease of the divers as they perform their repertoire of dives to the envy and amazement of the onlooker. The performers here, all men, are champions or former champions. Running time, 10 minutes.

Popular Science, No. JO-1
(Paramount)
Interesting

An always interesting series, this issue contains scenes showing a disaster truck in Portland, Ore., which is equipped to meet practically any emergency that arises in the community; Otto Gray of Oklahoma, breeder of under-slung cattle, making possible smaller grazing areas for milk herds; a deburping machine, of all things; fabrics made especially for their non-resistant qualities to fire and stains, and the breeding and training of carrier pigeons by the Army Signal Corps at Monmouth, N. J. Photographed in color. Running time, 11 minutes.

Moments of Charm of 1941
(Paramount)
All-Girl Orchestra

Paramount's annual presentation of Phil Spitalny and his All-Girl Orchestra in "Moments of Charm" finds the 1941 version a worthy successor to other years' "Moments of Charm." Photographed in color and featuring, individually, Evelyn, Maxine, the Three Little Words, and all the other members of a talented group, the girls play and sing "In the Mood," "Twinkle Twinkle," Ethelbert Nevin's "Rosary" and Ravel's unmatched "Bolero." A subject of great charm. Running time, 11 minutes.

Cavalcade of San Francisco
(MGM)
FitzPatrick Traveltalk

In the second of his new travelogue excursions being called "See America," James A. FitzPatrick pays pictorial tribute to the Golden Gate City and as an important part for the civic accolade he continues his inspection of the west coast exhibition which he began in his day and after dark studies, "A Day on Treasure Island" and "Night Descends on Treasure Island." In the current cruise of the fair grounds, the camera attends a performance of the song, dance and story pageant, "The Cavalcade of the Golden West," which in its colorful historic account of western development has been one of the features of the Californian exposition. Besides the carnival coverage, some picturesque views of the western metropolis are offered in eye appealing decor.—Running time, nine minutes.

Popeye Meets William Tell
(Paramount)
The One-Eyed Sailor

A new Popeye series in inaugurated with this backward glance into history, this meeting of the one-eyed sailor and the apple-shooting Will Tell as distinguished from the overture. Well, it seems, according to Max Fleischer's cartoon chroniclers, that William no longer has the clear eye and steady hand of old and when he is ordered to shoot an apple off Popeye's head the fate of the sailor seems fairly certain. At this point a can of spinach comes to hand and Popeye sets about mopping up the opposition in the style to which he is accustomed. Running time, 7 minutes.

Unusual Occupations, No. LO-1
(Paramount)
Interesting

Some six widely separated locales and personages have been visited by the camera to obtain this issue of the series. In Texas, a Miss Enid Justin is shown making boots for cowboys; in Missouri, a truck drives makes complete villages out of matches; in Xochimilco, Aztec maidens weave floral displays; in Pennsylvania, a commercial instructor paints pictures in color with his typewriter; in Rhode Island, a Miss Nancy Allen has her own private fire department, and in California, a retired seafaring man keeps house for his trained penguin. Running time, 11 minutes.

Discuss Marketing of "Down Argentine Way"

Sales executives and advertising and publicity men of Twentieth Century-Fox, Loew's, and the Loew-Poli circuit of New England met on Tuesday in the offices of the latter circuit, New Haven, to discuss selling of Fox's "Down Argentina Way."

Some of the circuit's houses are to play the film before national release.

Among those present were Oscar A. Doob, head of advertising and publicity for the Loew circuit; Rodney Bush, Twentieth Century-Fox exploitation and publicity manager; Harry Shaw, Loew-Poli division manager; Lou Brown, Loew-Poli advertising and publicity manager; Ben Simon, Twentieth Century-Fox branch manager; Matt Saunders and Otto Esposito, of the Poli, Bridgeport; Jack Brasil, of the Poli, New Haven; and Ed Fitzpatrick, of the Poli, Waterbury.

Forming Philadelphia Chapter of Pioneers

Philadelphia film men have under consideration a plan to form a chapter of the Picture Pioneers. Hope has been expressed there that a local body will be ready for affiliation with the New York chapter at the fall conference of the group to be held October 24 in New York.

An RKO Club is in the makings also at the Philadelphia exchange, the outgrowth of a private exchange party tendered Charles Zagrans and Frank McNamee at North Hills Country Club on September 13. Nat Levy, eastern district manager, endorsed the suggestion of Jack J. McFadden, of the local sales staff, and said he would be host at the next affair, date to be set later.

At the Philadelphia Variety Club, Sidney E. Samuelson, Allied business manager there, was named to the National Foundation of the Infantile Paralysis Committee. Charles H. Goodwin was appointed to head the program committee for the annual Variety Club dinner December 12 at Bellevue-Stratford Hotel, succeeding Bill Clark, who was forced to decline this year.

The Showmen's Club opens for the fall season October 15 at its new rooms on film row. Charles Goldfine and Charles Stiefel are co-chairmen of the renovation committee, Dave Rosen in charge of the group handling the drawing on November 16, Allen Lewis was named chairman of the membership committee and Jack Littel in charge of the committee for collection of dues.

Wade Willman Honored

Wade W. Willman, manager of the Metro-Goldwyn-Mayer branch in Indianapolis, was honored at a dinner in the Variety Club headquarters there this week by fellow workers for his 18 years service as manager. Sharing in the celebration was Foster Gauker, who has been with Metro 18 years and now is office manager. Staff members participating included Irene O'Brien, Whitey Wagner, Marie Kreilein, Betty Brown, Harry Stevens, Tim Cleary and Harold H. Marshall.

Honor George Lynch

George V. Lynch, chief film buyer for the Schine circuit, was honored at a bachelor dinner last week at The Elms Country Club, Gloversville, N. Y. Mr. Lynch, who is to marry Marian Kearney, daughter of Brigadier General and Mrs. Bernard W. Kearney, Saturday, was presented with a "pot of gold" on behalf of friends by Harold F. Sliter, head of the Schine publicity department. About 200 attended.

Ross Federal Changes

Howard Crombie, formerly with Ross Federal Service in Boston, is the new manager of the New Haven office, while Charles Leach has been transferred to Albany to fill the vacancy caused by the promotion of Ralph Unks to Philadelphia. The changes resulted when A. Warner of the Philadelphia branch was called for active military service in his capacity of major.

Seltzer to Ad Agency

Jules Seltzer has resigned as Hal Roach publicity representative, to become manager of the motion picture department of Western Advertising Agency, Los Angeles, which will handle the Roach account.

FREE-MOVIE PATRON IS CALLED 'HOUSEWRECKER'

New York ITOA Bulletin Calls Criticism of Free Advertising Unit Shows "Well Based"

One of the most serious denouncements of the practice of placing free shows in regular theatres for advertising merchandise and one of the first coming from exhibitors themselves, has been made by New York owners with respect to Chesterfield Cigarettes' unit shows now touring various parts of the country.

The Independent Theatre Owners of New York, one of the most expressive of regional exhibitor organizations, admits that the general industry criticism, coming from industry branches other than exhibition, arising from the rental of theatres to commercial advertisers for the showing of their ad films free to the public, is "well based."

Long Run Harm Seen

The ITOA charges that the renting of their auditoriums for such use by many of its organization members "was done without careful thinking on their part," and that "now that it is all over, they realize that the immediate profit ensuing therefrom does not nearly compromise for the harm such practice can do in the long run."

"Theatres are built for the prime purpose of selling motion picture entertainment to the public; they are an *integral* part of this broad industry and turning them over to advertisers is bad procedure, sure to harm the entire structure of our business," declares the ITOA, in its house-organ, *The Independent,* adding:

"There is no need to turn to national advertisers to fill our theatre seats. If the practice became common, soon the advertisers would have no need of theatres, for they could rent halls and show their films for weeks instead of days and then what originally seemed like quick money would cause heavy losses. No one can blame the public for wanting to see well produced films for nothing. But it is the height of silliness for exhibitors, who must *sell* tickets, to hand free showings to their customers. When it comes time to charge an admission again, the public won't like the change. In addition to which, having seen one show free, they'll skip going to the movies for awhile.

"The independents in New York did it once, but they'll never do it again. The industry, they now realize, is too big to allow this kind of small change to upset it," it was said.

Meanwhile, it was reported that, although the free shows drew many persons to theatres who have never been there before, the patrons were of such a type as to do the theatre more harm than good. Harry Brandt, ITOA leader and head of the Brandt Circuit in New York, this week, declared that neither Chesterfield Cigarettes or anybody else could give further free shows in any of his theatres. He said his managers reported extensive damage to theatre upholstery, rugs, chairbacks, and men's and women's restrooms, reportedly inflicted by the admission-free patrons.

Having already played in some 175 theatres throughout the United States, the Chesterfield Cigarette admission-free film show featuring "Pleasuretime" with Fred Waring and "Tobaccoland, U. S. A." was booked early in September in some 60 additional theatres in the New York area, in competiton to admission-charging houses.

Both of the films were completed a year ago by the Industrial Pictures' Division of the March of Time, under the supervision of John Wood, general manager. "Tobaccoland U. S. A.," runs 36 minutes, while "Pleasuretime" runs 22 minutes.

Tickets are distributed through merchants in the localities where the theatres are located.

Chesterfield is reported to pay exhibitors at the rate of 17 cents per unit for each seat of the individual theatre's capacity. The theatres are taken over from one to three days.

The show is booked through Newell-Emmett Company, advertising agency for Chesterfield.

Free shows such as offered by Chesterfield "are creating a Frankenstein" for the film industry. Charles C. Moskowitz, vice-president of Loew's in charge of New York theatres, has declared.

Circuits Booked Show

Among the New York circuits which booked the show were Century, Randforce, Consolidated, Brandt and Fabian. The theatre suspends its regular performances and puts on a continuous one-hour performance. Advertising and exploitation material is sniped throughout the territory.

Martin H. Barrett, chief of the motion picture department of Newell-Emmett Company, advertising agency, is directing the campaign. "Tobaccoland" was in production from March, 1939, through December, 1939, and was filmed on location in the various tobacco-growing localities.

Build in Atlantic City

A 1,450 seat theatre with facilities for both legitimate shows and for motion pictures will be constructed in Atlantic City by Frank P. Gravatt, operator of the Steel Pier, on the site of the long closed Second National Bank. Mr. Gravatt is president of the SCA Company, which will operate the house when completed about January 1, 1941, at an estimated cost of $250,000.

Face Daylight Fight

Wisconsin exhibitors can look forward to an attempt being made in the 1941 legislature to repeal the 1931 law which prohibits the observance of any other than standard time in the state. Dr. Ralph P. Sproule, Milwaukee, new president of the State Medical Society of Wisconsin, will ask its committee on public policy at its next meeting to advocate statewide daylight saving in Wisconsin starting next spring. Exhibitors, labor and farmers have opposed past proposals to legalize daylight saving time in Wisconsin.

Leave for Latin America

J. A. McConville, Columbia foreign manager, and Jack Segal, manager of foreign exchange operations, left last weekend by plane for a business trip to the company's offices throughout Central and South America. The first stop is Mexico and from there they will continue by plane down the west coast of Latin America. They will return by air along the east coast.

Price Joins Select

Ben Price, who has been in charge of the New York territory for Universal for many years, has now become associated with the Select Film Exchange.

ASCAP AND BMI RACE TO GET BANDS' SUPPORT

Rival Music Organizations Seek Leaders' Aid before Contract Deadline on January 1st

Entering the last round of their struggle to obtain mastery over music sources for radios, screen, and stage, both the American Society of Composers, Authors, and Publishers, and Broadcast Music, Inc., this week appealed to the leaders of popular radio dance orchestras.

Entertained by ASCAP

ASCAP entertained the leaders on Friday, September 20th, at a luncheon in New York City. John Paine, general manager, expressed confidence that the controversy would be settled to ASCAP's liking, warned the leaders to think of their interests, and said that by January 1st every station would have an ASCAP contract.

January 1st is the date on which ASCAP's old five year contracts with the broadcasters no longer apply; and on which its new contracts, signed as yet, with not half the broadcasters, take effect. It is also the day on which Broadcast Music, Inc., established by the networks several months ago to supplant ASCAP as a music source, will have to have enough songs on hand to satisfy sponsors, advertising agencies, band leaders and the public.

BMI on Monday also played host at lunch to the band leaders. Sidney Kaye, its vice-president and general counsel, told them that BMI would endeavor to "cushion" the change from ASCAP to non-ASCAP music and that BMI's facilities for a change regarded as inevitable were available to every musician.

It is estimated that musicians have about $10,000,000 invested in music libraries, and that about 80 per cent of their music is ASCAP. Some of the band leaders are ASCAP members.

ASCAP and BMI last week both claimed a majority of American radio stations, as subscribers. BMI said it had 390, who do 90 per cent of the dollar volume of commercial business on the air. ASCAP said it had signed a majority of independent stations, but refused to reveal how many, nor their call letters, claiming that to do so would subject the stations to punitive measures by the large networks.

This week, it was estimated that BMI had raised $1,400,000 to fight ASCAP and had already gained the music of 160 composers, with 200 new tunes, 200 new arrangements of songs in the public domain, and 14,000 copyrighted songs.

Dispute Over Festival

ASCAP last week used its three-day festival at the Golden Gate Exposition, San Francisco, to embarrass the radio chains. Its star personalities, including Hoagy Carmichael, Walter Donaldson, Sigmund Romberg, Peter De Rose and others appeared; their songs were played as well as such popular songs from ASCAP's library as "God Bless America," "A Perfect Day," "Old Man River," and others.

The Coast networks would not broadcast the festival and it was reported ASCAP and the Fair officials intend to bring charges of abuse of franchise against the broadcasters to the Federal Communications Commission.

It was further charged that station KFWB, of Los Angeles, operated by Warner Brothers, had volunteered to broadcast the Festival, but was unable to secure the "necessary physical facilities and cooperation from the chains."

Meanwhile, battling BMI and the broadcasters for control of music on radio, ASCAP continues its fight against anti-ASCAP legislation in various states. This week, its litigation to test the constitutionality of Washingon's anti-Society laws, in Federal Court at Tacoma several years, was further delayed, when a Federal statutory court granted both sides 30 days in which to file briefs on confirmation of a special master's report finding the law unconstitutional, and on the issuance of a permanent injunction restraining the state from enforcing the law.

Additionally, 15 days thereafter were allowed, for both sides to file reply briefs. Thus, no decision is expected before late November.

In Omaha, Nebraska, a hearing will be held on October 12, which will decide what type of record will go to the United States Supreme Court of the action involving ASCAP and Nebraska.

Cinecolor Amends Statement

Cinecolor, Inc., Burbank, Cal., has amended its pending registration statement with the Securities and Exchange Commission to make its proposed offering 427,000 rights for $1.50 par common to stockholders and 71,166 $1.50 par common reserved for rights at $1 and 71,166 shares unsubscribed stock through an underwriter at $1.25.

Benchley Discusses Shorts

In New York from the Coast, Robert Benchley is expected to discuss plans for the six shorts he will make for Paramount during the coming season. Mr. Benchley will collaborate with Leslie Roush and Justin Herman of the Paramount shorts department. The first of the shorts was to have gone into work at the Astoria studio, Monday, with Mr. Roush directing. Two others will follow within two weeks.

Webb Is Renominated

Assemblyman William T. A. Webb, of Delaware County, N. Y., manager of the Smalley Circuit's Sidney, at Sidney, has been renominated in the Republican primary contest, according to information received in Albany. Last Spring, Mr. Webb led the campaign to defeat the billboard restrictions act.

Harrises Plan Company

John H. Harris, general manger of the Harris Amusement Company, and his uncle, former senator, Frank J. Harris, have applied for a Pennsylvania charter to incorporate a new insurance company dealing in general insurance, except life. The application proposes 100 shares of common, par value $50. Mrs. Anna Harris Dunham, aunt of John H., is the third incorporator.

Bernfield Gets "Sweethearts"

W. P. Bernfield, former exploitation man for United Artists, has taken over distribution of "Let's Pretend We're Sweethearts," J. O. Wagner Productions, for Kansas, Missouri and parts of Arkansas and Iowa.

Dorland Reopens Theatre

Jack Dorland, former Paramount salesman, has opened the 400-seat Broadbrook theatre, Broadbrook, Conn., owned by Sam Lampert, and dark for a year.

BEST SELLERS AND RENTERS

"Mrs. Miniver", by Jan Struther, and "How Green Was My Valley", by Richard Llewellyn, continue to lead the Best Sellers and Best Renters listings, respectively, according to the October issue of The Retail Bookseller, *house organ of the Baker & Taylor Company, New York.*

Ten Best Sellers

(Based upon a count of sales from August 12th to September 16th)

1. Mrs. Miniver, by Jan Struther.
2. Whiteoak Heritage, by Mazo de la Roche.
3. The Beloved Returns, by Thomas Mann.
4. Out of the Fog, by Joseph C. Lincoln.
5. The Fire and the Wood, by R. C. Hutchinson.
6. Foundation Stone, by Lella Warren.
7. How Green Was My Valley, by Richard Llewellyn.
8. The Brewers' Big Horses, by Mildred Walker.
9. Tassels on Her Boots, by Arthur Train.
10. Hillbilly Doctor, by Elizabeth Seifert.

Ten Best Renters

(Based on nationwide reports)

1. How Green Was My Valley, by Richard Llewellyn.
2. Kings Row, by Henry Bellamann.
3. Night in Bombay, by Louis Bromfield.
4. Quietly My Captain Waits, by Evelyn Eaton.
5. Stars on the Sea, by F. Van Wyck Mason.
6. Mrs. Miniver, by Jan Struther.
7. World's End, by Upton Sinclair.
8. Kitty Foyle, by Christopher Morley.
9. I Married Adventure, by Osa Johnson.
10. Mr. Skeffington, by Elizabeth.

Dismiss Winchell, NBC Suit

New York Supreme Court Justice Peter Schmuck, last week, dismissed the $1,000,000 libel suit brought by Joseph Curran, as president of the National Maritime Union, against Walter Winchell, the *Daily Mirror,* RCA, NBC and the Andrew Jergens Co. The decision permits the plaintiff to amend the complaint. Mr. Curran contends that the columnist libeled the union in a WJZ broadcast on June 9th and in his column the following day, by accusing the union of subversive activities.

Loew's Building in Charlotte

Loew's, Inc., is building a two-story structure in Charlotte, N. C., to cost $49,950. The MGM exchange, now at 428 West Fourth Street, will move to the new building when completed, about March 15th. The exchange handles distribution of Metro-Goldwyn-Mayer pictures in the Carolinas.

New Panama House

A new theatre in Colon, Panama, to cost $100,000, seat 1,800, and be jointly financed by the Republic's president, Dr. Augusto S. Boyd, and a business man of Panama City, will be built shortly.

Branch Managers To Aid Red Cross

Major Leslie Thompson, of RKO, general chairman of the Motion Picture Theatres Campaign Committee for the American Red Cross, this week appointed branch managers of the major companies as district coordinators in the nationwide Red Cross campaign, which begins November 11th and lasts till November 30th. These men will assist local committees in each distribution zone and they represent the full cooperation of the distributing companies.

Picture Booked

Local exhibitor committee chairmen and individual exhibitors in these zones are being asked by Major Thompson to establish contact with their district coordinators and arrange booking of a 400-foot Red Cross film featuring Deanna Durbin, which is to be shown in theatres beginning November 10th.

There will also be an official 100-foot Red Cross trailer, featuring Priscilla Lane, which will be shown beginning November 17th.

The list of district coordinators follows:

Jack G. Bowen, MGM, New York City; Albany, Bernard G. Kranz, RKO; Atlanta, R. M. Avey, MGM; Boston, R. C. Cropper, RKO; Buffalo, K. G. Robinson, Paramount; Charlotte, R. J. Ingram, Columbia; Chicago, J. C. Osserman, RKO; Cincinnati, Allen S. Moritz, Columbia; Cleveland, J. R. Kauffman, Universal; Dallas, Doak Roberts, Warners; Denver, Chester J. Bell, Paramount; Des Moines, Stanley Mayer, 20th Century-Fox; Detroit, Fred E. North, Warners; Indianapolis, G. R. Frank, United Artists; Kansas City, Frank C. Hensler, MGM; Los Angeles, W. E. Calloway, Warners; Memphis, J. Frank Willingham, MGM; Milwaukee, Oscar J. Ruby, Columbia; Minneapolis, Eph Rosen, Monogram; New Haven, Morris Joseph, Universal; New Orleans, C. E. Peppiatt, United Artists; Oklahoma City, J. O. Robie, Warners; Philadelphia, E. W. Sweigert, Paramount; Pittsburgh, Ira H. Cohn, 20th Century-Fox; Portland, R. O. Wilson, Universal; St. Louis, B. B. Reingold, 20th Century-Fox; Salt Lake City, William F. Gordon, Warners; San Francisco, N. Neal East, Paramount; Seattle, E. A. Lamb, RKO; Washington, Sam N. Wheeler, 20th Century-Fox.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, said in New York on Monday that the Red Cross campaign "will be a great service, and bring to the entire motion picture industry the knowledge of a duty well performed."

Richard C. Patterson, chairman of the board of RKO, has been appointed chairman of the motion picture division to help solicit funds for the U. S. Committee for the Care of European children. John Golden heads the legitimate theatre division.

Wives of several motion picture executives are in the Women's Division for the Seven Annual "Night of Stars" show, at the Madison Square Garden November 27th, proceeds of which will go to the United Jewish Appeal. Among these women are Mrs. Leo Spitz, Mrs. Hal Horne, Mrs. Nathan Blumberg, and Mrs. Barney Balaban.

Arthur Knorr of the Roxy Theatre, and Lester Isaac of Loew's State will handle the lighting system at the show.

Set Night of Stars

The seventh annual Night of Stars will be held November 27th in Madison Square Garden, Nathan Straus, chairman of the event, said this week. The proceeds will go to the United Jewish Appeal to further the work of the Joint Distribution Committee, the United Palestine Appeal and the National Refugee Service. Chairmen of the Producing Committee are Marvin H. Schenck and Louis K. Sidney. Honorary Chairmen are Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, George J. Schaefer, Joseph M. Schenck, Murray Silverstone and Major Albert Warner.

National Theatre Supply Demonstrates New Screen

The National Theatre Supply Company demonstrated on Friday of last week a new Walker plastic molded screen at the Twentieth Century-Fox projection room. The surface of the screen is covered with an amorpho-crystalline pigment in plastic form and the perforations are arranged in uniform chevron lines.

The new screen gives better contrasts, especially in color motion pictures, it was reported. The company announced that the pigment used has the highest reflective efficiency known in screen manufactiuring. For the demonstration a combination of one half regular Walker white screen and one half the new Walker screen which has no seams was used.

The perforations remain more clear of dust that those in ordinary screens and consequently do not affect the sound transmission as the screen ages, it was claimed, and the peak efficiency can be maintained over twice as long as the regular Walker white screen. The plastic screen costs more than the regular type.

Providence Managers Plan Business Group

Acting upon a suggestion made by Charles Kurtzman, New England Division Manager of Loew's, managers of downtown film houses in Providence are planning an organization to aid in co-operative efforts to stimulate business. The first meeting was held in the Strand Theatre office of Edward L. Reed.

The managers discussed, also, the possibility of staging a Downtown Theatre Week celebration. Newspapers, stores, restaurants, and city officials would be asked to co-operate. In addition to Mr. Reed and Mr. Kurtzman, those participating were: Edward M. Fay, Bernard Fay, Albert J. Clarke, Edward McBride, George French and Sam Kaufman.

New De Forest Corporation

De Forest Inventions, Inc., has been granted a corporate charter by the Delaware State Department at Dover to deal in scientific research. Incorporators are Lee De Forest, Los Angeles; Jack Corbett, North Hollywood, and Louis P. Randall, New York.

Felder Succeeds Cohen

Joe Felder, former Monogram branch manager in New York, has been named assistant manager of the New York Universal exchange. Mr. Felder takes the post left vacant by Max Cohen, who has been promoted to branch manager in Washington.

Neth Gets Safety Post

J. Real Neth, president of the J. Real Neth Theatres, operating a chain of suburban houses in Columbus, has been appointed acting safety director for the City of Columbus for one year, during which time the regular incumbent will serve with the Ohio National Guard.

Award for Hope

Bob Hope has been awarded the first annual Hollywood Civic Reward for his recent tour of the country in connection with his latest film, Paramount's "The Ghost Breakers."

Equity Answers Red Bias Charge

In one of the biggest and noisest meetings in recent years, the Actors Equity Association, last Friday, September 28th, passed a resolution condemning Communism, Nazism and Fascism, in the face of charges by Congressman Lambertson of Kansas that the group is "dominated by Communists." The meeting, held in the Hotel Astor, New York, was attended by 799 members.

The association also adopted a resolution to bar Communists, Nazis and Fascists from holding office or being employed by Equity.

Another resolution, denying that members of the Council are Communists and demanding that Congressman Lambertson's charges be investigated by Chairman Dies, of the un-American activities committee, was adopted. A copy of the document was ordered sent to Mr. Dies. It said, in part:

"This council goes on record as declaring that it is unalterably opposed to Communism, the Communist Party, the principles it advocates and the tactics it employs."

Last July, Mr. Lambertson charged in the *Congressional Record* that seven members of the Council were Communists. The Council and membership voted to forward to him a copy of the denial of his accusation for inclusion in the *Record*. Paul Dullzell, executive secretary, accused by the congressman of protecting the so-called Communist sympathizers, was given a vote of confidence by the members.

On Tuesday, Equity appointed a committee to confer with its lawyers, on amendments to the constitution and by-laws, to make effective its resolution against un-American officeholders.

Sanborn Is Council Nominee

Nominated in the New Hampshire State primary for the Executive (Governor's) Council, is Ansel H. Sanborn, Carroll County film circuit chief.

Rockefeller Center Awards

Rockefeller Center, Inc., and the Radio City Music Hall received medals on Monday, in the Music Hall studio, from the New York World's Fair for their outstanding presentation of, and contribution of talent to, the "Rockefeller Center Day" at the Fair in July. Grover Whalen presented the medals. John D. Rockefeller III and W. G. Van Schmus, managing director of the Music Hall, accepted them.

Technicians Pact Signed

Pathe's Bound Brook Laboratory has signed an agreement with Local 702, laboratory technicians' union, covering about 150 employees. An average wage increase of 15c per hour was granted. The agreement expires December 31st.

Anderson Resigns

H. L. Anderson, for the last three years general attorney for North Carolina Theatres, Inc., Wilby-Kincey Service Corporation, Southern Attractions, Inc., and affiliated companies, has resigned his connections with these companies and will take up the general practice of law in Fayetteville.

EAST SIDE, WEST SIDE



ALL AROUND YOUR HEART!

Here's big city street scene magic that will entrance the whole country . . . As intimate as a family at breakfast . . . Lovable folk filling a wonderful picture with the music of life!

UNIVERSAL brings the greatest stars of Today and Yesterday

A LITTLE BIT OF HEAVEN

starring **GLORIA JEAN** with

ROBERT STACK • HUGH HERBERT • C. AUBREY SMITH
STUART ERWIN • NAN GREY • EUGENE PALLETTE
BUTCH & BUDDY • BILLY GILBERT

and Gloria's "uncles":

FRANK JENKS • NOAH BEERY, Sr • MAURICE COSTELLO • CHARLES RAY
FRED KELSEY • MONTY BLUE • TOM DUGAN • WILLIAM DESMOND
EDGAR DEERING • KENNETH HARLAN • PAT O'MALLEY • DAVID OLIVER

Screenplay by Daniel Taradash, Gertrude Purcell, Harold Goldman • Original Story by GROVER JONES

Directed by **ANDREW MARTON** • Produced by **JOE PASTERNAK**

JOE PASTERNAK PRODUCTION

NATIONAL RELEASE OCT. 11th



Benefits Planned By Variety Tents

The 12th annual banquet of the Pittsburgh Variety Club will be held at the Hotel William Penn, on Sunday, October 20th.

A special midnight benefit will be held under auspices of the St. Louis Variety Club, at the Fox, on October 12th. Harry C. Arthur, Jr., chairman, has announced that Al Pearce and Johnny Perkins will headline a show that will incude 20 vaudeville acts, a 24-girl chorus and three bands. A sellout would net $10,000, for underprivileged children, it is estimated.

Assisting Mr. Arthur are: Tony Matreci, Lou Ansell, Harold W. Evans, Fred Wehrenberg and Clarence D. Hill.

25 New Members

Initiation of 25 new members of the Kansas City Variety Club, on Monday, this week, was handled by a committee including Leo Finkelstein, Arthur Cole, R. R. Biechele, George Baker, Leon Abraham, Bob Withers, Jack Gregory, Jerry Zigmond, Jack Moffitt, Senn Lawler, Charley Gregory, Ben Marcus, Harry McClure and Beverly Miller.

Frank Hensler and Ernie Mehl, in charge of the Kansas City Variety Club-Star bowling tournament have announced that it will be held December 21-22nd.

The Columbus Variety Club will hold its third annual barn dance in the Columbus Auditorium, October 25th, to secure funds for an educational foundation at Nightingale Cottage, a tuberculosis preventorium for children, Chief Barker C. Harry Schreiber has announced. Milton Straub, chairman, is being assisted by Mr. Schreiber, Virgil A. Jackson, Max Stearn and Lou Holleb.

A committee, consisting of David E. Weshner, Sidney Samuelson, Jay Emanuel, Jim Clark, Hillary Brown and Charles Goldfine, has been appointed to the paralysis fund committee of the Philadelphia Variety Club. Plans are afoot to visit the pool where infantile paralysis victims are receiving treatment. Mr. Goldfine was appointed head of the committee which assigns use of the equipment for showing films to inmates of institutions.

Installation of officers of the Cleveland Variety Post, will be held at the clubhouse, October 14th. The following officers will be inducted:

Dr. A. Bubis, commander; Edwin Bergman, first vice commander; Aaron Wayne, second vice commander; Harry H. Goldstein, finance officer; Milton Stern, adjutant; Lawrence Rich, judge advocate; Irving Gusman, chaplain; Bo Bial, historian, and Irwin Klein, sergeant-at-arms.

Harry Brown, chairman, has announced committees for the annual banquet of the Washington Variety Club, at the Hotel Willard, November 16th. The committees include:

Entertainment—Carter Barron, Gene Ford, Harry Crivitt, Adlai Mann, Tony Muto, Edmund Plohn, Bob Denton, Ed Melniker, Harry Anger, Harry Crull, Clarke Davis.

Tickets—Sam Wheeler, Ralph Binns, Phil Bobys, Emil Holz, Eddie Melniker. Decorations—Herb Sauber, Charles B. Dulcan, Jr. Receptionists — Wade Pearson, Harry Lobmeyer, Jack Fruchtman.

Publicity—Nelson B. Bell, Carlton Duffus, Arch MacDonald, Jay Carmody, Dan Terrell, Don Craig, Bill Dolph, Harry Rodier. Dinner —Abe Lichtman, Fred Rohrs, Tom O'Donnell. Finances—Sal Galanty. Printing—Dr. Archie Engel, Sol Sorkin, Lou Janoff.

Chief Barker Sidney Lust will be in charge of the program.

The Dallas Variety Club will hold its annual golf tournament, October 14th, at the Dallas Country Club.

Wanger Discusses Films In Cincinnati and Chicago

Walter Wanger, currently on a lecture tour, spoke last week in Cincinnati and in Chicago. About 75 executives, exhibitors, branch managers and others in the industry attended the dinner given by Mr. Wanger by the Cincinnati Variety club. Members of the local Dartmouth College alumni association also were present to meet Mr. Wanger who is an alumnus of that school.

In Chicago a luncheon was given on September 26th by the Chicago Federated Advertising Club at the Hotel Sherman.

Subjects discussed by Mr. Wanger in Cincinnati were, the problems facing the industry, product, extended runs, experimental pictures which should be presold, the importance of directors and other questions. Topics treated in the Chicago address included the need of vital pictures to help national defense, need for extensive pre-selling, censor boards and the evils of double bills.

IN NEWSREELS

MOVIETONE NEWS—No. 6, Vol. 23.—American Legion parades in Boston....de Tristan child returned safely home after kidnapping....British sea lord thanks America....Colt plant making automatic machine guns....Elliott Roosevelt made captain in Army Air Corps....New pursuit plane....Children's fashions....Football in southwest....Japanese fishing off Taisha Island....Riding to hounds in Australia.

MOVIETONE NEWS—No. 7, Vol. 23.—President dedicates airport in Washington....Willkie gets ovation from huge throng at Empire City racetrack.... Milo Warner elected new national commander of American Legion....Garner returns to Washington ....British envoys ask further American aid....Kidnapper of de Tristan child held in San Mateo jail.... Fashions in jewelry....Navy, Ohio State, Minnesota win....So. California, Washington State tie....Racing at Belmont Park.

NEWS OF THE DAY—No. 204, Vol. 12.—Interview with Countess de Tristan, mother of kidnapped boy ....Willkie in whirlwind windup of coast tour.... British child refugees reach Canada safely....Record rush of U. S. volunteers....Elliott Roosevelt made captain in Air Corps....American Legion parades in Boston....Baby born to Fred Snite of "iron lung" fame....Fashions....Daredevil drivers put on show.

NEWS OF THE DAY—No. 205, Vol. 12.—President dedicates new Washington airport....California kidnapper filmed in prison....Aboard Willkie Special; Candidate at Empire City race track....Michigan defeats California in football....Outsider wins Belmont classic.

PARAMOUNT NEWS—No. 9.—Mexican Army parades; marked by riots....'Iron lung" father sees baby....Elliott Roosevelt made captain in Air Corps ....Elephants have annual water cleanup....de Tristan baby returned home; kidnapper filmed....American Legion parades in Boston....British children arrive in Canada....Willkie in Oregon....Roosevelt in Philadelphia.

PARAMOUNT NEWS—No. 10.—Horse race at Belmont Park....Envoys seek new aid for Britain.... Adventurer in Seattle after six year round-the-world sail....Kidnapper of de Tristan baby shown ....Cat show at World's Fair....Headliners of Presidential campaign; Garner, Wallace. Willkie, Roosevelt....Minnesota beats Washington....Boston College defeats Tulane....Ohio State wins over Pittsburgh....Michigan swamps California.

RKO PATHE NEWS—No. 9, Vol. 12.—American Legion parades in Boston....de Tristan baby returned home; kidnapper caught....Willkie in northwest.... Shanghai organizes the International Riot Squad.... ....Rodeo in Oregon....New fire window resists 1600 degree flame test....83 child refugees, U-Boat victims.

RKO PATHE NEWS—No. 10, Vol. 12.—Japan joins Rome-Berlin axis....President dedicates capital airport....Behind the scenes with the Willkie Special ....British envoy urges further American aid.... U. S. news writers tour Far East....Football.

UNIVERSAL NEWSREEL—No. 914, Vol. 12.—American Legion parades in Boston....New York Guard unit leaves for duty....New pursuit plane tested.... Kidnapped child home again....Machine gun production speeded....Elliott Roosevelt made captain in Air Corps....Fashions....Chile shows military might ....Model plane competition in Akron....Polo championships on Long Island....Rodeo in Oregon.

UNIVERSAL NEWSREEL—No. 915, Vol. 12.—Willkie hailed by 50,000 in cast....Roosevelt dedicates Washington National Airport....American Legion elects Milo Warner to be national commander....Garner returns to capital....Adventurer in Seattle after six years world sail....Cat show at World's Fair.... Racing at Belmont Park....Michigan trounces California....Minnesota tops Washington.

Hays Sees Films As Peace Force

The contributions which motion pictures have made in building a foundation of sound citizenship through films portraying American history, ideals and traditions was pointed to by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Tuesday in French Lick, Ind., during an address in which he said that America should be made not only impregnable to war but strong enough to compel all who profess the doctrine of violence to respect our peace.

Early Aims Recalled

Addressing the state meeting of the Indiana Chapter of the Daughters of the American Revolution at the French Lick Hotel, Mr. Hays recalled that 18 years ago as president of the newly formed MPPDA, he was privilege to invite 100 representatives of the DAR and other civic, patriotic, religious and educational organizations to meet with representatives of the film industry to discuss "the broad objectives which the then immature but aspiring medium of expression might set itself and the methods by which those objectives could most likely be realized."

Few people at that time, Mr. Hays said, "looked upon the motion picture as more than an unimportant means of amusement. Fewer still recognized its possibilities. The concern of these national organizations with the movies of that day is a tribute to their vision.

"You gave organized support at the theatres in your own communities to all motion pictures which in your judgment contributed to an understanding of American democracy and sound citizenship," he told the meeting.

Mr. Hays called attention to the picture, "Land of Liberty," which the industry prepared for exhibition at the San Francisco and New York Fairs. When the question for exhibition of representation at the Fairs came up, he said, it was thought that nothing less than a new feature motion picture would be adequate.

"For this purpose, however, it was discovered not to be necessary to produce a single foot of new film," Mr. Hays said, adding: "We found a veritable wealth of material."

Mr. Hays said that in response to many requests, "Land of Liberty," would be shown in motion picture theatres all over the country starting this winter.

Mr. Hays also said that approximately 500 films "telling the story of the United States" were being used in school classrooms through the cooperation of the MPPDA.

20th-Fox Contracts Signed

Seymour Felix, currently directing the dances in "Tin Pan Alley," has been signed to a long-term contract by Twentieth Century-Fox. The studio also has signed a long-term contract with Elena Verdugo, who recently completed a small part in the company's musical "Down Argentine Way."

Townsend Plan Series

New World Films, Chicago, is completing a series of one-reel subjects on the Townsend Plan. Ted Robinson has been placed in charge of distribution.

Establish Talent Department

The Mutual Broadcasting System has established a talent department in Chicago under Noel Gerson. It will supply talent to film theatres.

GUILD WILL REPRESENT ALL SCREEN WRITERS, ENDING SEVEN-YEAR FIGHT

Contract Designates Unit as Sole Bargaining Agency on Coast; Extensive Machinery To Arbitrate Credits To Be Established

One of the film industry's longest labor disputes ended last week in Hollywood after seven years, when the Screen Writers Guild finally won from the producers a collective bargaining contract designating it as sole bargaining agency for all writers for motion pictures in California, providing an 80 per cent guild shop, and setting up what is described as the most comprehensive credit arbitration machinery in the film industry.

The agreement is effective next Thursday, and is for six months.

Board Set Up

Three active SWG members and three producer representative are to administer the contract provisions, and negotiate further. Included in the agreement are a limitation of layoff periods, a prohibition on writing on speculation, a no strike clause, and accommodations for writers on location. Subjects still to be settled, possibly by the special administrative committee, are the right of writers to create and own material during periods in which they are not steadily employed, a minimum salary for them, and classification of junior writers.

Studios signing the agreement are Twentieth Century-Fox, Loew's, Columbia, Goldwyn, Warner Brothers, RKO, Universal, and Paramount. The guild is now approaching the other studios.

That all writers still do not agree with the guild, even in its victory, was seen last week when Howard Emmett Rogers, one of the organizers of the now defunct Screen Playwrights, Inc., a rival to the guild, declared he would remain in the "20 per cent non-guild members" until it rid itself of "subversive" interests.

The guild contract, in negotiation so long, had bogged down up to this year on three major points: the length of contract, percentage of guild shop, and right of writers to create their own material while not employed.

Bioff Returns

William Bioff, West Coast leader of the International Alliance of Theatrical Stage Employees and chairman of the Conference of American Federation of Labor Studio Unions, returned to Hollywood by plane Monday from Chicago where he had served a six-month jail term for a pandering conviction, imposed in 1922. He is taking a "three weeks' rest" at an undisclosed place, his representatives said. He faces trial in Federal Court in Los Angeles in February, on income tax evasion charges.

Florence Wix has been elected chairman of the Screen Actors Guild Council, succeeding Robert Davis, resigned.

The Moving Picture Painters Local, No. 644, won a collective bargaining agency election over the scenic artists' union, last week, before the local National Labor Relations Board office. The victory is expected to end the jurisdictional fight, unless the scenic artists' unit challenges the election, in the courts.

Harriet Reynolds has been placed in charge of the Screen Actors Guild Eastern office, in New York City, in the absence of Mrs. Florence Marston, Eastern head, who is recuperating after an operation.

Angered by the new and reportedly uncompromising attitude of the St. Louis stagehands' union Local 6, two of that city's exhibitors, Clarence Kaimann and Mrs. Bess Schulter, have lodged complaints with the local office of the anti-trust division of the U. S. Department of Justice.

Mrs. Schulter owns the Powhattan, small neighborhood house in suburban Maplewood. Last Tuesday night, her projectionists, members of Local 143, also of the IATSE, walked out because of Mrs. Schulter's dispute with the stangehands' local. Mrs. Schulter said the local was asking reinstatement at $80 per week, of a stagehand dismissed two years ago.

Stage Shows Cancelled

On last Friday, September 27th, stage shows were cancelled at three of Mr. Kaimann's theatres, the O'Fallon, Baden, and Salisbury, all in North St. Louis. Mr. Kaimann said the stagehands' local had withdrawn its men because it claimed he had caused negotiations to be stalemated one year ago, when the union had sought to put stagehands in all independent theatres. However, C. Orville Newlin, business agent for the stagehands, said the local would have furnished the stagehands for the three stage shows, if Mr. Kaimann had not cancelled them.

It was after these two happenings that Mrs. Schulter and Mr. Kaimann went to the anti-trust division of the U. S. Department of Justice in St. Louis, which had been responsible for the successful prosecution for racketeering and extortion of John P. Nick and Clyde Weston, deposed head and business agent, respectively, of the projectionists' Local 143.

This week, the American Guild of Musical Artists and the American Federation of Musicians were awaiting a decision by New York Supreme Court Justic Aron Steuer, on the application by the former for a temporary injunction to restrain the latter from barring guild members from radio, stage, and concert hall because they do not belong to the AFM.

Denies Conciliator Reports

Justice Steuer reserved decision two weeks ago, indicating he might give it only after lengthy deliberation. Meanwhile, the AFM, organ of James C. Petrillo, music "czar" of Chicago and America, is restrained from interfering with engagements of guild members, by a stay granted previously by New York Supreme Court Justice Ferdinand Pecora.

Mr. Petrillo last week denied reports he might accept office as Chicago labor conciliator.

Meanwhile, mediation proceeded this week between the American Federation of Radio Artists and the networks over a contract for artists on sustaining programs. The union had threatened a national strike. This was avoided by mediation of the New York State Labor Board, in whose New York City offices the talks are proceeding.

Representatives of the major circuits and of the American Guild of Variety Artists, "vaudeville" union, were to meet in New York late this week, possibly signing a closed shop contract, long under negotiation.

New Contract in Detroit

In Detroit this week it is reported the city's major theatres have signed one year contracts with the stagehands' Local, 38. Virtually no changes were made.

In Seattle, Frank McCormick, formerly assistant manager of the Hamrick-Evergreen Coliseum, has been made business agent of the city's theatre employees' union, succeeding Lawrence Wicklund, who became assistant to the manager of the city auditorium.

The IATSE has added a new Michigan local, No. 735 at Mount Clemens. It is the first new local in the state in 15 years. Bert Penzine is president; Fritz DeVanteir, vice-president; Dan Defenbaugh, secretary; and T. E. Bauman, business agent.

The IATSE also has issued a charter for a local in the "B" category for ushers, cashiers, doormen, and the like, in Buffalo. Its number is 178.

Officers of the Chicago projectionists local were to meet this week with counsel of the Balaban and Katz circuits over a contract retroactive to September 1st.

CUT OUTDOOR ADS IN PENNSYLVANIA

The Pennsylvania State Planning Board, the Outdoor Advertising Association of Pennsylvania and the Pennsylvania Roadside Council have agreed tentatively to a zoning system to restrict advertising along the William Penn and Lincoln Highways, between Harrisburg and Pittsburgh. Representatives of the groups will make a tour and pick out sections where advertising displays would detract from the scenic beauty.

National Decency Legion Classifies Six Pictures

Of six pictures reviewed and classified by the National Legion of Decency in its listing for the current week three were approved for general patronage, two were listed as unobjectionable for adults and one was found objectionable in part. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Sky Murder," "Spring Parade," "The Westerner." Class A-2, Unobjectionable for Adults: "City of Conquest," "Diamond Frontier." Class B, Objectionable in Part: "The Great Profile."

The Better Films Council of Chicago recommended the following films in the period August 31st to September 9th:

Family Type: "The Adventures of Chico," "Lucky Cisco Kid," "Rhythm on the River," "Tom Brown's Schooldays." Mature Type: "Boom Town," "Earthbound," "False Rapture," "The Great McGinty," "Ladies Must Live," "Life and Loves of Tschaikowsky," "The Man I Married," "My Love Came Back," "Queen of the Mob," "The Return of Frank James."

The report was compiled by Mrs. Charles R. Holton, vice-president of the council.

de Rochemont Promoted

Richard de Rochemont has been appointed by Louis de Rochemont, producer of the March of Time, to the post of managing editor of the March of Time. Richard de Rochemont, after having represented Fox Movietone News in Europe for six years, became director of Time, Inc., activities in Europe in 1935. He will be in charge of the monthly release.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Santa Fe Trail

(Warner Brothers)

Combining romance with history, Warners has here cast Errol Flynn as "Jeb" Stuart in the period between his graduation from West Point in 1854, and 1859, five years before the Civil War which made him a Confederate hero.

Co-starring is Olivia de Havilland, as the girl who becomes Jeb's wife, while the large cast includes Raymond Massey, as John Brown, early leader of the anti-slave movement; Van Heflin, as a young disciple of Brown's; Ronald Reagan, Alan Hale, William Lundigan, Gene Reynolds, Henry O'Neill, as Cyrus Halliday, builder of the Santa Fe system; "Big Boy" Williams, Alan Baxter, John Litel and Hobart Cavanaugh.

The original screen play by Robert Buckner emphasises events prior to the Civil War, culminating in the attack on Harper's Ferry. Simultaneously, the laying of the new Santa Fe rail line receives story treatment, along with the romance of the co-stars, Miss de Havilland being seen as Halliday's daughter.

Hal Wallis was executive producer of the picture, with Robert Fellows associate. Michael Curtiz directed, his last two having been "The Sea Hawk" and "Virginia City."

Release date: To be determined.

Love Thy Neighbor

(Paramount)

Jack Benny, of the radio Jell-O interests, and Fred Allen, of the air waves' "Town Hall Tonight," meet here on celluloid in what is hopefully described as a quips-kreig.

Figuring largely in the proceedings, too, are Mary Martin, of "My Heart Belongs to Daddy" fame, last seen in "Rhythm on the River," Eddie Anderson, Veree Teasdale, Theresa Harris, and the Merry Macs.

As he did on "Buck Benny Rides Again," Mark Sandrich produced and directed this comedy, which has a locale stretching from New York to Miami.

Tentative release date: December 27, 1940.

Li'l Abner

(Vogue Pictures - RKO)

Based on the Al Capp comic strip, which appears in 435 newspapers and has an estimated audience of some 20,000,000 people, "Li'l Abner" is a widely known subject prior to its exhibition as a film.

Mr. Capp wrote the screen story, adaptation being made by Charles Kerr and Tyler Johnson. The story is treated, in general, as slapstick, but also provides action and romance in the community of Dogpatch. There the title character manages successfully to evade two attempts to get him into a matrimonial alliance, after wining a reward for capturing a bank bandit.

First film produced by the Vogue Pictures headed by Lou Ostrow, who started the "Hardy Family" series at MGM, it has in the title role Granville Owen, former Golden Gloves heavyweight champion, with Martha O'Driscoll as "Daisy Mae," Mona Ray and Johnny Morris as the diminutive "Mammy and Pappy Yokum," Buster Keaton as "Lonesome Polecat," Kay Sutton as "Wendy Wilecat," Billy Seward as "Cousin Delightful," Maude Eburn as "Granny Scraggs" and Walter Catlett as the Barber.

Albert S. Rogell, who handled "Private Affairs" and "Argentine Nights" recently, directed with Herman Raymaker directing special slapstick sequences.

Release date: November 8, 1940.

Trail Blazers

(Republic)

The Three Mesquiteers—Bob Livingston, Bob Steele and Rufe Davis—are here in on the establishment of the telegraph as a means of communication in the west. Their actions are finally successful, despite the machinations of an outlaw who is ostensibly an honest editor and publisher.

Rounding out the cast are Pauline Moore, Carroll Nye, Tom Chatterton and Harry Strang. Harry Grey was associate producer and George Sherman directed.

Release date: To be determined.

SHORT PRODUCT PLAYING BROADWAY

Week of September 28

CAPITOL
- Information Please, No. 13.. RKO Radio
- The Baron and the Rose... MGM
- Football Thrills of 1939.... MGM
- *Feature: Strike Up the Band*. MGM

CRITERION
- Trouble Shooters ..... RKO Radio
- *Feature: Goodbye, Mr. Chips (reissue)* ..... MGM

MUSIC HALL
- Information Please, No. 11.. RKO Radio
- *Feature: The Howards of Virginia* ..... Columbia

PARAMOUNT
- Dandy Lion ..... Paramount
- Marine Round-Up ..... Paramount
- *Feature: Rangers of Fortune*. Paramount

RIALTO
- Baer vs. Comiskey Fight Film. Jack Dietz
- Hello, How Am I?..... Paramount
- Two of a Kind..... Paramount
- *Feature: Charlie Chan at the Wax Museum* ..... 20th Cent.-Fox

RIVOLI
- Petra, the Lost City..... United Artists
- Mr. Duck Steps Out..... RKO Radio
- *Feature: Foreign Correspondent* ..... United Artists

ROXY
- Touchdown Demons ..... 20th Cent.-Fox
- *Feature: Brigham Young — Frontiersman* ..... 20th Cent.-Fox

STRAND
- A Wild Hare..... Vitaphone
- Fly Fishing ..... Vitaphone
- The Lady and the Lug..... Vitaphone
- *Feature: City for Conquest*.. Warner Bros.

Hullabaloo

(Metro-Goldwyn-Mayer)

First picture produced by Louis K. Sidney, who handled the MGM-Maxwell House radio program, "Good News," this is a comedy about radio. In it Frank Morgan appears as an ex-vaudevillian, who manages to sell his one man show to a radio station. As an impersonator, Mr. Morgan also does imitations of film stars.

Billie Burke appears as Morgan's third ex-wife. Romantic interest is provided by Dan Dailey, Jr., Virginia Grey and Ann Morriss. Rounding out the cast are Nydia Westman, George Lessey, Donald Meek, Reginald Owen and Sara Haden.

Edwin L. Marin, who directed "Maisie" and "Gold Rush Maisie," did likewise here.

Release date: October 25, 1940.

D. O. A.

(Paramount)

The title of this murder mystery stands for "Dead on Arrival," the ambulance surgeon's term on routine reports of death before the arrival of medical aid.

Handled by the same pair which brought "The Biscuit Eater" to the screen, producer Jack Moss and director Stuart Heisler, the story concerns a man wrongfully convicted of murder, whose brain is transplanted by a doctor to a gorilla. After that, several other murders result.

Ellen Drew plays the part of the convicted man's sister, Rod Cameron that of a reporter in love with her. The cast includes Phil Terry, Robert Paige, Onslow Stevens, Paul Lukas and Joseph Calleia.

Release date: To be determined.

Streets of Cairo

(Universal)

Set in present day Cairo, this Alex Gottlieb original tells the story of an attempt to rob an American archaelogical expedition of jewels excavated from a Pharoah's tomb.

In it appear Sigrid Gurie, as a Swedish girl who finally marries the young soldier of fortune portrayed by Ralph Byrd; Katherine DeMille, as the wife of one of the leaders in the plot; Eddie Quillan, Rod La Rocque, George Zucco and Lloyd Corrigan.

The picture was directed by Leslie Kardos, with Joseph G. Sanford as associate producer. The latter's most recent was "Margie," for the same company.

Release date: December 20, 1940.

Friendly Neighbors

(Republic)

The Weaver Brothers and Elviry here, by a ruse, rehabilitate a "ghost town" which has fallen into disrepute because of flood conditions. They get the Governor to donate funds for a levee, after making the town seem prosperous and worthy of the investment.

Seen with the four main characters are John Hartley, Lois Ranson and Spencer Charters. Dorrell and Stewart McGowan did the original screen play, with Armand Schaefer acting as associate producer and Nick Grinde directing, as he did "Girls of the Road" for Columbia.

Release date: To be determined.

Canadians Extend Daylight Saving

Daylight Saving Time will be extended indefinitely past its normal period throughout Ontario and Quebec as a war measure, the Dominion Government announced last week. The measure would benefit the industrial centers, the move being taken to obtain maximum use of daylight for war industries. Previously, Daylight Saving was exclusively a matter for municipal choice, but authority in this case had been assumed under the wide powers of the Federal Government in war time.

Confusion has been caused by the extension of Daylight Saving, because the Canadian Broadcasting Corp. has just completed program schedules in conformity with U. S. Eastern Standard Time and had sent advance copies for publication to daily newspapers. Hasty efforts are now being made to rearrange the schedules and to advise sponsors and radio artists of the change.

Christie Heads Club

Frank Christie, head booker of Hamrick-Evergreen theatres, has been elected president of the Northwest Film Club for the 1940-41 season. Leroy V. Johnson of Jensen-VonHerberg theatres is first vice-president and Herndon Edmond of Twetieth Century-Fox is second vice-president. Ed Lamb of RKO was reelected secretary-treasurer. New directors for a two year term are Neal Walton, Pete Higgins and Edward Miller. The one year term director is Junior Mercy. Holdover trustees are Keith Beckwith and Ben Shearer. Joe Cooper remains club manager.

Autry Opening Rodeo

Republic Pictures' Gene Autry, western singing star, is to fly from Hollywood to New York this weekend, to open the Wild West Rodeo in New York, Wednesday, continuing in personal appearances for three weeks.

The rodeo this year, for the first time, is adopting some of the motion picture's ballyhoo methods, De Angelis Outdoor Advertising, which handles outdoor film campaigns, having been commissioned to place large cloth banners around New York such as those used for picture openings, working with Ted Deglin, of the Garden.

Universal Winners

Winners of the recent Exhibitors Appreciation Award Contest, conducted by Universal, in the Washington, D. C., territory, are: Leon Zellers, Roxy, Baltimore, first; Bernard Depkin, Rives, Matinsville, Va., second; H. O. Thrush, Liberty, Kyser, W. Va., third; W. R. Tanner, Free State, Kenbridge, Va., and Joseph Walderman, Monroe, Baltimore, honorable mention. Winners among the bookers are: Barry Goldman, Rome Theatres, Baltimore, first; Ivan Rosenbaum, Neighborhood Theatres, Richmond, second; Miss M. Sweeney, Bernheimer Theatres, Washington, third; Miss G. Ketchum, Dominion Theatres, Washington, and Morris Hendricks, Hicks Theatres, Baltimore, honorable mention.

Changes Name

Luporini and Variety Film Corporation, New York, has changed its name to Variety Film Distributors.

MGM Extends Closing Of Exploitation Contest

At the request of a number of independent exhibitors who have expressed a desire to participate in MGM's $10,000 independent exhibitor exploitation contest, the company has announced extension of the contest to include all films to be released until November 1st. It is expected that names of the prize-winners would be announced before Christmas.

More than 3,500 entry blanks have been received to date, indicating the most successful contest ever conducted by the company. A feature is that identical prizes will be awarded to first-run and subsequent run exhibitors.

MGM has iaugurated an Honor Roll campaign which will accord recognition to outstanding exhibitor campaigns on the company's product. Showmen so honored will be awarded Honor Roll buttons. Exhibitors winning such recognition six times within a six-month period will receive plaques.

First recipient of an Honor Roll button is Charles Taylor, director of advertising and publicity of Shea's Great Lakes, Theatre, in Buffalo, for his campaign on "Boom Town."

Pettijohn Operated On

Charles C. Pettijohn, general counsel of the MPPDA, was reported resting comfortably, on Tuesday, following an operation in St. Agnes Hospital, White Plains, N. Y., last Saturday, September 28th, for a gall bladder condition. Mr. Pettijohn is expected to leave the hospital in about 10 days.



STARS RETURN TO THE AIR IN GUILD SHOW

Gulf Oil Program for Relief Fund Benefit Resumes on CBS; Royal Reported Leavng NBC

The Screen Guild Theatre, sponsored by the Gulf Oil Company, started last Sunday night over the Columbia Broadcasting System its 1940-41 series of radio versions of popular motion pictures and featuring motion picture stars.

Guest stars appearing on the programs donate their services and Gulf pays the sum they would normally receive for a radio show to the Motion Picture Relief Fund. Jean Hersholt, president of the Relief Fund, introduced the program to the radio audience.

MGM Picture Adapted

The first show in the new season was a version of "Shop Around the Corner" (released by Metro-Goldwyn-Mayer, January 12, 1940), adapted and directed by Norman Corwin. Margaret Sullavan and James Stewart took the same parts they played in the motion picture. Frank Morgan was interlocutor.

The program for the coming Sunday night over a CBS national radio hookup will be "Red Dust" with Clark Gable in the role he played in the MGM picture which was released on October 9, 1932.

The commercial code adopted by the National Association of Broadcasters went into effect on Tuesday. The length of commercial announcements, objected to by many listeners, has been regulated and only sponsors engaged in legitimate commerce and sale of products or services are permitted. The general maximum set up for advertising on radio programs is as follows: daytime—15 minute programs, 3¼ minutes of commercials; 30-minute programs, 4¼ minutes and one hour programs, 9 minutes; in the evening—2½ of advertising on 15 minute programs, 3 on thirty minute shows and 6 on one-hour programs.

Royal May Resign

John R. Royal, vice-president in charge of programs for the National Broadcasting Company, according to reports published this week, may resign his position. It was said that he has been invited to head the Pacific Coast Division of the network but has not yet reached a decision.

Sidney N. Strotz, vice-president in charge of the Central Division, would take over Mr. Royal's post if he resigns, it was reported. Mr. Strotz was formerly program director in Chicago under Niles Trammel, president, when he was head of the Chicago division.

Mr. Royal was put in charge of the NBC programs in 1931 and prior to joining the network he was manager of Station WTAM, Cleveland, for two years. In 1910 Mr. Royal became vaudeville press agent for B. F. Keith and in 1916 he was appointed manager of the Cleveland Hippodrome. Later he was general manager for the B. F. Keith interests. He started in radio in 1929.

Representative Lawrence J. Connery advocated last week heavy taxes on radio as a check on monopoly and as a protection to newspapers whose advertising revenue is threatened. Mr. Connery said newspapers and magazines employed 100,000 at an average weekly wage of close to $50 and that 700 radio stations had only 11,000 workers at an average of less than $30 a week, some 3,000 musicians and artists making an average of $46 a week and part time workers averaging $15-$18 weekly.

It was further claimed that most newspapers and magazines earned 10 percent or less on their investments during the past 10 years while the two largest networks had shown net profits of almost 100 percent on their investments during the past 12 years.

William G. H. Finch, head of Finch Telecommunications, has filed an application with the FCC for a high frequency broadcasting station to be located in New York and to operate on 44.7 mc and cover an area of 4,400 square miles with a populate of 10,600,000 in the metropolitan area.

The FCC has given authority to the Cleveland Board of Education to change the school system's radio service from the regular AM to FM. The station will operate on 42.5 mc with a power of 1,000 watts. There are 156 receivers in the school system.

Light Beam Sends Program

WOR in New York is experimenting with a light beam to transmit its FM programs from its studio at 1440 Broadway to the transmitter atop 444 Madison Avenue, a distance of about a mile. It was said that, while the studio and station are linked with special telephone wires, the light relay is being planned for emergency use. At the studio the sound would modulate a beam of light foused on a sensitive photo-electric cell with a telescophic sight at the transmitter. J. R. Poppele, chief engineer for WOR, said research at W2XOR, the FM station, also would include work with fog and rain piercing infra-red rays. General Electric for some years has been demonstrating "sound-over-light" transmission at its "House of Magic" and also in a recent broadcast in Schenectady.

St. Louis Competition

Theatres in the St. Louis area are expecting stiff competition for the next few weeks with the start of the gigantic "Cavalcade" sponsored by local firemen for their pension fund. The William Morris agency is producing the show, which is expected to cost nearly $75,000. It features Tom Mix and 450 entertainers and will be given twice daily for the next two weeks. More than 100,000 tickets have been sold by the firemen for the show.

Heads Drive Division

Jack Kirsch, president of Illinois Allied, has been appointed chairman of the amusement division of the Chicago Community Fund, with a quota of 25,000. John Balaban, Eddie Silverman, Clyde Eckhardt, James Coston and Jack Osserman were named assistants.

FROM READERS

SEES POLLS WEIGHTED IN DUALS' FAVOR

To the Editor of the Herald:

A layman speaking. Merely a movie enthusiast, a guy who would like to go to the movies often but who stays away most of the time because he's sick of duals. I could really do you an agitated letter on the subject, but I'm forcibly restraining myself to one point.

In your September 7 issue (the office copy was slow reaching my desk) there's news of exhibitors in Des Moines and Milwaukee who have decided to continue double features on the basis of polls conducted among the patrons of their several theatres. Does that make any kind of sense? The people who dislike duals and would vote against them do not come to the theatres, hence cannot register their opinion in the polls. It's a loaded poll—and about as useful as a presidential preference poll conducted in the offices of the Democratic National Committee.

It doesn't seem to me that much astuteness is needed to see an hysterical confession of weakness in the whole double feature business. Too, they're pretty sour showmanship. And theatre polls on the subject are just plain silly.

JOHN REYNOLDS,
West Brook Rd.,
Pittsford, N. Y.

RKO Theatre Head Announces Promotions

John J. Connor, RKO vice-president in charge of theatre operation, announced this week a number of promotions and transfers of personnel in the circuit's theatres.

Jack Reis advances from assistant at the Madison to manager of the Greenpoint; Edward Shannon, chief of staff at the Dyker, to assistant manager of the Prospect; John Ellick, the Palace staff, to assistant manager and treasurer of the Uptown; Herbert Bonis, chief of staff at the Madison, to assistant manager and treasurer of the Tilyou; and Richard Reynolds becomes assistant manager and treasurer of the Midtown, as well as the Yorktown.

Managerial transfers follow: Michael Edelstein, from the Strand, Far Rockaway, to the Tilyou; Warren Bartlett, from the Columbia, Far Rockaway, to the Strand, Far Rockaway; Sigurd Wexo, from the Dyker to the Columbia, Far Rockaway; Frank Howard, from the Greenpoint to the Dyker. Assistant Manager Francis Kohl, from the Prospect to the Madison and Nathan Mazor, from the Uptown, to the Marble Hill.

Form Carolina Itinerant Circuit

Thomas H. Crenshaw and M. K. Kearse, Jr., have formed an itinerant circuit using portable equipment and covering Barnwell, Branchville, Hilda, Kline, Jackson and Williston, South Carolina.

Chambers Transferred

Don Chambers of the advertising staff of the Allyn theatre, Hartford, Conn., has been transferred to the M. & P. Theatres advertising department in Boston.

TELEVISION, FILMS FURTHER LINKED BY B & K TRANSMITTER IN CHICAGO

W9XBK To Be Located in Building Housing State-Lake Theatre; Color Television Demonstrated to FCC by Columbia

Balaban & Katz has selected the twelfth floor of the State-Lake Building in Chicago for its new television station which has been assigned the call letters, W9XBK, by the Federal Communications Commission.

The State-Lake theatre occupies the ground floor of the large Loop building where the B. & K. television station will be located. The building is owned by the Balaban & Katz Real Estate Corporation and is directly across the street from the Chicago theatre where the Balaban & Katz organization has its general offices.

B. & K.'s television station in a theatre building, and in the heart of Chicago's downtown district, brings television and motion pictures closer together than ever before.

Werrenrath Joins Staff

The engineering staff for the B. & K. experimental television station was augmented Saturday by the arrival in Chicago of Reinald Werrenrath, Jr., who has been appointed general assistant to William C. Eddy, general manager for B. & K. television. Like Mr. Eddy, Mr. Werrenrath formerly was a television engineer for the National Broadcasting Company in New York.

Installation of equipment for the new station which is being manufactured by the Allen B. DuMont Laboratories, Paramount television affiliate, will begin shortly, it was reported. B. & K. officials would not predict when experimental telecasts would begin, but within a few months the necessary equipment can be installed and the studios prepared for operation and transmission.

Color television, as developed by the Columbia Broadcasting System, was demonstrated on Friday of last week to members of the FCC. The system was explained by Peter C. Goldmark, chief television engineer for CBS. James L. Fly, chairman of the FCC, saw a private test of the color television several weeks ago and suggested that other members of the commission see the development.

In addition to showing color television from 16 mm. motion picture film on a 5 by 7½ inch screen, Dr. Goldmark presented a new and experimental "magnified" screen development which enlarged the color television picture images by 80 per cent without loss of detail, CBS reported.

The CBS color demonstration was seen by FCC Commissioners T. A. M. Craven, Frederick I. Thompson and Paul A. Walker; Andrew W. Ring, chief engineer in charge of broadcasting; Nathan David, assistant to the chairman; William A. Bauer and Benjamin W. Cottone, of the legal department; W. K. Boese, of the engineering staff, and George C. Gillingham, director of information.

After the showing Mr. Craven said:

"Color television as demonstrated by the Columbia Broadcasting System is a valuable contribution to television development. Undoubtedly it will advance public acceptance of television. I hope color television will be made available at an early date as a service to the public."

Mr. Thompson remarked:

"I think color television well confirms the commission's judgment in postponing the establishment of fixed standards six months ago."

The visiting Government men and CBS officials discussed the possibility of converting the present black and white television receivers into color receivers, the possibility of early commercial color television with pictures of about two-foot size.

Commenting on converting ordinary television sets to receive color, Dr. Goldmark pointed out that the conversion would be easy and inexpensive on sets built anticipating such a conversion but would be expensive and therefore might not be practical on sets which have been sold.

NBC Station Remodeling

The National Broadcating Company, meanwhile, has been rebuilding its television transmitter atop the Empire State building in New York to the new frequency assigned it by the FCC and to increase the number of lines in each of the television pictures from the old 441 standard to 507. Although much of the work has already been finished officials would not set a time when regular program operation can be resumed. It was said many small details would have to be taken care of before the station was ready once more for daily telecasts.

The first telecasting of a complete football schedule is to begin Saturday when Philco, in cooperation with the University of Pennsylvania, the Atlantic Refining Company and the N. W. Ayer & Son, advertising agency, present the Maryland-Pennsylvania football game. The Atlantic company, which has the broadcast rights to the Pennsylvania home football games, is allowing Philco to telecast the games in exchange for experimental commercial announcements to be carried as part of the television programs. The N. W. Ayer & Son agency is working out special types of announcements, featuring visual appeal.

Show at Fair

An eight-hour television show was presented as a feature of KPO-KGO Day at the San Francisco World's Fair. The program featured Maxie Rosenbloom, Gale Page and 40 NBC stars and was relayed to television receivers set up in eight parts of the Fair grounds.

DRAFT CHICAGO MARQUEE LAW

The installation of huge canopies and marquees in front of taverns in Chicago has led to a demand by Mayor Edward J. Kelly that the existing ordinance be changed to preclude the possibility of taverns being permitted to make such installations.

A series of conferences and meetings between an aldermanic committee, Balaban & Katz, Essaness and Jack Kirsch, representing Illinois Allied, and Henry Schoenstadt, resulted in a new ordinance being drafted which is to be introduced at the next council meeting, with successful passage foreseen.

The ordinance will not affect canopies or marquees already installed but regulates the size of any future installations.

400,000 Music Machines Used

Approximately 400,000 "juke-boxes"—nickel-in-the-slot record music machines—are at present operating in this country's hotel grills, bars, taverns, roadhouses, and the like, representing a current investment of $60,000,000 and they are "a major stimulant in the rebirth of the popular music field," *Billboard,* amusement weekly magazine, reports, in a survey of the field, published in the second annual edition of its Talent and Tunes Supplement, out last week.

720,000 Records a Week

The music machines necessitate the manufacture of 720,000 records weekly, the supplement says, adding that record machines will "influence the rise of tunes and artists more than ever before."

Improvements in these machines are noted. There are now several types of selector units, installed at tables, at bars, and on walls. New machines are being created, embodying the latest designs and color combinations.

It is said the music machine industry estimates that between 70,000 and 90,000 new machines will be sold to operators before the year's end. These will cost approximately $21,000,000.

Band leaders, it is noted, are displaying much concern over recordings they make, aware of the circulation the recordings will have, and of what that means to the song, and to the band.

It is added that the growth of the record industry itself is attributable, largely, to the increased use of the machines.

B'Nai B'rith Ball

Leading executives of major film companies are serving on the advisory board of the Cinema Lodge, B'Nai B'rith, for the first annual banquet and ball at the Hotel Pennsylvania, on Saturday, October 26th, Alfred W. Schwalberg, president, announced this week. On the board are:

Barney Balaban, Joseph Bernhard, Nate J. Blumberg, Nathan Levy, Abe Montague, Charles C. Moskowitz, Dr. David de Sola Pool, Abe Schneider, Samuel Schneider, Murray Silverstone, Nate Spingold, Herman Starr, Major Albert Warner, H. M. Warner and Abraham S. Weber.

Robert M. Weitman, managing director of the Paramount Theatre, has been appointed chairman of the entertainment committee and will be assisted by Victor Blau, Jesse Block, Phil Bloom, Zev Epstein, Ed Fishman, Harry A. Gourfain, Harry Kalcheim, Jesse Kay, William Kent, Ted Lewis, Abe Lyman, Harry Mayer, Michael Nidorf, Milton Pickman, Emanuel Sacks, Edward Sherman and Michael Todd.

In addition to stars appearing on the Broadway musical comedy stage, Mr. Weitman plans to have the casts of many legitimate shows make an appearance.

Toler Contract Renewed

Sidney Toler will continue in his "Charlie Chan" character for Twentieth Century-Fox under a new contract recently signed.

WHAT THE PICTURE DID FOR ME

Columbia

FIVE LITTLE PEPPERS AT HOME: Edith Fellows, Dorothy Peterson—We did nice business on Foto-Nite with picture. The second night it died.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HE STAYED FOR BREAKFAST: Melvyn Douglas, Loretta Young—I ran this with "Our Town" to a good sized audience. The combination drew very well. There are plenty of double meaning jokes in it but outside of that my crowd didn't think it was as funny as it had been advertised. I agree on this fact. It is a very good film and there are some laughs in it but I don't think you should over-advertise the hilarious end of it. You miss a lot of dialogue here on a really funny film but you could hear practically all of it this time. That is the reason for my judgment. Running time, 87 minutes. Played September 21.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

First National

ANGEL FROM TEXAS, AN: Eddie Albert, Rosemary Lane, Wayne Morris, Ronald Reagan, Jane Wyman—Played with "Girl from Avenue A." A good little picture that seemed to please all who came. Business way below average second night because of football game. Running time, 69 minutes. Played September 18-19.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

FLOWING GOLD: Pat O'Brien, John Garfield, Frances Farmer—Very good action picture and good business. Running time, 81 minutes. Played September 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Fay Holden, Cecilia Parker—As good as any of the "Hardy" pictures. Showed some signs of being in the same grove as its predecessors. Audience liked it and that's all that's needed. Business good. Running time, 87 minutes. Played September 13-14.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—Although in many respects this is not as good as previous "Hardy" pictures, that fact does not prevent it from being very enjoyable. It had an appreciative audience every time it was shown. It drew very well and the college treated 255 Freshmen to the show. Therefore, MGM is getting quite a good average from us. Running time, 87 minutes. Played September 19-20.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DR. KILDARE GOES HOME: Lew Ayres, Lionel Barrymore, Laraine Day—Good picture and good business. This one has plenty of comedy and will please all. Running time, 80 minutes. Played September 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—All the "Maisie" series have been good in this situation and this one is no exception. Pleased everyone and drew well. Running time, 82 minutes. Played September 19.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

COLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—Just an average picture. It has some comedy, but not enough to make picture interesting. Business good on account of Cash Nites. Running time, 82 minutes. Played September 16-17.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—Not the best of this series by a long shot but still good entertainment that pleased generally and pulled only average business. Ann Sothern tops as usual but the script failed to take advantage of the opportunities that might have made this a really good picture. Running time, 82 minutes. Played September 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MORTAL STORM, THE: Margaret Sullavan, James Stewart, Frank Morgan, Irene Rich, Bonita Granville—A good picture, teaching tolerance. However, business was only fair. Running time, 100 minutes. Played September 8-9.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Frank Morgan, Irene Rich, Bonita Granville—A truly wonderful picture. All who see it will surely like it. Running time, 99 minutes. Played September 1, 2.—B. F. Jackson, Delta Theatre, Ruleville, Miss. General patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—A very good picture. However, it will not do business in small town.—B. F. Jackson, Delta Theatre, Ruleville, Miss. General patronage.

NINOTCHKA: Greta Garbo, Melvyn Douglas, Ina Claire—Garbo not popular here but this feature seemed to please about 60 per cent of my patrons. Not enough music or action for a small town. However, was a very good production for larger centers. Running time, 90 minutes. Played September 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—The skillful acting and direction, the scenes and color were fine but it seemed to us many of the scenes were duplicated, causing one to lose some interest in the picture. The massacres and fighting scenes were rather gruesome and for this reason the weaker sex stayed away. Running time, 126 minutes. Played September 1-3.—Irving A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

Monogram

QUEEN OF THE YUKON: Charles Bickford, Irene Rich—This pulled 'em in to exceptional business and pleased very well. Not a big production by any means but serves very well on a double bill. Chief fault is the slow pace of the first half but winds up with a bit more action and interest and sends the folks out telling you it was a good show. Running time, 76 minutes. Played September 6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Paramount

BISCUIT EATER, THE: Billy Lee, Cordell Hickman, "Promise"—A picture which can be classed in one word only, great. Had some come back to see it the second time. Tell your customers to see it, not for the business you will get but for the truly wonderful picture that it is and the good they will derive from seeing it.—B. F. Jackson, Delta Thatre, Ruleville, Miss. General patronage.

BISCUIT EATER, THE: Billy Lee, Cordell Hickman—A good show for this section. Pleased 90 per cent of large attendance. For those interested in bird dogs, it's great. Good photography and very interesting. Running time, 75 minutes. Played September 22.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

GERONIMO: Preston Foster, Andy Devine, Ellen Drew—This is another one of the middle westerns which Paramount has been getting big money for. Take it from me, when you want a good western at reasonable rental go to Republic and nine times out of ten do more business than an expensive western made by some of the supposedly larger companies. Running time, 90 minutes. Played August 30-31.—Irvin A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Good picture; good business. Keep up your good start, Paramount, and you will more than make up for your pictures which were not so good the first of the season.—B. F. Jackson, Delta Theatre, Ruleville, Miss. General patronage.

GOLDEN GLOVES: Richard Denning, Jean Cagney—Good action picture which failed to draw because it had no star power. Running time, 67 minutes. Played September 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NORTH WEST MOUNTED POLICE: Gary Cooper, Madeleine Carroll, Preston Foster, Paulette Goddard, Robert Preston—Slipped in the screening room in the Chicago Exchange and saw this feature. What this picture doesn't have, you won't want. Unquestionably the most beautiful color yet. Great performances by every member of the fine cast. If this one doesn't break records everywhere, we may just as well give the industry back to the Stone Agers. Good anywhere, anytime and for anybody. I intend to give all features anywhere near as worthy as this one extra playing time.—Everett Clapp, American Theatre, Sidell, Ill. General patronage.

OUR NEIGHBORS—THE CARTERS: Fay Bainter, Frank Craven—This is a fine picture and certainly down to earth entertainment for small town exhibitors. Running time, 85 minutes. Played August 21-22.—Irvin A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

STAGECOACH WAR: William Boyd, Russell Hayden—We simply cannot put over these Hopalong Cassidy pictures. This one proved no exception to the rule. Seemed to stack up quite well with previous releases in the series but for this situation they are all just something to sit through until the main feature starts. Running time, 63 minutes. Played September 11-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THOSE WERE THE DAYS: William Holden, Bonita Granville, Ezra Stone, Judith Barrett—Not a super but it pulled and pleased a lot more than any so called specials at much higher rental. It's enjoyable entertainment that proves that pictures do not always need big stars and high production budgets to make them box office attractions. Running time, 75 minutes. Played September 11-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

UNTAMED: Ray Milland, Patricia Morison, Akim Tamiroff—A good picture. The outdoor scenes were very good, and color beautiful. Excellent business for Friday and Saturday. Running time, 83 minutes. Played September 20-21.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

UNTAMED: Ray Milland, Akim Tamiroff, Patricia Morison—Business on this one away above average but sorry to say the picture does not live up to advance promises. Beautifully photographed in color, amid eye pleasing backgrounds, the story failed to develop along the lines promised in the trailer and the advertising. Good performances by Milland and Tamiroff but Patricia Morison was noticeably amateurish and unconvincing. Patron comments very much at variance. Running time, 83 minutes. Played September 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Republic

ARIZONA KID, THE: Roy Rogers, George "Gabby" Hayes—Pleasing entertainment for those who like their musical westerns. This may stretch historical truth somewhat, but even so it does it quite entertainingly. "Gabby" Hayes is the star of these pictures as far as our patrons are concerned. This pulled only average business but seemed to please quite well. Running time, 61 minutes. Played September 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GANGS OF CHICAGO: Barton MacLane, Lloyd Nolan, Lola Lane—Good action picture for colored audience. Played this one instead of "Son of Ingagi," which I pulled, and it satisfied the customers. Running time, 66 minutes. Played September 15.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

GANGS OF CHICAGO: Lola Lane, Lloyd Nolan,

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Barton MacLane—A very good picture of its kind. Lloyd Nolan expectionally good. But no business here. Running time, 66 minutes. Played September 11-12.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—Hillbilly hilarity that pulled good business and seemed to please generally. Possibly not the best of this series but on the whole very acceptable entertainment. Running time, 66 minutes. Played September 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—Our folk sure like Weaver Brothers and especially Elviry. This picture did extra good here. Running time, 68 minutes. Played September 13-14.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ONE MAN'S LAW: Don "Red" Barry, Janet Waldo—This new star is going well here. The serial, "Adventures of Red Ryder," has won him many patrons. The biggest Friday-Saturday in a year. Good season here, though. Played September 20-21.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

RANGER AND THE LADY, THE: Roy Rogers, George "Gabby" Hayes, Jacqueline Wells—Did nice week-end business on single bill. That is what we like. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—Good picture and good business. This is an ideal small town picture with plenty of hillbilly comedy. Play it quick. Running time, 72 minutes. Played September 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SING, DANCE, PLENTY HOT: Johnny Downs, Ruth Terry—Played this on a week day and it drew better than average and was pretty well received. Running time, 72 minutes.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

WAGONS WESTWARD: Chester Morris, Anita Louise, Ona Munson, Buck Jones, George "Gabby" Hayes—A poor western that fell in the top allocation. Running time, 69 minutes. Played September 6-7.—Irvin A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

RKO Radio

ANNE OF WINDY POPLARS: Anne Shirley, James Ellison—Just an average picture, although audience seemed to like it. Played with "Saps at Sea." Business way below average second night because of football game. Running time, 86 minutes. Played September 11-12.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea, Marjorie Rambeau—This is the type picture that will please most colored fans. A bit depressing but they liked it. Running time, 94 minutes.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Twentieth Century-Fox

FOUR SONS: Don Ameche, Mary Beth Hughes, Eugenie Leontovich—Unlike "The Mortal Storm," with a lesson in tolerance, this picture teaches hatred. Business very, very poor. Running time, 88 minutes. Played September 15-16.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GIRL FROM AVENUE A: Jane Withers, Kent Taylor—Played on double feature program with "An Angel from Texas." Audience reaction: some liked it and some did not. Business away below average second night because of football game. Running time, 70 minutes. Played September 18-19.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

LILLIAN RUSSELL: Alice Faye, Don Ameche, Henry Fonda, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Very good. Did nice mid-week business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Henry Hull, Jackie Cooper, John Carradine, Gene Tierney—Well worth your preferred playing time and will give your patrons their money's worth in splendid entertainment. In this situation it proved exceptional box office and pleased immensely. Henry Fonda may have been billed as the star but it was Henry Hull who walked off with the picture as far as our patrons were concerned. He's priceless in the courtroom scene, especially. Running time, 92 minutes. Played September 15-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

BOYS FROM SYRACUSE: Allan Jones, Joe Penner, Martha Raye, Rosemary Lane, Irene Hervey—Lots of laughs in this one. Audience showed their appreciation by laughing most of the time and that's the way we like to see them. Business good. Running time, 73 minutes. Played September 23-24.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

(*Continued on following page*)

CHARLIE McCARTHY, DETECTIVE: "Charlie McCarthy," "Mortimer Snerd," Edgar Bergen, Robert Cummings, Constance Moore—Played this on Friday-Saturday to above average business. "McCarthy" and "Mortimer Snerd" go well in our town. More power to Mr. Bergen as he certainly is a genius in this line. Running time, 77 minutes. Played August 23-24.—Irving A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—This picture failed to draw even an average crowd, although it is one of the finest pictures produced this year Everyone should play it whether it does business or not. Running time, 100 minutes. Played September 8-10.—Irvin A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields, Joseph Calleia, Dick Foran—A good picture of its kind but Mae is not so hot here. And Fields has never been appreciated. The few admirers were well pleased. Running time, 84 minutes. Played September 23-24.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MY LITTLE CHICKADEE: Mae West, W. C. Fields, Joseph Calleia, Dick Foran—Take our advice and leave this print in the can. This was our first Mae West picture in five years and hope it is our last. As far as the acting was concerned, it was alright but the story and plot were so thin they could not hold one's attention long enough to hear Mae West say "Come up and see me sometime." Running time, 84 minutes. Played September 4-5.—Irvin A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

WHEN THE DALTONS RODE: Kay Francis, Randolph Scott, Brian Donlevy—A very fine picture. Did not do "Jesse James" business but could be classed with "Jesse James." Give it all you have and you won't be disappointed in it. Running time, 81 minutes. Played September 22-23.—B. F. Jackson, Delta Theatre, Ruleville, Miss. General patronage.

United Artists

HOUSEKEEPER'S DAUGHTER, THE: Joan Bennett, Adolphe Menjou—Good picture but was titled wrong. We have yet to get a good box office picture from United Artists. To us all their supposedly A pictures fall in the lower group. Running time, 80 minutes. Played August 18-20.—Irvin A. Westenskow, Roxy Theatre, Union, Ore. Small town patronage.

OUR TOWN: William Holden, Martha Scott, Frank Craven, Thomas Mitchell, Fay Bainter, Beulah Bondi, Guy Kibbee, Stuart Erwin—Here is a very unusual type of film and no one can predict how it will do in your town. Last year the college students presented this as a stage play. They and all those who saw the play were interested in seeing the picture which is very well done. Naturally, that explains partly why we had a very good crowd. Another reason was that it was doubled with "He Stayed for Breakfast." I had good comments on it afterward. Running time, 90 minutes. Played September 21.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SAPS AT SEA: Laurel and Hardy—A good little comedy. Audience showed their approval by laughing most of the time. Played on double feature program with "Anne of Windy Poplars." Running time, 57 minutes. Played September 11-12.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan, Doris Davenport, Fred Stone—One of the greatest outdoor action pictures ever filmed, full of action from start to finish and not a dull moment anywhere in evidence. Cooper, Miss Davenport, Walter Brennan and Fred Stone with excellent support. Their superb acting is a guarantee of superlative entertainment, so book "The Westerner" and make money by doing so. Played September 20-26.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Warner Brothers

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Ronald Reagan, Gale Page—Was really surprised to find this film carrying so much dramatic punch. It's more than a football story. It's a story of clean living, told with enough punch to appeal to all. Am not prophet enough to foretell box office fate of this one but it definitely will be a good grosser. Seen in screening room in Chicago. Reagan very good as George Gipp.—Everett Clapp, American Theatre, Sidell, Ill. General patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Jane Wyman, Ann Gillis, Eddie Albert—I don't know that they could have titled this different. But, I do know that the old name love militated against the picture, for it is just as clever a little sophisticated comedy we have run for some time. It has clever situations and the music is great, the old waltzes and mazurkas of Vienna. All liked it and then you get this "I wouldn't take a chance on the picture because of the title." Then the water is over the dam, and a good picture is penalized along with the poor box office, because they figure it is another mushy love story, when the opposite was true. Two young stars that should come along with the right roles in support, Jane Wyman and Ann Gillis (bet she is an Irisher). She is a cute little trick.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Jane Wyman, Eddie Albert—Had more good comments than most any other picture so far this year. Business not so good the first night but doubled the second night. Running time, 81 minutes. Played September 19-20.—B. F. Jackson, Delta Theatre, Ruleville, Miss. General patronage.

RIVER'S END: Dennis Morgan, Elizabeth Earl—Very good entertainment for a small town. A good story with plenty of action and comedy. In fact, the bar room fight scene and comedy rocked my house with laughter. What a change to have an audience get a real good laugh these times. Can recommend this for any spot. Running time, 70 minutes. Played September 12.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

RIVER'S END: Dennis Morgan, Elizabeth Earl—Good action picture which pleased. Running time, 70 minutes. Played September 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Claude Rains, Donald Crisp, Flora Robson, Alan Hale, Una O'Connor—Sea adventures, pirates, scuttling of

(*Continued on following page*)



(*Continued from preceding page*)
ships, convicted men groaning and pulling at the oars in the galleys. A parade of action shots, some very creditable exploits by Flynn and it might be Sir Francis Drake whom Flynn portrays. Miss Robson looked and acted like good Queen Bess and Brenda Marshall in her first starring role was both very clever and good looking. The picture should please all audiences seeing it. Played September 13.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

TEAR GAS SQUAD: Dennis Morgan, John Payne, Gloria Dickson—I thought this one of the best program pictures of the year. Will stand one day anywhere. Played August 17.—B. F. Jackson, Delta Theatre, Ruleville, Miss. General patronage.

Miscellaneous

SON OF INGAGI (Hollywood Productions)—This is absolutely the poorest excuse for a picture that I have ever seen. Due to bad condition of print, I screened this one and I am sure glad I did, so that I did not burden the customers with it. I wouldn't run this picture on a free show. "Midnight Shadow" is another all colored cast picture that is just as bad. Running time, listed as 75 minutes; actual running time, 55 minutes.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

Short Features

Columbia

COMMUNITY SING: No. 6—We can't get our people to sing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIREMAN SAVE MY CHOO CHOO: Andy Clyde—Satisfactory. Running time, 17 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLYING TARGETS: Sport Thrills—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW HIGH IS UP? Three Stooges—Oh! The seats. They can't hold themselves. The Stooges really make you forget mother-in-laws.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOW HIGH IS UP?: Three Stooges—Very good slapstick. Running time, 16 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MAN OF TIN: Phantasies Cartoons—Just another cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Metro-Goldwyn-Mayer

BIG PREMIERE, THE: Our Gang—Poor. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BUYER BEWARE: Crime Doesn't Pay Series—Very good two reel from Crime Doesn't Pay Series. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLAG SPEAKS, THE: Special—A good picture but did not go so well here. Color photography not as good as I have seen. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

KNOW YOUR MONEY: Crime Doesn't Pay Series—One of the best and most interesting of the series. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MAINTAIN THE RIGHT: Pete Smtih Specialties—Very interesting subject about the Northwest Mounted Police. Running time, one reel.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MILKY WAY, THE: Cartoons. Cute. Running time, eight minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

ROMANCE OF THE POTATO: Pete Smith Specialties—Good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SERVANT OF MANKIND: MGM Miniatures—This is okay to precede one of the Edison trailers, but is not of short subject value otherwise. Running time, nine minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

SPOTS BEFORE YOUR EYES: Pete Smith Specialities—This went over with a bang. The household hints impressed the ladies. Running time, 10 minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

STUFFIE: Pete Smith Specialities—Good dog picture but the kids did not like for "Stuffie" to die. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SWING SOCIAL: Cartoons—An MGM cartoon that did very good! Running time, eight minutes.—John Grabenstein, Liberty Theatre, Eustis, Neb. Rural and small town patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two exhibitors this week join those contributing to the What the Picture Did for Me department. They are:

IRVIN BAKER, JR., Roaring Spring Theatre, Roaring Spring, Pa.

IRVIN A. WESTENSKOW, Roxy Theatre, Union, Ore.

Read the reports of these and other exhibitors in the adjoining columns.

SWING SOCIAL: Cartoons—Very good cartoon. I hope Harmon-Ising will get back into the stride of two years ago and imitate more colored characters as they are entertaining and help the colored houses. Running time, one reel.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

SWING SOCIAL: Cartoons—This is an excellently executed color cartoon, but it proved boring to a group of college students. They are more apt to be interested in swing than anyone else around here, and, if they didn't like it, I don't know who would. It is very difficult to understand the talk in it. Running time, eight minutes.—W. Varick, Nevins, Ill., Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TRIFLES OF IMPORTANCE: Passing Parade, No. 15—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT'S YOUR I. Q.?: Pete Smith Specialities—Tops. This series pleases because nearly everyone listens to Dr. I. Q. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WHAT'S YOUR I. Q.?, NO. 2: Pete Smith Specialities—Do you know the answers? We didn't. Scored but one in twenty. Running time, nine minutes.—William Noble, Criterion Theatre, Oklahoma City. Okla. General patronage.

WOMEN IN HIDING: Crime Doesn't Pay Series—I don't think this one as good as the average "Crime Doesn't Pay" series. Running time, 22 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MGM MINIATURES—Just so so.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Paramount

ANTS IN THE PLANTS: Color Classics—This is a lively color cartoon that will be enjoyed by any audience. The ants have the queerest voices in this subject or else the sound track we had was defective. I guess it was done on purpose. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FEMALES IS FICKLE: Popeye the Sailor—Ordinary Popeye.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers partonage.

HUNTING THRILLS: Grantland Rice Sportlights—As fine a sport reel as you could wish. Would recommend it for any situation.—Harland Rankin, Plaza Theatre, Tilbury Ontario, Canada. General patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Headliners—Right good band short, but print was bad. Running time, one reel.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

LITTLE LAMBKIN: Color Classics—Good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PARAMOUNT NEWS: No. 4—Music for millions. Polo playing. Scenes from the war. Baseball. Excellent weekly film. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

POPULAR SCIENCE: No. 1—Very good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PUDGY THE WATCHMAN: Betty Boop Cartoons—The cartoon market is being overrun. This one is only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPRINGTIME IN THE ROCK AGE: Stone Age Cartoons—Just an average black and white cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ONION PACIFIC: Popeye the Sailor—An average Popeye cartoon. Not the draw he used to be. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

RKO Radio

BANDITS AND BALLADS: Ray Whitley Comedies—An entertaining short of Whitley and his band. Good singing all the way through. One of those cowboy numbers that will help out a weak feature. Runing time, 20 minutes.—Emerson Theatre, Hartford, Ark. Small town and rural patronage.

INFORMATION PLEASE: No. 8—Very good single reel short. This is one of the favorite shorts for this neighborhood. It keeps young and old well occupied for the duration of its run and in my estimation is very educational. Running time, 10 minutes.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

INFORMATION PLEASE, NO. 11—Christopher Morley is the guest in this one and it is as good as all the others. They go over very well here. If only the sound could be just a little better on them. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME, No. 11: U. S. Navy, 1940—This March of Time was very good and was very interesting in view of the current publicity in regard to National Defense. Running time, 18 minutes.—J. M. Thomsen, Center Theatre, Marlette, Mich. Rural and small town patronage.

MARCH OF TIME. No. 11: U. S. Navy—1940—Very well pictured and very interesting as well. Many patrons show their appreciation when this short is over by applause and I always put in newspaper copy for I feel it helps strengthen program and perhaps draw extra business. Running time, 20 minutes.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

MARCH OF TIME, NO. 11: U. S. Navy—1940—Most instructive. Made for American audiences.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MARCH OF TIME, NO. 12: Spoils of Conquest—Dutch East Indies—Very interesting about the Dutch East Indies. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

MERBABIES: Walt Disney Cartoons—Good color cartoon. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOLLY CURES A COWBOY: Ray Whitley Comedies—This series gets by very well with the western fans. Good singing and music. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

TRUTH ACHES: Leon Errol Comedies—Funny all the way through. It's awful hard to get the audience back to normal after one of these. Running time, 18 minutes.—Irvin Baker, Jr., Roaring Theatre, Roaring Spring, Pa. Rural and small town patronage.

PUT PUT TROUBLE: Walt Disney Cartoons—This color cartoon nearly brought down the house. It is fast action from beginning to end and extremely clever all the way. Just when you think some other cartoons are catching up to Disney, he jumps far out in front with one like this. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Twentieth Century-Fox

CHEERIO MY DEARS!: Lew Lehr—Pretty fair. But a whole reel of Lew Lehr is too much. In the newsreel he is great. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

CLIMBING THE SPIRIT'S HOME: Father Hubbard's Alaskan Adventures—Interesting. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLYING STEWARDESS: Magic Carpet Series—This is an interesting plug for air travel, shown through the eyes of a young stewardess in training. It is good for what it is intended. Running time, 11 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college and rural patronage.

IT MUST BE LOVE: Terry-Toons—Fair—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

MOVIETONE NEWS: We think it the best.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OVER THE SEVEN SEAS: Ed Thorgersen (Sports)—Plenty good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SWISS SKI YODELERS: Terry-Toons—Fair. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

WOT'S ALL THE SHOOTIN' FER: Terry-Toons—Pretty fair. Running time, six minutes.—Ray Peacock, Onalaska heatre, Onalaska, Wash. Loggers and mill workers patronage.

Universal

FOLIES PARISIENNE: Two-Reel Musicals—Some good acts in this one, although the title is not so good. And I got a good print on this one, too. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

JOLLY LITTLE ELVES: Color Cartune Classics (Re-issue)—A very good color cartoon. Running time, nine minutes.—Irwin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

THREE LAZY MICE: Color Cartune Classics (Reissue)—Good cartoon in color. Better than the average.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Vitaphone

CEILING HERO: Merrie Melodies—Good color cartoon. Running time, seven minutes.—E. M. Freiburg, Paramount Theatre, Dewey, Okla. Small town patronage.

CIRCUS TODAY: Merrie Melodies—This is one of those good gag cartoons in color that Merrie Melody presents every so often. It has some very funny items in it, especially the last one about the high diver. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

DOUBLE OR NOTHING: Broadway Brevities—Quite a novelty. Doubles for the big stars got right many laughs. Running time, two reels.—John W. Warner, Plaza Theatre, Greenville, N. C. Colored patronage.

EGG COLLECTOR, THE: Merrie Melodies—A rodent and a worm, an egg hunting expedition disastrously to the two and a triumph for the barnyard old owl. Very funny and pleasing. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

GHOST WANTED: Merrie Melodies—An answer to an advertisement, "Ghost Wanted," brought the quest, but the tables quickly turned and the ghost hunter quickly vanished from the scene after an exciting pursuit of the larger ghost by the smaller one. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—Good musical. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LITTLE BLABBERMOUSE: Merrie Melodies—Good cartoon in color. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLD HICKORY: Historical Technicolor Featurettes—A very good historical short in color. Running time, 17 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

PONY EXPRESS DAYS: George Reeves—Very interesting colored reel. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

PORKY'S POOR FISH: Looney Tunes—Some clever puns raise this black and white cartoon above average. For example, there are two electric eels, one listed as A. C., the other as D. C. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PUBLIC JITTERBUG, NO. 1: Broadway Brevities—An average musical comedy with exceptional tap dancing by Hal LeRoy and Betty Hutton.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

RIDING INTO SOCIETY: Elsa Maxwell Comedies—Just an average two-reel comedy. We expected more. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SINGING DUDE, THE: Broadway Brevities—A good short in color. Seemed to please the western fans. Good comedy by Fuzzy Knight. Running time, 18 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

TEDDY, THE ROUGH RIDER: Historical Technicolor Featurettes—Good two-reeler in color. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VOTE TROUBLE: Vitaphone Varieties—Fine. My patrons all want comedy in shorts and this is very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

WILD HARE, A: Merrie Melodies—The hare ahunting would go, but the rabbit was elusive and, as usual, the hare got the worst of the big hunt. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Miscellaneous

HOME FRONT, THE: Every Canadian theatre should play this.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serials

Republic

ADVENTURES OF RED RYDER: Don "Red" Barry—This new serial is starting off very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ADVENTURES OF RED RYDER: Don "Red" Barry—No advance advertising on this serial which opened September 7th. Did bang up business for the day. Going over big in this neighborhood theatre. Keeps children as well as adults amused. Running time, 30 minutes, first episode; other episodes, 20 minutes each.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood patronage.

Author Decision Sets Precedent

The decision by which Samuel Mandelbaum, federal judge, denied a temporary injunction in U. S. district court in New York September 18th to Eleanor Harris, author, to restrain Twentieth Century-Fox from distributing and exhibiting the film "Brigham Young" is the first in the United States to hold that an author may divest himself of his moral rights it was said this week by Edwin P. Kilroe, Twentieth-Fox copyright lawyer and industry authority on the subject.

Mr. Kilroe said the contention abroad was that moral rights are not assignable and this principle was partially written into the Berne Convention in Paragraph 6 bis, although the enforcement of the principle was left to the law of each member of the Convention.

The plaintiff, Eleanor Harris, in her suit claimed that she was the author of the original story and co-author of the motion picture treatment. The plaintiff sought relief predicated upon the contention that the failure of the defendant to give her the proper screen credit was a fraud upon her in that she was deprived of publicity and credit to which she was entitled.

The defendant, in contesting the application submitted that the plaintiff was not the author of the story and as a matter of law was not entitled to any screen credit whatsoever although it did give her screen credit for "story research."

Judge Mandelbaum denying the motion for a temporary injunction in summing up the case said: "In the contract, it is provided that the defendant would be deemed the author of the literary property created by the plaintiff during her term of employment and that she divested herself of all rights generally known as the moral rights of authors, which rights include the right to credit as author of a work."

Final Title Judgment

Felix Benvenga, New York supreme court justice, this week signed a final judgement restraining Film Alliance of the United States from using the title "Fifth Column Squad" for its film originally titled "Spies of the Air." The injunction was obtained after suit was filed by Ernest Hemingway, Benjamin Glazer and the Theatre Guild, Inc., which had charged infringement and contended that the words "Fifth Column" belong exclusively to Mr. Hemingway as creator of the play of the same title.

New Amplifiers Offered

S. O. S. Cinema Supply Corporation has developed a new group of theatre amplifiers, which are claimed to have greater tonal realism and to provide several refinements. J. L. Rifkin, chief designing engineer of the company, developed the new apparatus.

Film Courses Underway At Southern California

The University of Southern California for the second straight year is conducting courses on the motion picture. On the faculty are Charles E. Buckley, head of Fox West Coast legal staff, for exhibition and distribution; William Keighley, direction; Boris Morros, music in motion pictures; William Cameran Menzies, art; Warren Scott, head of the University cinema department; Dr. Boris V. Morkovin, A. E. Freudeman, Jack McClelland and Lewis W. Physioc.

Dr. Ernst Toch, composer and musical director, will teach music direction, a graduate course. A total of 28 courses are offered in the cinema department.

Income Tax Refunded

The Internal Revenue Bureau in Washington this week disclosed that on July 18th it had determined that the R&R Theatres, Inc., Dallas, was entitled to a refund and credit of $59,104.52 on their income tax return for 1937. It was explained that the amount represented deficiencies in tax and interest assessed against the company as a transferee of the assets of other taxpayers whom later investigation showed to have no tax liabilities.

Altec Signs Evergreen

Altec Service Corporation has closed a deal to service theatres operated by the Evergreen circuit in Seattle, Bellington, Bremerton, Spokane and Vancouver, Wash., and Portland, Ore.

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OBITUARIES

Earl Hurd, Animated Cartoonist, Is Dead

Earl Hurd, 60, pioneer in the film cartoon field and one of the originators of the Bray-Hurd process of animated cartoons, died of a heart attack at his home in Burbank, Cal., September 28th. He had been with Walt Disney the last six years after association with Paul Terry, Paramount, and Leon Schlesinger at Warner Brothers.

C. R. Cooper, Writer, Dead

Courtney Ryley Cooper, writer, was found dead September 29th in the Park Central Hotel, New York. Born in Kansas City, Mo., October 31, 1886, Mr. Cooper ran away from school and joined a circus. He later became a newspaperman and contributed to magazines. In 1934 he wrote dialogue and narrative of "Wild Cargo" for RKO and in 1936 he wrote the screen story which was the basis of "The Plainsman," Paramount film.

Betty Hildebrand Dies

Funeral services were to have been conducted on Tuesday evening, at the Universal Chapel, New York, for Betty Hildebrand, executive secretary to Hal Horne of the Walt Disney office in New York. Miss Hildebrand, 32 years old, died September 29th in Midtown Hospital, following an appendectomy.

She had been associated with the Disney organization for five years and had recently returned from Hollywood. The Disney offices were closed on the day of the funeral.

George F. Shurmeyer

George Frederick Shurmeyer, 61, for many years a vaudeville and motion picture theatre operator of Memphis, Tenn., died at his home there September 21st of a heart ailment that had forced his retirement several years ago. He and his brother, the late John Schurmeyer, at one time operated the first vaudeville house in Memphis, the old Palace theatre on Main Street. Later, he associated himself with Arthur Seesel and operated a motion picture house.

William P. Byrne

William P. Byrne, 71, who worked in all the legitimate houses in Omaha at one time or another and managed the present Orpheum prior to his retirement five years ago, died September 27th of a heart attack.

John H. Withnell

John H. Withnell, 75, stagehand at the Omaha theatre, charter member of the IATSE and connected with theatres for 60 years, died in that city September 27th.

Walter Gale

Walter Gale, retired stage comedian, died in Brooklyn September 25th. Born in England 85 years ago, Mr. Gale had lived in this country since 1870. He specialized in tramp roles. He appeared in Klaw & Erlanger productions.

Mrs. Gladys Carr Roy

Mrs. Gladys Carr Roy, former actress in silent pictures, died September 27th in Hollywood. Mrs. Roy worked for the Vitagraph Company in New York before going to Hollywood.

Jack Petit

Jack Petit, 45, salesman for the National Screen Service, died of a heart attack in Jackson, Miss., on September 23rd.

Killed by Bomb In London Raid



RALPH HANBURY

Ralph Hanbury, chairman and managing director of RKO Radio Pictures, Ltd., operating head of RKO's sales organization in the United Kingdom, was killed with three members of his family in the early hours of Friday morning, September 27th, when a Nazi bomber made a direct hit on the Hanbury country home near London. He was 49.

Mr. Hanbury was born in Ballarat, Australia, May 2, 1891. He had a long career in the film industry in England in various executive posts before assuming his last position with the RKO organization in 1936.

He became branch manager of the Stoll Film Company and later general manager. Following that he took a post as general manager of the Welsh Pearson Film Company.

He later became branch supervisor for Metro-Goldwyn-Mayer in England, then general sales manager of Radio Pictures, Ltd., in England. He was appointed shortly afterward as general manager of the company, and in 1936 assumed the post of chairman and managing director of RKO Radio Pictures, Ltd.

Mr. Hanbury was the first victim of the Nazi air raiders among important film men in England. His son, eldest daughter and grandchild also were killed. Mrs. Hanbury and their son-in-law are in a London hospital.

Funeral services were held in St. Marks, London, Thursday, with interim internment at Nunhead.

Horace J. Haine

Horace J. Haine, 72, who appeared with Roscoe (Fatty) Arbuckle and Kitty Gordon in the early days of motion pictures, died September 26th, at the Columbia-Presbyterian Hospital, New York. Later, he appeared with the Metropolitan Opera Company, in comic opera and on he screen.

George Wickboldt

George A. Wickboldt, 70, a charter member of the Milwaukee Musicians Association, died in that city on September 26th. He had played in all of the principal theatres of Milwaukee during his career.

Authors Sue Twentieth Century-Fox

Izola Forrester and Mann Page have filed a plagiarism suit against Twentieth Century-Fox in New York supreme court claiming the Shirley Temple picture, "The Poor Little Rich Girl," infringed their story, "Joyous."

IN COURTS

Goldwyn Amends UA Complaint

His contract with United Artists having five years to run, until September 2, 1945, Samuel Goldwyn on Monday filed an amended complaint to his suit against that company, seeking to cancel this contract and enjoining United Artists from interfering with any plans he may have to distribute elsewhere.

Mr. Goldwyn also seeks $215,000 damages for himself and his company, Samuel Goldwyn, Inc., charging interference with his aims to distribute elsewhere the picture, "The Westerner." He claims UA forced him to distribute that picture through them. George Z. Medalie is Mr. Goldwyn's attorney.

Mr. Goldwyn claims that United Artists permitted Alexander Korda and London Film Production, Ltd., to have a financial interest in Harefield Productions, Ltd., of London. This constituted a violation of his contract, he charges, because Harefield distributed the films, "The Spy in Black" and "Q Planes" through Columbia Pictures. Recent efforts to settle the Goldwyn-UA controversy out of court failed.

In the amended complaint the cost of "The Westerner" was claimed to be $1,200,000.

Pay Claim Action

Marian Palmer, as assignee of Moe Messeri, former general manager in Portugal and Spain for Twentieth Century-Fox, filed suit in New York supreme court this week for $6,000 against the company. The plaintiff charges that the sum sought is back pay for Mr. Messeri under an agreement by which he received one-third of his salary in Spain while the other two-thirds was to be deposited in a New York bank. The complaint claims the defendant failed to make deposits after September, 1939.

Sues on "Ninotchka"

Metro-Goldwyn-Mayer Pictures, MGM Distributing Corporation and Loew's Inc., have been named defendants in a suit for an injunction, accounting and damages filed by Stephen Tamas in New York supreme court. The action charges the defendants with infringing the plaintiff's "Moscow, Paris and Return," in the film "Ninotchka."

Song Action Filed

Suit for $250,000 damages has been filed in New York supreme court by Byron Gay against Twentieth Century-Fox, Robbins Music Corporation and Leo Feist, Inc. The complaint charges that the defendants infringed the plaintiff's song, "The Vamp," in the film "Rose of Washington Square."

Philadelphia Suit Filed

The National Association of Performing Artists has filed suit in Common Pleas court in Philadelphia seeking an injunction to restrain station KYW from broadcasting phonograph records. Use of the records was made on both sustaining and commercial programs, the complaint states. The suit contends that the station has broadcast records made by members of NAPA despite the fact that the records were made for use on phonographs in homes and that they were forbidden for commercial purposes.

Delay Drive-In Case

The injunction case brought against the Drive-In theatre, Pittsburgh, by 85 neighboring residents based on a claim that the screen speaker created excessive noise has been indefinitely continued. Norbert Stern and George Davis, operators, agreed to lower the pitch of their amplifiers and to install a system of ground speakers if they reopen the theatre next spring.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

Looking at It from This Corner

Immediate acceptance of Charlie Schlaifer's "column" advertising approach for the United Artists, in San Francisco, is noted by the amount of mail received by the theatre in praise of the idea. Reproduced in last week's issue, the "column", run in other pages other than the drama section, carried a specialized appeal directed at the infrequent patron.

In breaking the new copy, Schlaifer reasons there are potential ticket-buyers who do not read the drama pages. That would be something to ponder.

* * *

The New Haven Register has decided to expand and streamline its motion picture pages, a previously neglected service. Local theatremen as a result are elated. The paper also should be, in fully awakening to the circulation value of the movies.

* * *

Newspapers less than open-handed on conventional publicity ofttimes are cooperative when material is injected with a local slant. Thus, the conservative press of Utica, N. Y., was sold on running almost a column prepared by Arnold Stoltz, on the stressing of patriotic and purely American themes in the new season's product. The story was tied in locally with expressions from every manager in town to give the yarn a fresh and interesting news angle.

* * *

First evidence to hand in substantiation of circuitwide exploitation plans announced at recent conventions, is the electrically-decorated and sound-equipped automobile float of the Griffith circuit. Making some 40 towns in Oklahoma and Texas, the Ballyhoo, shown on another page, is telling the customers effectively on behalf of "When the Daltons Rode".

Other selected dates are to be given the same treatment. And much good can come of it. Nothing yet has equalled glittering circus-parade stuff in nailing the ticket-buyers.

* * *

Further along in the pages is a trick card idea which did well for Manager Stan Benford at Warners Colonial, Philadelphia, on "Boys from Syracuse". Folks who received the cards were invited to swap around for complete sets. According to the Round Tabler, there was a lot of laughs.

The average human hones for fun and the theatreman who provides it usually profits. That goes as well for exploitation ideas wherein the boys and girls are invited to "join the party."

"A showing like this certainly brings out the executive timber in your personnel. We know of no other way in which a theatre can garner as much goodwill, free space and additional business."

Thus speaks Manager Earle Bailey, of the Harris-Warren, Warren, Ohio, in commenting upon his second annual Employees Week program, detailed elsewhere in this section.

* * *

Theatremen usually unconcerned with election promotions, are girding themselves to take advantage of this November's drama. Up in Waterville, Maine, at the Haines, Jim O'Donnell is aiming for attention with a political score card listing the states and their electoral votes. Space next to each, under the different party headings, is to be filled in on election day.

The heralds distributed in advance, will announce that returns are to be given from the stage. That should satisfy politically-concerned patrons who might otherwise remain away.

* * *

Suggested by Harry Goldberg, circuit ad head, as a means to heighten boxoffice interest in coming pictures based on books, the free circulating lobby library has spread all over the Warner theatres. Success of the plan is found in the quick demand which far exceeds the supply. Attractively displayed, the books are given only to patrons with telephones as a measure for control of borrowers. Though deposits or rentals are not required, the losses have been found to come to less than two per cent.

Among immediate results is a decided increase in the number of inquiries regarding playdates of pictures with book backgrounds.

A-Mike Vogel

Round Table In Pictures



Reported by Sam Gilman at Loew's, in Dayton, was street bally engineered by his assistant, Tommy Delbridge, for "Boom Town". Girls, wearing white sweaters with red embroidered cast and title letters, visited night baseball games and other spots where crowds gathered.



Giant directional arrows, 16 by 5 feet, were planted on all roads leading into Niagara Falls in connection with the opening of "Boom Town" at the Cataract Theatre, Niagara Falls. Teaser stunt was arranged by Manager Harold Wackett, says ad man, Dick Walsh.



Arranged by the Warner LaFalce ad forces, in Washington, D. C., for "Howards of Virginia" at the Earle Theatre, were two window displays in furniture store illustrating furniture popular in the Revolutionary period.

Sure-fire attractor was street stunt employed by Russ Bovim for "Foreign Correspondent" at Loew's Ohio, in Columbus. Girl seated atop stepladder, sides of which were appropriately bannered, tuned in to news broadcasts picked up on radio carried for that purpose.



Tying in with five-and-dime store, Pat Notaro at the Columbia, in Sharon, Pa., planted "Sea Hawk" cards on all weighing machines. Guest tickets were offered to those drawing cards which bore a cut of any of the stars appearing in the picture.



THIRD "QUARTER-MASTER" AWARDS DECIDED BY JUDGING COMMITTEE

Honors Voted to 84 Entrants in Three Quigley Divisions; Callow Takes Third Plaque as Previous Winners Score

by A-MIKE VOGEL

THE important decisions for the Third Quarter have been made and set down on this page are the results arrived at by the Judging Committee for the Quarter-Master honors. In all, 84 entrants are named. Three take down Plaques, five, the Medals and 76 share the Citations. All the winners were previously listed in the "Fortnights" of the Quarter and selected for Quarterly consideration principally because of their records made in the preliminaries.

With a Plaque award to E. C. Callow, the Philadelphia Warner ad head now becomes the first Round Tabler this year to win these honors for the third time. Ed Fitzpatrick also adds to his Plaque honors, making his current award the second of the year. Chuck Shannon enters the Plaque division for the first time, topping his previous high of a Medal, in the Second Quarter.

Among the Medal names, every winner is a "repeater." Thus, Johnny Barcroft steps up from the Citation list, as does Arnold Stoltz. Ken Grimes adds a Medal to his score, as does Francis Deering. And Roy Wheeler, with two Plaques, also makes his a perfect score with a current Medal classification.

The Citation listings also include a number of Plaque and Medal names from the First and Second Quarters. In addition, while there will be noted that the majority under this heading have been there before, as to be expected, newcomers again are to the fore. Many promise to be prominently in the Competitions for the rest of the year.

Special Citation Voted

As usual, the judges' findings leaned more to those entrants who had scored most often in the Fortnight periods. It was felt that a winner in one preliminary should be able to repeat. In all cases, however, full consideration was given to individual entries as noted by the Special Quarter-Master Citation voted to Frank V. King, for his unique County Fair and Stock Show on the stage of the Midland, in Newark, Ohio, and detailed in these pages, some issues back.

The Judging Committee comprised Arthur Mayer, of the New York Rialto Theatre, Harry Goldberg, of Warner Brothers Theatres, and Hal Danson, of Paramount Pictures.

The Fourth and concluding Quarter of the year now occupies the spotlight. Much is anticipated from, and much will be done by aspiring theatremen both for the Fortnight and Quarter-Master distinctions. Six two-week periods remain, the first of which is current.

VOTED QUARTER-MASTER PLAQUES

E. C. CALLOW
Warner's, Philadelphia, Pa.

ED FITZPATRICK
Poli, Waterbury, Conn.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

VOTED QUARTER-MASTER MEDALS

JOHNNY BARCROFT
RKO, Columbus, Ohio

FRANCIS DEERING
Loew's, Houston, Texas

KEN GRIMES
Warners, Erie, Penna.

ARNOLD STOLTZ
Avon, Utica, N. Y.

J. R. WHEELER
Roxy, LaPorte, Ind.

VOTED QUARTER-MASTER CITATIONS

H. M. ADDISON
State, Cortland, N. Y.

STAN ANDREWS
Capitol, Guelph, Ont.

BOB ANTHONY
Schine's Piqua, Piqua, Ohio

FRANK AUSTIN
Fairmont, Fairmont, W. Va.

EARLE BAILEY
Harris Warren, Warren, Ohio

GEORGE BANNAN
Schines Van Wert, Van Wert, O.

ED BENJII
Capitol, Madison, Wis.

CHARLES BIERBAUER
NICK TODOROV
Colonial, Allentown, Pa.

RUSS BOVIM
Loew's Ohio, Columbus

CLIFF BOYD
Paramount, Brattleboro, Vt.

LIGE BRIEN
Prince, Ambridge, Pa.

BILL BURKE
State, Fostoria, Ohio

WALLY CALDWELL
Loew's Stillman, Cleveland

JACK CAMPBELL
Capitol, Brampton, Ont.

HARVEY COCKS
Strand, Syracuse, N. Y.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

MOON CORKER
FRANK BICKERSTAFF
Palace, Athens, Ga.

CLAYTON CORNELL
Monroe, Rochester, N. Y.

MAURICE CREW
Strand, Waterloo, Ia.

E. V. DINERMAN
RKO, Cincinnati, Ohio

JOE DI PESA
Loew's, Boston, Mass.

ROSCOE DRISSEL
Loew's State, Norfolk, Va.

BILL ELDER
Loew's, Harrisburg, Pa.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

BOB FULTON
Paramount, Waterloo, Ia.

ARNOLD GATES
Loew's Park, Cleveland

FRANCIS GILLON
LeClaire, Moline, Ill.

SAM GILMAN
Loew's, Dayton, Ohio

ED GOTH
Paramount, Stapleton, S. I.

ROBERT GRIFFITH
Lex, Chicago, Ill.

BILL HOCK
Enright, Pittsburgh, Pa.

GEORGE IRWIN
Lyceum, Duluth, Minn.

BILL JOHNSON
Smalley's, Dolgeville, N. Y.

DON JOHNSON
Gayety, Chicago, Ill.

A. J. KALBERER
Indiana, Washington, Ind.

E. L. KIDWELL
Schine's Kent, Kent, Ohio

GEORGE LABY
Victory, Holyoke, Mass.

FRANK LA FALCE
Warners, Washington, D. C.

HAROLD LEAND
Revere, Revere, Mass.

JOE LONGO
EV STEINBUCH
Loew's State, Cleveland

LOUIE LAMM
Loew's Uptown, Cleveland

J. R. MacEACHRON
Paramount, Jackson, Tenn.

ED MAY
Schine's Paris, Paris, Ky.

JACK MARKLE
Coolidge Corner, Brookline, Mass.

ED McBRIDE
Loew's State, Providence, R. I.

SEYMOUR MORRIS
Palace, Lockport, N. Y.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

GLENN NELSON
Harris, Findlay, Ohio

PAT NOTARO
Columbia, Sharon, Pa.

JIM O'DONNELL
Haines, Waterville, Maine

M. A. PAFREY
Voge, East Chicago, Ind.

E. A. PATCHEN
Chief, Colorado Springs, Colo.

MANNY PEARLSTEIN
DAVE BACHNER
Warners, Cleveland

LES POLLOCK
Loew's, Rochester, N. Y.

JIM REDMOND
Bonham, Fairbury, Neb.

BILL REISINGER
Poli Bijou, New Haven, Conn.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

BOB RUSSELL
Loew's Poli, New Haven, Conn.

JOE SAMARTANO
Palace, Meriden, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

FRANK SHAFFER
Dixie, Staunton, Va.

WAYNE SWEENEY
LaPorte, LaPorte, Ind.

CHARLES B. TAYLOR
Buffalo, Buffalo, N. Y.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

H. S. TWEDT
Lido, Manly, Iowa

DICK WALSH
Lafayette, Buffalo, N. Y.

MILTON WAINSTEIN
Strand, Holyoke, Mass.

ART WARTHA
Elco, Elkhart, Ind.

W. B. YEAKLE
Kentucky, Danville, Ky.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.

ESKIMO PATRON: "I suspect someone is deceitful."

Syracuse Mayor Telegraphs Bridgeport Mayor on "Boys"

Good for stories and two columns of art was stunt arranged for "Boys from Syracuse" by Morris Rosenthal at the Majestic, in Bridgeport who arranged for a wire from Mayor Marvin of Syracuse to be sent to Mayor McLevy congratulating him on playing the picture that had its world premiere in Syracuse.

Street bally consisted of boys with sports sweaters and title on backs riding bicycles about town, attending baseball games, beaches and midget auto races during the week. Cart was also converted into a chariot, properly bannered and driven around by lads in togas. Girl dressed in Grecian outfit distributed special heralds in theatre lobby ahead and since she had a good singing voice, Rosenthal arranged for her to be booked into several night clubs where they have bands, singing hit tunes from the picture.

Since one of the stills from the picture shows Joe Penner eating a popsicle, window strips were made up for all Fro-joy dealers, theatreman also promoting 1,000 popsicles for giveaway to children attending Saturday matinee.

"LET'S HEAR FROM YOU"

Peters Ties Department Store To "Boom Town" Treasure Hunt

A Boom Town Treasure Hunt, staged in cooperation with Reading's largest department store, was the highlight of the "Boom Town" campaign put over by George Peters for the film's premiere at Loew's Colonial. Entry blanks were distributed to all making purchases at any counter. The store's customers then were asked to identify, from stills planted in each department, the names of pictures in which the stars of "Boom Town" previously had appeared. Window cards in every front window of the store, carrying appropriate copy, plugged the film and the Treasure Hunt

Corker's Planted "Love" Ad Tied to Feature Stories

His good standing with the local press was indicated recently by Moon Corker for his date on "My Love Came Back," at the Palace, Athens, Ga., on a teaser personal ad campaign waged by the L&J city manager in advance of the date. Corker inserted a personal greeting as follows: "Information Wanted. A researcher in preparation of a book on Social Problems and Marriage seeks information on number of people who remarry after divorce. Confidential. Write Box DF. Banner Herald."

From there it was picked up by the daily paper for a front page story which referred to the personal and detailed the efforts of one of the staff to dig up some of the results requested in the ad. Few days later, feature article was run on "Remarriage After Divorce," of which the picture treats, to tie in with the theatre advertising on the date.

"LET'S HEAR FROM YOU"

Atmospheric Record Builds "Ghost Breakers" Trailer

For additional color on the "Ghost Breakers" trailer at the LeClaire, in Moline, Ill., Manager Francis Gillon devised a novelty record made at a local store and run immediately in advance, record playing over sound system with the house blacked out. Opening with oriental gong crashes followed by "villainous laughter," two voices supposedly in a haunted house were heard, one straight and the other in negro dialect. They argued back and forth about where "it" was, or was not. On discovery of the "it," the straight voice called for "the gun," which was followed by shots and high pitched screams.

As the shots were fired, a skeleton made of celluloid and treated with luminous substance swept across the auditorium on a wire. As it disappeared back stage, the trailer opened with Bob Hope greeting the audience.

Fitz Invites 'Em To Pose As Stars

Adding a bit to his previously used gag of inviting patrons to pose alongside of full-size star cutouts, Ed Fitzpatrick elaborated upon the idea for "Strike Up the Band" at Loew's, Waterbury, Conn., by allowing the folks to pose behind headless figures of Mickey and Judy. Other full-lengths of the two were carried in an old jallopy which properly bannered and lettered made all the weekend football games and other gathering spots of local interest.

Fitz tied one of his music stores to a Rooney-Garland doubles contest, the store paying for heralds and other necessary materials. Another slant was put on with WBRY to conduct a song-guessing contest named after the picture. Further music tieins were made with the local park ballroom where in addition to posters on the date, guest tickets were offered for the best rhumba dancers in exchange for spot announcements. The Conga routine from the picture was featured in a dancing school revue and on opening day the high school band, in uniform played the song hits from a platform in front of the house.

Publicity was topped with a series on the life of Judy Garland and a strip showing the LaConga routine. Special syndicate features to break with the local campaign made additional helpful reading and Fitz wangled further attention with a number of prominent co-op ads. Window displays in downtown spots stressed the advertising and house-to-house promotion was handled by a dairy tiein wherein imprinted bottle tops were used for all local milk deliveries.

"LET'S HEAR FROM YOU"

Offers Second Honeymoon On "Lucky Partners"

Three-day contest which proved attractor was that arranged by Dave Bachner of Warner's for date on "Lucky Partners" at the Hippodrome Theatre. All expense trip to Niagara Falls for a second honeymoon with guest tickets for runners up were offered in connection with a contest planted in the Cleveland *Press,* entrants being requested to submit letters on why they considered themselves lucky in love. Cooperating paper ran stories together with generous art work during life of contest, in which the picture, title and playdates were conspicuously listed.

"LET'S HEAR FROM YOU"

Daley Ties "Boom Town" To Red Cross Relief Fund

A unique exploitation angle that was not only timely but a good-will factor was that put over by H. J. Daley, Croswell, Adrian, Mich., during his "Boom Town" campaign. A container was placed at an important intersection with a sign attached stating that the four stars of the film requested local residents to help the Red Cross War Relief Fund. The public was invited to pitch coins, and those who succeeded in tossing two consecutive coins into the container were awarded guest tickets. Daley also displayed a joint telegram from the stars wishing luck to those trying for the ducats.

Reverse Roles for 'Employees Week'

Staff members of the Harris-Warren, in Warren, Ohio, ambitious to test their executive skill, were given the spotlight recently in the second annual Employees Week put on by Manager Earle Bailey, wherein each of the personnel served as manager for one day. In exchange, Bailey acted as ticket-taker, distributed window cards and took over other personnel duties for conspicuous publicity and other attentions.

The daily "manager" took over as many activities as possible, such as schedule-making, copy writing, sign layout, among other operations. Ushers planned campaigns and followed through to execute their ideas. Keen rivalry was evidenced between the personnel handling the first-half and last-half programs.

Campaign opened in advance with a series of teaser ads centering upon "abdication." One had to do with the abdication of Napoleon, another with Al Smith, a third with the New York Yankees, and so on, tag line in the ads asking "Who's Next." The answer broke day ahead, with box at top of theatre ad announcing that Bailey was "abdicating" in favor of his staff. The daily following ads then carried cuts of the personnel under the heading, "Today's Manager Is."

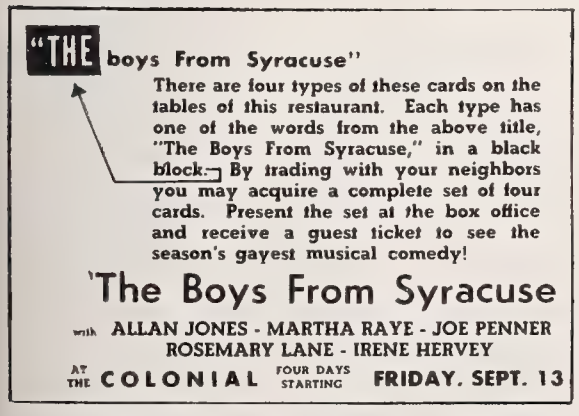
Endorsement Cards Distributed

Newspaper publicity was in keeping, the dailies giving the unusual event a pleasing play. Special electric sign on front of the house also called attention to Week. On the sidewalk was placed a frame with "employee" copy and each day photo of the current "manager" was inserted over a strip bearing his name.

Wide coverage for the occasion was obtained by means of a signed endorsement card distributed at the theatre, stores and from house-to-house. Copy stated that the special Week and programs had been called to the signer's attention by a member of the staff. Bailey put up prizes for those bringing in the most cards. Further awards were made for increased business to the "managers" increasing business on their day.

Among the exploitations contrived by the personnel, a walking-book stunt on "Pride and Prejudice" attracted, the book, six feet high and two wide, carried about town by two men inside.

"LET'S HEAR FROM YOU"



SWAP STUNT. For "Syracuse" at Warners' Colonial, Philadelphia, Manager Stanley Benford distributed cards, as illustrated above, in restaurants. As a result, there was much swapping, with passes limited by control of fourth blocked word.

Decorated Sound Truck Travels Griffith Towns for "Daltons"



Equipped with loud speaker for music and microphone announcements, plus electrical color signs for added displays, is the auto ballyhoo truck (above) currently used in 40 Oklahoma towns of the Griffith circuit to stimulate business on "When the Daltons Rode", and later for other selected dates. The title, spelled out in 18-inch neon letters is bordered in flashing blue, side of the truck outlined in white power neon. The art work of the horsemen is a specially made oil painting, the guns illuminated with red neon flashing to represent gun fire. Cab is trimmed in red and green lighting.

Truck carries wax figures of the four Dalton brothers and collection of pioneer "thumbuster" pistols for lobby display at the theatres. Power is furnished with 110-volt plant for the lighting and loud speaker, and generator for truck. One man travels with the outfit, with added help taken on at the various stops to distribute special handbills.

Kidwell Requests Patrons To Write "Maryland" Copy

Lobby stunt arranged by Ed Kidwell at Schine's Kent, in Kent, Ohio, for "Maryland" consisted of lobby easel carrying a few rave comments on the picture over which was sign reading: "We're stuck for copy, all we can say is." Table, typewriter and paper were available and patrons were invited to write copy after seeing the picture. To those submitting best material, guest tickets were presented. Other media used in advertising the picture was a classified ad tieup with paper which netted the theatreman 40 inches of free space over a six-day period.

For "They Drive By Night," Kidwell mailed postcards with mat of Sheridan and Raft to all truck drivers in the county, special driving rules were used in local dailies and special dialogue stills were used for lobby display week ahead.

"LET'S HEAR FROM YOU"

Festival Queen Chosen From Hauschild's Stage

For the past several years, the Northern Indiana district finals in the Indiana Tomato Festival Queen contest have been conducted in a local hotel lobby, this year, through the efforts of Thor Hauschild at the Paramount, in Marion, Ind., the activities were transferred to the theatre. Girls from all over the state converged to compete for the chance to participate in the final judging which was held on the Paramount stage.

Special set was installed and orchestra background music was furnished by a popular local band gratis, while other entertainment was spotted into the program through the cooperation of local dance studio and the Conservatory of Music. Special prizes were promoted for the winners in addition to a three-day all-expense trip to Chicago and three days at Elwood for the Tomato Festival. Activity was publicized in the local paper weeks ahead with the theatre and management coming in for plenty of extra advertising.

"LET'S HEAR FROM YOU"

"Brigham Young" Street Bally

Covered wagon, eight "wives" and appropriate dress equipped Foster Thornhill, assistant manager of the Esquire, Kansas City, as Brigham Young as promotion for the picture worked out by Manager Joe Redmond. Thornhill and his "girls" toured the streets three days ahead, banner on wagon declaring that they were on their way to Utah. Entourage disembarked opening day from the prairie schooner at leading restaurant where pictures were taken for newspapers.

EXPLOITATION BRIEFS FROM A-FIELD

A hitching rack was planted in front of the Roxy Theatre, Alamo, Tenn., ahead of opening for Guido Trusty's "Buck Benny Rides Again" date, copy over all read "Here is where Jack Benny will hitch his horse when Buck Benny Rides Again." Day picture opened, Guido added an empty film can with appropriate copy.

▽

Clipping scene stills from his press book, Chris Chamales at the Roxy, in Delphi, Ind., pastes them on the windows of his box-office so that patrons when purchasing tickets can see what the following week's attraction is.

▽

Animated was Charles Rich's "Edison, the Man" lobby display at the Surf Theatre, in Brooklyn, through use of carbon monoxide used in all test tubes to produce steam, which were placed at base of giant cutout of Tracy.

▽

Putting over the vivid action theme of "Boom Town," Joe Longo, Loew's Cleveland publicity man, planted a four-column art strip in the local Press, depicting the Clark Gable-Spencer Tracy battle that occurs in the film, as part of the advance campaign for the picture there.

▽

A lavish buffet dinner in honor of the city's oil pioneers was one of the highlights of the "Boom Town" campaign put over by R. H. Suits, Loew's, Evansville, Ind. On opening night a police-escorted parade covered the downtown area. There was a special 15-minute broadcast from the lobby during which local dignitaries were interviewed. One week in advance, all downtown streets were stencilled with "Boom Town" copy, bumper strips were used by 100 taxis and 250 "Boom Town" arrows were used to round out the campaign.

▽

A letter, outlining the every-day background of "We Who Are Young," and pointing out how the characters in the picture might have been drawn right out of the average home these days, was prepared and sent out to a large mailing list by Walt Dunn, publicity director for Paramount-Richards, and L. M. Ash, Tudor, New Orleans, as part of their campaign for the film.

▽

Hit tunes from "Strike Up the Band" were plugged by a local high school band at the first student dance of the new term as part of the campaign for the film put over by Bill Elder, Loew's, Harrisburg. Guest tickets were awarded the five couples selected as the best rhumba dancers.

▽

In order to ascertain how many times a week his patrons attend his theatre, and what their preferences are in film fare, Bill Yeakle at the Kentucky, in Danville, Ky., recently distributed a questionnaire to his customers. To insure their return, Bill carried a note at the bottom to the effect that a certain number of them would be picked at random for guest tickets. In addition, the theatreman received a more up-to-date mailing list for his use.



Title of "Captain Caution" for date at Loew's State, Cleveland, was sold via window card tiein as illustrated above in a civic drive. Promotion was arranged by manager, Ev Steinbuch, and publicist, Joe Longo.

▽

In connection with his date on "Sporting Blood" at Loew's Park, in Cleveland, Arnold Gates had young man dressed as jockey cover downtown area distributing heralds carrying list of Kentucky Derby winners from 1910 to 1939.

▽

Full-page co-op ads were promoted by Bob Anthony for "Our Town" at Schine's Piqua, Piqua, Ohio. Each merchant's ad carried play on picture title and streamer across top of page was held by cut of male and female leads in the picture.

GRAND PRIZE OFFERED FOOTBALL "GUESSERS"

For the eighth annual football guessing contest co-sponsored by the Haines, Waterville, Me., and the local Sentinel, *Manager Jim O'Donnell is working out plans for a grand prize to the entrant with the highest average for the season's games. This will include trip to Boston, attendance at theatres and night clubs, 50-yard line seats for the Yale-Harvard game.*

Paper runs weekly box of 20 representative Saturday games, readers asked to place an "X" in square opposite each team to designate selection of winner. A third square is added for tie guesses. Weekly prizes are guest tickets for first ten entrants submitting nearest correct number of winners to paper, before noon on Fridays. Contest box also carries listing of programs at the theatre.

In planning his campaign for "All This and Heaven, Too," Frank Shaffer at the Dixie, in Staunton, Va., used a select mailing list to reach people out of the city, special heralds being distributed to these folks. These were also stuffed in Sunday papers and handed out to workers in factories. Book displays were landed in leading stores, contest planted in newspaper and special lobby display built for the occasion.

▽

Hung from a building on court house square was Dale Loomis', "Boom Town" 30-foot banner as advance exploitation for that date. Local transportation company cooperated by bannering its fleet of buses, six sheet was pasted on sidewalk in front of theatre and large derrick was planted in lobby ahead and during run. Five and dime stores featured a "Boom Town" sundae, stickers were pasted on autos, poles and windows, bakers and grocers imprinted bags with title copy and numerous displays were landed in store windows. Assistant Jim Ackron aided on the campaign.

▽

Week before opening of ATAHT at the Warner Smoot, in Parkersburg, West Va., F. T. Thomas for a teaser stunt stencilled a large letter "A" on sidewalk in front of theatre. Each succeeding day a letter was added to each flagging until ATAHT was completed. On opening day, the title in full was completed, with the word "now" at the top and an arrow at the bottom pointing to entrance. Stunt created considerable curiosity and rated mention in newspapers. Lucky number cards were inserted in laundry packages, those receiving numbers corresponding to list on easel in lobby were admitted gratis. Spot announcements were planted, bookmarks distributed and postcards mailed to selected list secured from circulating libraries.

▽

Throughout the city and in the surrounding territory, T. K. Reeves, manager and his assistant Don Schultz, for "All This and Heaven Too" at the Warner Theatre in Morgantown, W. Va., planted window cards in cooperating merchants' stores, one sheets in vacation windows and 30 by 40's in hotels. Personal letters were sent to women's clubs, presidents of university and high school faculty members and recording of the ATAHT song was played in the theatre through p. a. system 10 days ahead. Radio store featured window display and carried plug for the picture's opening in its ads in addition to distributing heralds with mention.

▽

For the reopening of the Strand Theatre, in Holyoke, Mass., M. L. Wainstein published a four-page newsette entire cost of which was met by merchant's ads carried on inside spread. Front and back was devoted to theatre policy and plugs for current and forthcoming attractions.

▽

For "The Westerner", Francis Deering at Loew's, in Houston, Texas, promoted a full page in the roto section of the Chronicle. Action and romantic scene stills were featured together with copy on the picture, playdates, cast, etc.

• personalities

JAMES WAGNER
has replaced MARTIN GOLDMAN as manager of the Cedar Theatre, in Philadelphia.

▽

SAM WARD
manager of Fay's Theatre, in Philadelphia, has been transferred to the Royal, Baltimore.

▽

GEORGE VANDEMEER
formerly assistant manager at the Stanley, Camden, N. J., has replaced ANTHONY RENERIE as assistant at the Princess with HARRY JONES moving into Vandemeer's post.

▽

BILL GERST
has returned as manager to Hunt's Rockland Theatre, Philadelphia, after a summer at Hunt's Ocean Pier, Wildwood, N. J.

▽

PHILIP HARRISON
has taken over the Rexy, in Philadelphia.

▽

WILLIAM OSTENBERG, JR.
is manager of the Bluffs at Scottsbluff, Neb., succeeding HARRY RODELL, who goes to Morrell, Neb., to manage the Delmar. BOB ANDREWS goes from Morrell to Gering as city manager.

▽

THOMAS JACOBS
has turned over the Royal, Simpsonville, S. C., to M. B. GOODENOUGH.

▽

ED HOWARD
who has been assistant to Les Pollock, at Loew's, in Rochester, has been transferred to the State, in Boston, in the same capacity while ALVIN LEONARD, New York, goes in as student manager.

▽

AL SMITH
has reopened and remodeled the Broadway Theatre, in Winona, Minn., in partnership with Miinneapolis Amusement Co.

▽

H. J. TURNER
has leased the Okeh Theatre, Colbert, Okla., from GLEN THOMPSON.

▽

SIDNEY MUNTER
manager of the Queen, in Wilmington, Del., and FREDERICK LEOPOLD, manager of the Grand have exchanged posts.

▽

HENRY QUARTEMONT
has succeeded CHARLES H. WUERZ as manager of the Fox Palace, Milwaukee.

▽

JACK BRODER
has taken over the Oakman, Detroit, from JACK KRASS.

▽

BILL JOHNSON
manager of Smalley's Ft. Plain, in Ft. Plain, N. Y., has been promoted to the Smalley, in Dolgeville, N. Y.

▽

LEE LEVY
has been made manager of the downtown Arcadia, in Wilmington, Del.



EDWARD WILKINS, on August 20th to Mr. and Mrs. Edward Purcell. Daddy manages the Strand Theatre in Staunton, Va.

MAX MINK
has been shifted from the RKO Regent, New York City, to the Castle Hill. Other RKO changes include: MAX SLOVIN from the Roosevelt to the Regent; MARTIN ROSEN from the Empire to the Roosevelt; LOUIS FRIEDMAN from the Midtown to the Empire; HAROLD DALY from the Albee to the Marble Hill; HERMAN SLEPIAN from the Pelham to the Coliseum as assistant manager. JAMES FITZGERALD has been promoted from assistant at the Coliseum to manager of the Pelham; FRED SMITH from Albee assistant to manager of the Orpheum; ALLAN WORTH, treasurer, to assistant at the Albee; EDWARD McDONALD to Albee treasurer; EDWARD PYNE to assistant manager of the Castle Hill.

▽

RUSSELL WILLIAMS
has opened the State, in Farmville, Va.

▽

NELSON MUNTZ
co-publisher of the Leesburg *Citizen* and New Vienna *Reporter*, has leased the Roxy, Leesburg, Ohio, from CHARLES FANT of Sabina, Ohio.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

ROBERT GLICK
has been transferred from manager of Neth's Markham, Columbus, Ohio, to a similar post at the State. He is succeeded by DARLE THOMPSON, formerly of Neth's Eastern. DAVE PENCE moves from the Cameo to the Eastern.

▽

WILLIAM McILWAIN
is the new house manager of the Lyric, Indianapolis, succeeding KERMIT DART who is now booker of stage shows.

▽

OSCAR JOHNSON
is building a new house, the Rivoli, in Falls City, Neb.

▽

HARRY PIERSON
manager of the Genesee and LaSalle, Buffalo, is now managing the Capitol there, recently taken over by Basil Bros.

▽

JAMES KELLY
former manager of Hayman's Cataract, Niagara Falls, is now managing the Basil LaSalle.

▽

PAUL KETCHUM
is now managing the Paramount, in Glens Falls, N. Y., succeeding GEORGE E. BROWN, resigned to accept a post as advertising manager of a circuit in Denver.

▽

JACK JORDAN
of the Capitol, Charlotte, N. C., has been promoted to assistant to city manager Sam Suggs, in Columbia, S. C., handling the four Palmetto theatres there. Other North Carolina Theatres changes include: HARRIS LUTHER of the Salisbury State, replaces Jordan, while WILBUR TURNER goes to the Capitol from the State, with FRANCIS LUTHER going from the Capitol to the Victory.

▽

FRED PATTERSON
has been promoted to city manager in Amarillo, Texas, for all Interstate and Texas Consolidated theatres, succeeding GEORGE TUCKER, transferred to Albuquerque as city manager there.

▽

DR. L. J. MONTAGUE
has purchased the Juarez, in Edinburg, Tex.

▽

JOE MANSFIELD
former co-chief of service at the Keith Memorial, Boston, has been promoted to assistant to Jack Granara in the RKO press office. He succeeds JOE EHRLICH, now advance man for Imperial Pictures in New England.

▽

WILLIS VANCE
operating the Ohio and Eden, in Cincinnati, has acquired a site for a new house at Oakley, nearby suburb.

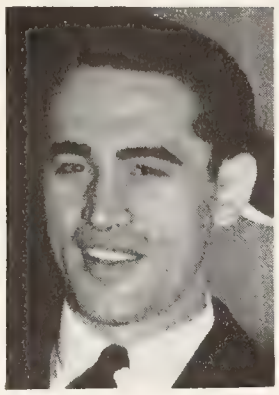
▽

JOHN V. WARD
who has been managing the Capitol at Niagara Falls, has been appointed manager of the new FPC Seneca at Niagara.

▽

H. S. LEVIN
has leased the White Theatre at Fresno, Cal., from HARRY F. WHITE.

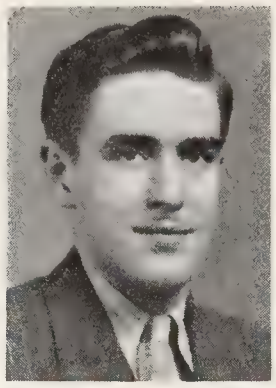
MEET UP WITH SOME MEMBERS



DOUGLAS F. AVEY
(above)
West End Theatre
Atlanta, Ga.

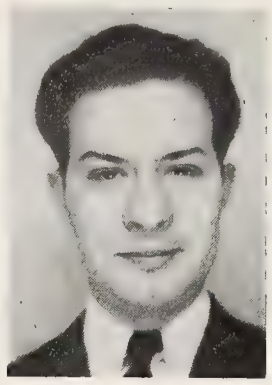
E. V. CALLOW
(below)
Warners Theatre
Philadelphia, Pa.





REDICK MC C. HAMER
(above)
Trenton Theatre
Trenton, Mich.

FRANK MARGIOTTA
(below)
Gem Theatre
Brooklyn, N. Y.

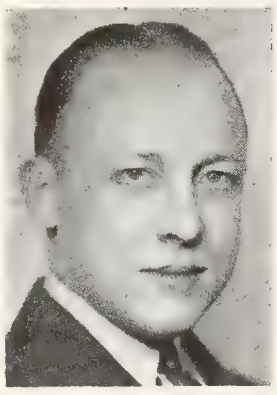




EDWARD PURCELL
(above)
Strand Theatre
Staunton, Va.

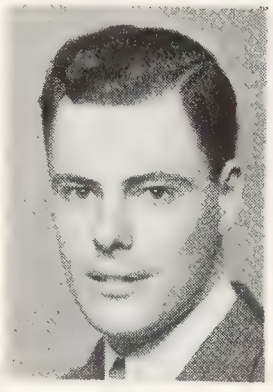
FELIX TISDALE
(below)
Ritz Theatre
Brantley, Ala.





BOB BOWMAN
Strand Theatre
Ridgway, Penna.

TED CONKLIN
Federal Theatre
Federalsburg, Md.





FRED C. HENISER
Princess Theatre
Portland, Ind.

FELTON MILLS
Florida State
Prison Theatre
Raiford, Fla.





MARVIN ROSEN
Avon Theatre
Newark, N. J.

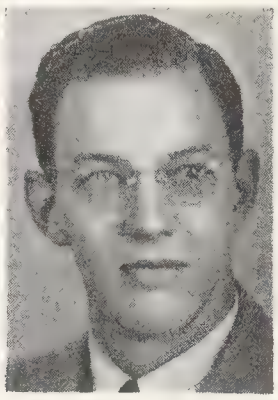
STAN WATSON
Princess Theatre
Paris, Tenn.





JOHN BROUMAS
Orpheum Theatre
Connellsville, Pa.

PAUL CORNWELL
Aztec Theatre
Enid, Okla.

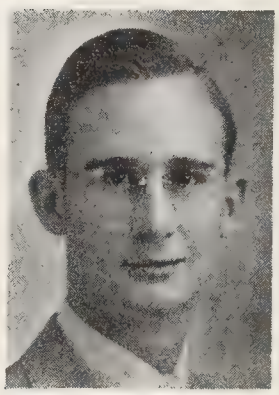




OTTO A. KAMMER
Strand Theatre
Canajoharie, N. Y.

HARRY NASH
Ritz Theatre
California, Mo.

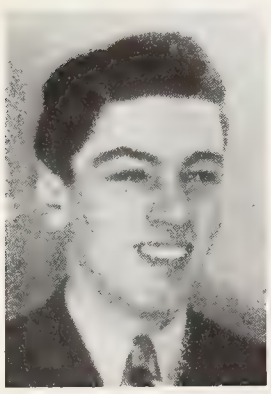




MELVIN SPARKS
Guild Theatre
Crystal City, Tex.

ELDY WILLIAMS
Lex Theatre
Chicago, Ill.





ROGER BURBY
State Theatre
Madawaska, Maine

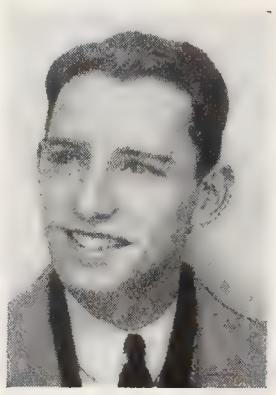
HAROLD FRIARY
Fields Corner
Dorchester, Mass.





CONRAD MANDROSS
Cove Theatre
Holidays Cove, W.Va.

ARNOLD NATHANSON
Warners Theaters
Cleveland, Ohio





RALPH TARKINGTON
Elton Theatre
Norfolk, Va.

BILLY WRIGHT
Southtown Theatre
Kansas City, Mo.



PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"This Thing Called Love"	Original, Ken Englund and George Seaton. Director: Alexander Hall.	Melvyn Douglas, Rosalind Russell, Binnie Barnes, Gloria Dickson, Allyn Joslyn, Lee J. Cobb, Joan Storm.	Shooting
"Ellery Queen"	Original, Ellery Queen. Screen play, Eric Taylor. Director: Kurt Neumann.	Ralph Bellamy, Margaret Lindsay, Marsha Hunt, Michael Whalen, Charley Grapewin, Katherine DeMille, Marion Martin, Ann Shoemaker, Fred Niblo.	Shooting
METRO-GOLDWYN-MAYER			
"Comrade X"	Screen play, Ben Hecht, Charles Lederer. Director: King Vidor.	Clark Gable, Hedy Lamarr, Felix Bressart, Jody Gilbert.	Shooting
Untitled "Dr. Kildare"	Original, Max Brand. Director: Harold S. Bucquet.	Lionel Barrymore, Lew Ayres, Laraine Day, Robert Young, Samuel S. Hinds, Emma Dunn, Nat Pendleton, Alma Kruger, Walter Kingsford, Marie Blake.	Shooting
"Gallant Sons"	Director: George Seitz.	Jackie Cooper, Gene Reynolds, Ian Hunter, Bonita Granville, June Preisser, Edward Ashley, Gail Patrick, William Tracy, Leo Gorcey, Joe Yule.	Shooting
MONOGRAM			
"Phantom of Chinatown"	Director: Phil Rosen.	Keye Luke, Lotus Long, Grant Withers, Paul McVey, Charles Miller, Virginia Carpenter.	Shooting
PARAMOUNT			
"Virginia"	Producer-director: E. H. Griffith.	Madeleine Carroll, Fred MacMurray, Carolyn Lee, Stirling Hayden, Marie Wilson.	Shooting
"I Wanted Wings"	Original, Lt Beirne Lay, Jr. Director: J. Theodore Reed.	Brian Donlevy, Ray Milland, William Holden, Wayne Morris, Constance Moore, Phil Brown, Harry Davenport, Richard Webb, Herbert Rawlinson, Hedda Hopper, Richard Lane, Charles D. Brown, Alan Hale, Jr., Hobart Cavanaugh.	Shooting
"The Shepherd of the Hills"	From the novel by Harold Bell Wright. Director: Henry Hathaway.	John Wayne, Betty Field, Harry Carey, James Barton, John Qualen, Billy Gilbert, Ward Bond, Beulah Bondi, Marjorie Main, Samuel S. Hinds.	Shooting
"Reaching for the Sun"	Producer-director: William A. Wellman.	Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker, Charles Coburn, Billy Gilbert.	Shooting
REPUBLIC			
"Melody Ranch"	Director: Joseph Santley.	Gene Autry, Jimmy Durante, Ann Miller, George "Gabby" Hayes, Mary Lee, Barton MacLane.	Shooting
"Meet the Missus"	Director: Malcolm St. Clair.	Roscoe Karns, Ruth Donnelly, Polly Moran, Lois Ranson, Dorothy Ann Seese, George Ernest, Alan Ladd, Spencer Charters.	Shooting
"Bad Man from Rio"	Producer-director: George Sherman.	Don "Red" Barry, Julie Duncan, Ann Pennington, Al St. John, Arthur Loft, Eddie Waller, Snowflake.	Shooting
RKO RADIO			
"Citizen Kane"	Screen play, Orson Wells. Director: Orson Wells.	Orson Wells, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.	Shooting
"You'll Find Out"	Original screen play, David Butler, James C. Kern. Producer-director: David Butler.	Kay Kyser and his band, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish, Alma Kruger, Ginny Simms.	Shooting
"No, No, Nanette"	Adaptation of musical comedy by Ken Englund. Music by Vincent Youmans. Lyrics by Irving Caesar, Otto Harbach. Producer-director: Herbert Wilcox.	Anna Neagle, Richard Carlson, Roland Young, Helen Broderick, Zasu Pitts, Tamara, Aubrey Mather, Jo Ann Sayers, Stuart Robertson.	Shooting
"Kitty Foyle"	From the novel by Christopher Morley. Screen play, Donald Ogden Stewart, Dalton Trumbo. Director: Sam Wood.	Ginger Rogers, Dennis Morgan, Gladys Cooper, Ernest Cossart, Eduardo Ciannelli.	Shooting
"Mr. and Mrs. Smith"	Original screen play, Norman Krasna. Director: Alfred Hitchock.	Carole Lombard, Robert Montgomery, Gene Raymond, Adele Pearce, William Tracy, Charles Halton, Esther Dale, Kate MacKenna.	Shooting
"Let's Find a Song"	Original, Edward Dein. Director: Les Goodwins.	Bob Crosby, Jean Rogers, Elisabeth Risdon, Joseph Bouloff, Joyce Compton, Benny Bartlett, Frank Orth, Grant Withers, Renee Hall .	Shooting
"Debutantes, Inc."	Screen play, Jerry Cady. Director: Frank Woodruff.	Kay Francis, James Ellison, Kane Richmond, Mildred Coles, Nigel Bruce, Margaret Hamilton, George P. Huntley, Katherine Alexander, Charles Quigley, Georgia Carroll.	Shooting
"Three Girls and a Gob"	Original, Grover Jones. Screen play, Frank Ryan, Bert Granet. Director: Richard Wallace.	George Murphy, Lucille Ball, Edmund O'Brien, Henry Travers, Lloyd Corrigan, Mady Correll, Richard Lane, George Cleveland, Kathleen Howard.	Shooting
TWENTIETH CENT.-FOX			
"Chad Hanna"	From the novel by Walter D. Edmonds. Director: Henry King.	Henry Fonda, Linda Darnell, Dorothy Lamour, John Carradine, Guy Kibbee, Jane Darwell, Eddie Collins, Ted North, Olin Howland.	Shooting
"Hudson's Bay"	Director: Irving Pichel.	Paul Muni, Gene Tierney, John Sutton, Virginia Field, Nigel Bruce, Vincent Price, Laird Cregar, Chief Thundercloud.	Shooting
"Tin Pan Alley"	Director: Walter Lang.	Alice Faye, Betty Grable, Jack Oakie, John Payne, Allen Jenkins, Elisha Cook, Jr., Ben Carter.	Shooting
"Romance of the Rio Grande"	Director: Herbert I. Leeds.	Cesar Romero, Ricardo Cortez, Patricia Morison, Chris-Pin Martin, Lynne Roberts, Pedro de Cordoba, Inez Palanage.	Shooting
"Corncob Kelly's Benefit"	Director: Norman Foster.	Marvin Stephens, Rita Quigley, Eugene Pallette, Richard Lane, Frankie Burke, Dorothy Peterson, Charles D. Brown.	Shooting
"The Private Practice of Michael Shayne"	Director: Eugene Forde.	Lloyd Nolan, Marjorie Weaver, Joan Valerie, Donald McBride.	Shooting
"Western Union"	Original, Zane Grey. Director: Fritz Lang.	Robert Young, Randolph Scott, Dean Jagger, Brenda Joyce, Laird Cregar, John Carradine, Slim Summerville, Minor Watson, Chill Wills.	Shooting
UNITED ARTISTS			
"Flotsam" (Loew-Lewin)	From the novel by Erich Maria Remarque. Screen play, Talbot Jennings. Director: John Cromwell.	Margaret Sullavan, Fredric March, Glenn Ford, Frances Dee, Eric von Stroheim, Lionel Royce, Anna Sten.	Shooting
"Lady Hamilton" (Alexander Korda)	Screen play, Walter Reisch, R. C. Sheriff. Producer-director: Alexander Korda.	Vivien Leigh, Laurence Olivier, Alan Mowbray, Sara Allgood, Ronald Sinclair, Louis Alberni, C. Aubrey Smith, George Renavent, Olaf Hytten, Norma Drury, Victor Varconi.	Shooting
UNIVERSAL			
"The Bank Dick"	Director: Edward F. Cline.	W. C. Fields, Franklin Pangborn, Shemp Howard, Russell Hicks, Grady Sutton, Harland Briggs, Nora Cecil.	Shooting
"San Francisco Docks"	Original screen play, Stanley Rubin, Edmund L. Hartman. Director: Arthur Lubin.	Burgess Meredith, Irene Hervey, Barry Fitzgerald, Raymond Walburn, Robert Armstrong.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"The Lady with Red Hair"	Original, Mrs. Leslie Carter. Director: Kurt Bernhardt.	Miriam Hopkins, Richard Ainley, Claude Rains, Laura Hope Crews, Helen Westley, Mona Barrie, Helene Millard, John Hamilton, Fritz Leiber, Paul Stanton, Halliwell Hobbes, Doris Lloyd, Virginia Brissac.	Shooting
"South of Suez"	Screen play, Barry Trivers. Director: Lewis Seiler.	George Brent, Geraldine Fitzgerald, Brenda Marshall, James Stephenson, George Tobias.	Shooting
"Always a Bride"	Director: Noel Smith.	Rosemary Lane, George Reeves, Lucia Carroll, Virginia Brissac, Francis Pierlot, Oscar O'Shea, Ferris Taylor, John Eldredge.	Shooting

THE RELEASE CHART

INDEX

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
After Mein Kampf?, Documentary....Foreign
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
Always a Bride, Com.-Mel.....WB
And One Was Beautiful, Mel.....MGM
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, 5013, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West....Univ
Bad Man from Rio, West.....Rep
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Before I Hang, Mel.....Col
Beyond the Sacramento, West.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid in Texas, 158, West...Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, West...Producers
Billy the Kid Rides West, West.....Producers
Biscuit Eater, The, 3935, Mel.....Para
Bitter Sweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Friday, 4018, Mel.....Univ
Blazing Six Shooters, West.....Col
Blondie Goes Latin, Com.....Col.
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Boom Town, 48, Mel.....MGM
Boss of Bullion City, West.....Univ
Boys of the City, Mel.....Mono
Boys from Syracuse, 4003, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Brigham Young-Frontiersman, 107, Mel. 20th-Fox
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com.....Para
Bullet Code, 083, West.....RKO
Bury Me Not on the Lone Prairie, West..Univ

CALLING All Husbands, Com.....WB
Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Caribbean Holiday, Mus.-Com.....Univ
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chad Hanna, Mel.....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cherokee Strip, Mel.....Para
Christmas in July, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Colorado, 051, West.....Rep
Comin' Round the Mountain, 3944, Com..Para
Comrade X, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Corncob Kelly's Benefit, Com.....20th-Fox
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Covered Wagons Trails, 3963, West.....Mono
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curtain Call, 027, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Debutantes, Inc., Com.-Mel.....RKO
Daybreak, Mel. .....Foreign
Devil Bat, 104, Com.-Mel.....Producers
Diamond Frontier, Mel.....Univ
Dispatch from Reuter's, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, 101, Mel.....MGM
Dr. Kildare's Strange Case, 30, Mel.....MGM
Doctor Takes a Wife, The, Com.....Col
Doomed to Die, Mel.....Mono
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, 102, Com.-Mel.....RKO
Drums of the Desert, Mel.....Mono
Dulcy, 106, Com.....Mono
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Ellery Queen, Mel.....Col
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, 108, Mel.....MGM

FALSE Rapture, Mel.....Foreign
Fargo Kid, The, West.....RKO
Father Is a Prince, Com.-Mel.....WB
Fight for Life, Mel.....Col.
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, 412, Mel.....WB
Flying News, Mel.....Univ
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
40 Little Mothers, 34, Com.....MGM
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
French Without Tears, 3930, Com.....Para
Friendly Neighbors, Mus.-Com.....Rep
Frontier Crusader, 151, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GALLANT Sons, Mel.....MGM
Gambling on the High Seas, 424, Mel.....WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel....Para
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, 017, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, 3942, Mel.....Para
Golden Hoofs, Com.-Mel.....20th-Fox
Golden Trail, The, West.....Mono
Gold Rush Maisie, 47, Com.....MGM
Gone With the Wind, Mel. (C).....MGM
Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Grandpa Goes to Town, 922, Com.....Rep
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, 152, West.....Producers
Gypsy Cavalier, Mel.....Mono

HALF a Sinner, 4040, Mel.....Univ
Haunted Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Hell's Cargo, Mel.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, 5006, Com.....Univ
Hit Parade of 1941, The, 001, Mus.-Com..Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, Mel.....20th-Fox
Hullabaloo, Com. .....MGM

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. Univ
I'm Still Alive, 103, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Black Gold, Mel.....Univ
Island of Doomed Men, Mel.....Col
I Take This Oath, 101, Mel.....Producers
It All Came True, 407, Mel.....WB
I Want a Divorce, 4002, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

JENNIE, Mel. 20th-Fox
Johnny Apollo, 042, Mel.....20th-Fox

KID from Santa Fe, The, 3965, West....Mono
King of the Lumberjacks, 422, Mel.....WB
Kit Carson, Mel.....UA
Kitty Foyle, Mel.....RKO
Knute Rockne—All American, Mel.....WB

LA CONGA Nights, 4029, Com.....Univ
Laddie, 107, Com.-Mel.....RKO
Ladies Must Live, The, 474, Com.....FN
Lady Hamilton, Mel.....UA
Lady in Question, The, Mel.....Col
Lady with the Red Hair, The, Mel.....WB
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, West.....Univ
Law of the Texan, West.....Col
Leather Pushers, 5051, Mel.....Univ
Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Let's Find a Song, Mus.....RKO
Letter, The, Mel.....WB
Light of the Western Stars, 3931, West..Para
Li'l Abner, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Living Corpse, The, Mel.....Foreign
Lone Wolf Keeps a Date, The, Mel.....Col
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Major Barbara, Com.....UA
Mala Yerba, Mel.....Foreign
Man From Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Man With Nine Lives, Mel.....Col
Margie, Com.-Mel.....Univ
Marked Men, 103, Mel.....Producers
Mark of Zorro, The, 117, Mel.....20th-Fox
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Missus, Com.....Rep
Meet the Wildcat, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, Mus.-Com.....Rep
Men Against the Sky, 101, Mel.....RKO
Mexican Spitfire Out West, Com.-Mel....RKO
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Missing People, Mel.....Mono
Mr. and Mrs. Smith, Com.-Mel.....RKO
Money and the Woman, 417, Mel.....WB
Monkey Into Man.....Foreign
Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, 5020, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
Mysterious Mr. Reeder, 3926, Mel.....Mono
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, 3943, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)....Para
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Renegades, 061, West.....Rep
Ole Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PALS of the Silver Sage, 3054, West....Mono
Parson of Devil's Gap, West.....Mono
Passage West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel. .....UA
Penny Serenade, Com.-Mel.....Col

Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ
Private Practice of Michael Shayne, Mel. 20th-Fox

QUARTERBACK, The, Mel.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Rebecca, Mel. .....UA
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, 158, West.Producers
Riders of Pasco Basin, 4062, West.....Univ
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
San Francisco Docks, Mel.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secrets of a Model, Mel.....Col
Secret Seven, The, Mel.....Col
Shepherd of the Hills, Mel.....Para
Shooting High, 041, West.....20th-Fox
Singapore, Mel. .....Col
Sing, Dance, Plenty Hot, 910, Mus.....Rep.
Sis Hopkins, Com.....Rep
Six Shooting Serenade, West.....Mono
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3029, Mel.....Mono
Sky Murder, 105, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com.....MGM
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
That Gang of Mine, Com.-Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel..RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.-Mel. MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel....Para
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Gobs and a Girl, Com.-Mel.....RKO
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Time in the Sun, Documentary.....World
Tin Pan Alley, Mus.....20th-Fox
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Trail Blazers, West.....Rep
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Two Girls On Broadway, Mel.....MGM
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Untamed, 3941, Mel. (C).....Para
Untitled "Dr. Kildare," Mel.....MGM
Up in the Air, Mel.....Mono

VICTORY, Mel. .....Para
Villain Still Pursued Her, 105, Com.....RKO
Virginia, Mel. .....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? Mel.....Rep
Who Killed Doc Robin?, Mel.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're Out of Luck, Com.-Mel.....Mono
Youth Will Be Served, Com.....20th-Fox

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Over Broadway	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40		
Babies for Sale (See "In the Cutting Room," May 4,'40.)	Glenn Ford-Rochelle Hudson	May 16,'40	64	
Before I Hang	Boris Karloff-Evelyn Keyes	Sept. 17,'40		
Blazing Six Shooters (G)	Charles Starrett-Iris Meredith-Sons of the Pioneers	Apr. 4,'40	63	Mar. 16,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70	July 27,'40
Doctor Takes a Wife, The (A) (Exploitation: July 13,'40, p. 40; Aug. 10,'40, p. 64.)	L. Young-R. Milland-G. Patrick	Apr. 25,'40	88	Apr. 27,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61	Aug. 31,'40
Five Little Peppers In Trouble	Edith Fellows-Dorothy Ann Seese	Sep. 1,'40	65	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61	July 27,'40
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 27,'40		
He Stayed for Breakfast (A) (Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141.)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89	Aug. 10,'40
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117	Aug. 31,'40
I Married Adventure (G)	Osa Johnson	July 24,'40	78	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59	June 22,'40
Man With Nine Lives, The (A)	Boris Karloff - Jo Ann Sayers - Roger Pryor	Apr. 18,'40	73	May 4,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60	June 22,'40
Prairie Schooners	Bill Elliott-Evelyn Young	Sept. 30,'40†		
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62	Aug. 17,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59	Mar. 30,'40
21 Days Together (A) (Exploitation: July 20,'40, p. 48.)	Vivien Leigh-Laurence Olivier	May 16,'40	72	June 1,'40

Coming Attractions

Arizona	Jean Arthur-Wm. Holden		
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†	57
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms		
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†	
Ellery Queen	Ralph Bellamy-Marg't Lindsay	Nov. 28,'40†	
Fight for Life (A)	Myron McCormick		69 Mar. 16,'40
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	
Great Plane Robbery, The (See "In the Cutting Room," May 25,'40.)	Jack Holt-Vicki Lester		
Great Swindle, The	Jack Holt-Marjorie Reynolds		
Legacy	Warner Baxter		
Lone Wolf Keeps a Date, The	Warren William-Francis Robinson	Nov. 14,'40†	
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers		
Passage West	Pat O'Brien-Constance Bennett	Nov. 31,'40†	
Penny Serenade	Irene Dunne-Cary Grant		
Pinto Kid, The	Chas. Starrett-Louise Currie		
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69 Sept. 28,'40
This Thing Called Love	Rosalind Russell-Melvyn Douglas		
Thundering Frontier, The (G)	Chas. Starrett-Iris Meredith-Sons of the Pioneers	Dec. 5,'40†	57 Sept. 21,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	58 July 20,'40
Wildcat of Tucson	Bill Elliott-Evelyn Young		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
And One Was Beautiful (G) 32	Jean Muir-Laraine Day-Robert Cummings-Billie Burke	Apr. 5,'40	70	Apr. 6,'40
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecelia Parker-Fay Holden-Ann Rutherford	July 5,'40	89	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80	Aug. 31,'40
Dr. Kildare's Strange Case (G) 30	L. Ayres-L. Barrymore-L. Day	Apr. 12,'40	77	Apr. 6,'40
(Exploitation: June 29,'40, p. 53.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73	Oct. 5,'40
Edison, The Man (G) 18	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40	107	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Forty Little Mothers (A) 34	Eddie Cantor-Rita Johnson-Bonita Granville-J. Anderson	Apr. 26,'40	90	Apr. 20,'40
(Exploitation: May 25,'40, p. 67; June 22,'40, p. 74.)				
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern-Lee Bowman-Virginia Weidler	July 26,'40	82	July 27,'40
Haunted Honeymoon (A) 104	Robert Montgomery-Constance Cummings	Sept. 20,'40†	83	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeanette MacDonald-Nelson Eddy-Mary Boland	June 28,'40	104	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80. 82.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71	Sept. 21,'40
Sporting Blood (G) 44	Robert Young-Lewis Stone-Maureen O'Sullivan	July 12,'40	82	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser Paul Whiteman & Orch.	Sept. 27,'40†	121	Sept. 21,'40
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68; Sept. 28,'40, p. 147.)				
Two Girls on Broadway. (G) 33	J. Blondell-L. Turner-G. Murphy	Apr. 19,'40	73	Apr. 20,'40
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40	80	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89	Sept. 14,'40
Coming Attractions				
Bitter Sweet	Jeanette MacDonald-Nelson Eddy	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Comrade X	Clark Gable-Hedy Lamarr	Nov. 22,'40†		
Escape 108	N. Shearer-R. Taylor-Nazimova	Oct. 18,'40†		
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon			
Gallant Sons	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40†		
Gone With the Wind (A)	Vivien Leigh - Clark Gable-Leslie Howard - Olivia de Havilland		228	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros. - Lynne Carver			
Hullabaloo	Frank Morgan-Billie Burke	Oct. 25,'40†		
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	Nov. 1,'40†		
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		103	Jan. 27,'40
Third Finger, Left Hand 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†		
Untitled "Dr. Kildare"	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov. 29,'40†		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The	Boris Karloff-Maris Wrixon	Sept. 16,'40†		
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63	July 20,'40
Chamber of Horrors	Leslie Banks-Gina Malo	Aug. 12,'40		
Covered Wagon Trails (G) 3963	Jack Randall	Apr. 10,'40	52	May 11,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40	58	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68	Aug. 3,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70	July 20,'40
Kid From Santa Fe, The (G) 3965	Jack Randall	May 23,'40	50	Sept. 28,'40
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40	54	June 29,'40
Last Alarm, The (G) 3927	Polly Ann Young-Warren Hull	June 25,'40	61	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	*62	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40		
Mysterious Mr. Reeder, The (G) 3926	Will Fyffe	Apr. 30,'40	77	Mar. 11,'39
(Reviewed under the title, "The Mind of Mr. Reeder.")				
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40	62	June 8,'40
Pals of the Silver Sage (G) 3954	Tex Ritter	Apr. 20,'40	52	May 4,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	*70	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	*58	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40	*56	Sept. 7,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40	45	
(See "In the Cutting Room," May 11,'40.)				
Six Shooting Serenade	Ray Corrigan - John King - Max Terhune	Nov. 9,'40†		
(See "Trailing Double Trouble," "In the Cutting Room," Sept. 28,'40.)				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40	56	
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	*62	Oct. 5,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40	70	Apr. 27,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40	57	
(See "In the Cutting Room," May 18,'40.)				
Coming Attractions				
Drums of the Desert	Ralph Byrd-Lorna Gray	Oct. 7,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Gypsy Cavalier	Gilbert Roland			
Ole Swimmin' Hole	Jackie Moran-Marcia Mae Jones	Oct. 14,'40†		
Parson of Devil's Gap	Tex Ritter	Nov. 4,'40†		
Phantom of Chinatown	Keye Luke	Nov. 25,'40†		
You're Out of Luck	Frankie Darro	Oct. 14,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson- Andy Devine	May 3,'40	85	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)				
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40	77	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 46.)				
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40	67	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92	Sept. 7,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40	67	Apr. 20,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67	May 11,'40
Quarterback, The (G)	Wayne Morris-Virginia Dale	Oct. 4,'40†	*69	Oct. 5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94	Aug. 24,'40
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86	June 1,'40
Coming Attractions				
Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love	Claudette Colbert-Ray Milland	Nov. 8,'40†		
Cherokee Strip (G)	Richard Dix-Florence Rice	Oct. 11,'40†	*84	Oct. 5,'40
Christmas in July (G)	Dick Powell-Ellen Drew	Oct. 25,'40†	*70	Sept. 21,'40
Dancing on a Dime	Grace MacDonald-Robt. Paige	Nov. 1,'40†		
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Nov. 15,'40		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Rod Cameron			
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore			
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Oct. 18,'40†		
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		

THE RELEASE CHART

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters	Tim McCoy	Sept. 16,'40†	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60	
Frontier Crusader (G) 151	Tim McCoy	June 15,'40†	62	June 15,'40
Gun Code 152	Tim McCoy	July 29,'40†	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67	
I Take This Oath (G) 101	Gordon Jones	May 20,'40†	67	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66	

Coming Attractions

Title	Star	Rel. Date
Billy the Kid's Gun Justice	Bob Steele	
Billy the Kid Rides West	Bob Steele	
Cross Roads of Life		Nov. 15,'40†
Devil Bat 104		Oct. 16,'40†
Riders of Black Mountain 154	Tim McCoy	Oct. 23,'40†

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57	June 22,'40
Colorado (G) 051	Roy Rogers-George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57	Sept. 7,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40	56	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66	May 11,'40
Dark Command (G) 901 (Exploitation: May 25,'40, p. 67.)	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40	94	Apr. 13,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason.	Aug. 31,'40	67	Aug. 17,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68	July 6,'40
Grandpa Goes to Town (G) 922	ames, Lucile, Russell Gleason	Apr. 19,'40	66	Apr. 20,'40
Hi-Yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40	67	May 4,'40
Oklahoma Renegades (G) 061	Three Mesqaiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72	Aug. 3,'40
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81	June 15,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40	59	Apr. 20,'40

Coming Attractions

Title	Star	Rel. Date
Bad Man from Rio*	Don Barry-Julie Duncan	
Friendly Neighbors	Weaver Bros. and Elviry	Nov. 5,'40†
Frontier Vengeance 072	Don Barry-Betty Moran	Oct. 10,'40†
Hit Parade of 1941, The, 001 (See "In the Cutting Room," Sept. 21,'40.)	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†
Meet the Missus	Roscoe Karns - Ruth Donnelly -	Nov. 11,'40†
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†
Melody Ranch	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	
Sis Hopkins	Judy Canova	
Trail Blazers	3 Mesquiteers-Pauline Moore	Nov. 7,'40†
Who Killed Aunt Maggie?	J. Hubbard-W. Barrie-W. Abel	Oct. 28,'40†
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009 (Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)	R. Massey-R. Gordon-M. Howard	Apr. 19,'40	110	Jan. 27,'40
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74	Mar. 16,'40
Bullet Code (G) 083	George O'Brien-Virginia Vale	Apr. 12,'40	58	Apr. 13,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40	67	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40	63	Apr. 13,'40
Dance Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81	Sept. 14,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	*72	Sept. 21,'40
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101	Apr. 20,'40
Lucky Partners (G) 038 (Exploitation: Sept. 14,'40, pp. 50, 51.)	Ronald Colman-Ginger Rogers	Aug. 30,'40	101	Aug. 17,'40
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	75	Aug. 24,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88	May 4,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	59	June 22,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95	Aug. 10,'40
Ramparts We Watch (G) 171 (Exploitation: Sept. 14,'40, p. 50.)	Documentary	Aug. 16,'40†	87	July 27,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	59	Aug. 24,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64	Sept. 7,'40
They Knew What They Wanted	Chas. Laughton-Carole Lombard	Sept. 27,'40†		
Tom Brown's Schooldays (G) 029 (Exploitation: July 20,'40, p. 44.)	Sir Cedric Hardwicke - F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	84	June 22,'40
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 20,'40	66	
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 4,'40†	67	July 27,'40
Wagon Train 181	Tim Holt-Martha O'Driscoll	Oct. 4,'40†		
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)		Aug. 2,'40	117	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68	May 18,'40

Coming Attractions

Title	Star	Rel. Date
Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41†
Debutantes, Inc.*	Kay Francis-James Ellison	
Fargo Kid, The	Tim Holt-Ray Whitley	Nov. 22,'40†
Kitty Foyle	Ginger Rogers-Dennis Morgan	Nov. 22,'40†
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†
Let's Find a Song	Bob Crosby-Jean Rogers	
Li'l Abner	Granville Owen-Mona Ray-Johnnie Morris	Nov. 8,'40†
Little Men (See "In the Cutting Room," Sept. 21,'40.)	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†
Mexican Spitfire Out West	Lupe Velez-Leon Errol	Nov. 29,'40†
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond	
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†
Remedy for Riches	Jean Hersholt-Dorothy Lovett	
Three Girls and a Gob*	George Murphy-Lucille Ball	
Too Many Girls 106	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Oct. 11,'40†
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Oct. 25,'40†

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young-Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113	Aug. 31,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75	May 11,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	*60.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48.)				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40	85.	Apr. 6,'40
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40	70.	Mar. 23,'40
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Chad Hanna	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Jan. 3,'41†		
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Nov. 22,'40†		
Corncob Kelly's Benefit	M. Stephens - R. Quigley - E. Pallette			
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
For Beauty's Sake	Ted North-Marjorie Weaver			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
Hudson's Bay	Paul Muni-Gene Tierney-Virginia Field-John Sutton	Nov. 22,'40†		
Jennie	Dorris Bowdon-Geo. Montgomery			
Mark of Zorro, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†		
Private Practice of Michael Shayne, The	Lloyd Nolan-Marjorie Weaver			
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison			
Tin Pan Alley	Alice Faye-Betty Grable-Jack Oakie-John Payne	Dec. 13,'40†		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†		
Youth Will Be Served (G)	J. Withers-J. Darwell-R. Conway	Nov. 29,'40†	*68.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40 p. 46; Aug. 3,'40, p. 59.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	*90.	Aug. 3,'40
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt	Sept. 27,'40†		
(Exploitation: Sept. 7,'40, p. 56.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)				

Coming Attractions

Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee			
Great Dictator, The	Charles Chaplin-Paulette Goddard - Jack Oakie			
Lady Hamilton	Vivien Leigh-Laurence Olivier			
Long Voyage Home	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald			
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Nov. 8,'40†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40	70.	Mar. 9,'40
(Exploitation: Mar 9,'40, p. 77.)				
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48.)				
Diamond Frontier	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†		
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40	59.	
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Ragtime Cowboy Joe (G)	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G)	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. E,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)				
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Back Street	Joan Fontaine	Nov. 29,'40†		
Bank Dick, The	W. C. Fields	Dec. 27,'40†		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Flying News	Richard Arlen-Andy Devine			
(See "In the Cutting Room," Sept. 28,'40.)				
Give Us Wings	"Dead End Kids"-W. Ford			
(See "In the Cutting Room," Sept. 21,'40.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	*64.	Aug. 10,'40
Invisible Woman, The		Dec. 13,'40†		
Island of Black Gold	Richard Arlen-Andy Devine	Nov. 1,'40†		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Neil O'Day			
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†		
Margie (G)	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	*59.	Sept. 21,'40
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†		
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
San Francisco Docks*	Burgess Meredith-Irene Hervey			
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
Tropical Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†		
Who Killed Doc Robin?	Richard Arlen-Andy Devine			

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Angel from Texas, An (G) 468.	Eddie Albert-Rosemary Lane-Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40	69.	May 18,'40
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucile Fairbanks	June 15,'40	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55.	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)				
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G)	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64.	Sept. 21,'40
City for Conquest (G)	James Cagney-Ann Sheridan	Sept. 21,'40†	*103.	Sept. 14,'40
Flowing Gold (G) 412	P. O'Brien-J. Garfield-F. Farmer	Aug. 24,'40	82.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40	58.	Apr. 27,'40
Knute Rockne—All American	Pat O'Brien-Gale Page	Oct. 5,'40†		
(Exploitation: Sept. 28,'40, p. 147.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85.	June 29,'40
(Exploitation: Sept. 21,'40, p. 50.)				
No Time for Comedy (A)	James Stewart-Rosalind Russell	Sept. 14,'40†	93.	Sept. 7,'40
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69.	Aug. 24,'40
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48.)				
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Title	Star	Rel. Date	Reviewed
Always a Bride	Rosemary Lane-George Reeves	Nov. 9,'40†	
Dispatch from Reuter's, A (G)	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger	Oct. 19,'40†	*90. Sept. 28,'40
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 30,'40†	
Father Is a Prince	Grant Mitchell-Nana Bryant	Oct. 12,'40†	
(See "In the Cutting Room," Sept. 28,'40.)			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson		
High Sierra	Humphrey Bogart-Ida Lupino		
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman		
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains	Nov. 2,'40†	
Letter, The	Bette Davis-Herbert Marshall	Nov. 23,'40†	
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington		
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale		
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†	
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†	

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40
While Thousands Cheer	Negro Cast	Million Dollar	Sept. 15,'40		

Coming Attractions

Title	Star	Producer	Rel. Date	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40	

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
After Mein Kampf? (A)	Documentary	Crystal		75.	May 25,'40
(Reviewed under title, "Mein Kampf—Mein Crimes")					
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98.	Mar. 2,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82.	Sept. 7,'40
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American		89.	June 15,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Hell's Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82.	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mala Yerba* (Marcela) (A)	Lupita Gallardo	G. Saria	Sept. 21,'40	109.	Oct. 5,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A) 2.	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes	Film Alliance	July 6,'40	62.	July 13,'40
Time in the Sun* (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40..2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40.16....
Cold Turkey 2423 Harry Langdon	Oct.	18,'40†.2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†17....
Fireman Save My Choo Choo (7-9-40) 1438 Andy Clyde	Aug.	9,'40.18....
His Bridal Fright 1437 Charley Chase	July	12,'40..2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40.16....
Money Squawks 1432 Andy Clyde	Apr.	5,'40..2 rls.
No Census, No Feelings 2402	Oct.	4,'40†.2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†18....
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40.18½..
Spook Speaks, The 2422 Buster Keaton	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40.17....
CINESCOPES		
Floating Elephants (4-27-40) 2972 (Reviewed under title, "Squadron 992")	Oct.	4,'40†.1 rl..
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†11....
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Odd Vocations 1975	May	24,'40..1 rl..
COLOR RHAPSODIES		
Egg Hunt, The (6-22-40) 1510	May	31,'40..7½..
Greyhound and the Rabbit (4-27-40) 1509	Apr.	19,'40..7½..
Mad Hatter, The 2503	Nov.	3,'40†.7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA TOURS		
Historic Virginia 2551	Aug.	16,'40†10....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Pleasure Bound in Canada 1557	May	3,'40..1 rl..
Savoy in the Alps 2552	Sept.	13,'40†10....
COMMUNITY SING (Series 4)		
No. 6 1656 (Medley of Hits-D. Baker)	May	28,'40..1 rl..
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40..1 rl..
(Series 5)		
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb 2751	Sept.	27,'40†.6....
Happy Holidays 2702	Oct.	18,'40†.1 rl..
Mouse Meets Lion 2752	Oct.	25,'40†.1 rl..
Pooch Parade 1755	July	19,'40..1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40..6....
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40..1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams 2701	Sept.	24,'40†.5....
SCREEN SNAPSHOTS (Series 19)		
No. 7 1857 (Wardrobe Designers)	May	3,'40.10....
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851	Sept.	6,'40†.1 rl..
No. 2 2852	Oct.	18,'40†.1 rl..
No. 3 2853	Nov.	22,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Master of Cue with Willie Hoppe 2801	Oct.	4,'40†.1 rl..
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
Sport of Kings (6-15-40) 1807	May	24,'40.10....
Tomorrow's Stars (4-27-40) 1806	Apr.	19,'40.10....
WASHINGTON PARADE		
2nd Series		
No. 4 (6-15-40) 1904 (Social Security)	Apr.	26,'40.10....
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	11,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40..8....
Rainy Day, A W-86	Apr.	20,'40..7....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Swing Social (6-1-40) W-87	May	18,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women In Hiding (7-27-40) P-4	June	22,'40.22....
Marsha Hunt		
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old (9-28-40) P-6 Ralph Morgan	Aug.	24,'40.20....
FITZPATRICK TRAVELTALKS		
Capital City, Washington, D. C., The T-211	Aug.	31,'40†.9....
Cavalcade of San Francisco T-212	Sept.	28,'40†.9....
Modern New Orleans (6-15-40) T-61	May	11,'40..8....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Servant of Mankind (6-8-40) M-79	May	11,'40..9....
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Good Bad Boys (9-7-40) C-291	Aug.	31,'40†11....
New Pupil, The (4-27-40) C-137	Apr.	27,'40.11....
Waldo's Last Stand C-292	Oct.	5,'40†11....
PASSING PARADE (Sepia)		
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose (9-28-40) K-126	Sept.	7,'40.11....
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40.10....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
COLOR CLASSICS		
Kick In Time, A (5-18-40) CS-4	May	17,'40..7....
Snubbed by a Snob (8-24-40) C9-5	Aug.	23,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	July	28,'40..7....
COLOR CRUISES		
Argentina K9-6	Apr.	5,'40..1 rl..
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Have You Met Yvette? (5-4-40) A9-8	Apr.	26,'40.10....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40.11....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Me Feelin's Is Hurt (5-11-40) E9-5	Apr.	12,'40..7....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
Putin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40.10....
No. 6—(7-20-40) J9-6	June	28,'40.11....
GRANTLAND RICE SPORTLIGHTS		
No. 75—The Blue Streak (5-11-40) R9-10	Apr.	19,'40.10....
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Granite Hotel (5-18-40) B9-3	Apr.	26,'40..7....
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Night Club Ws a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Wedding Bells B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS (New Series) (Color)		
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
EDGAR KENNEDY COMEDIES		
Mutiny in the County 03,404	May	3,'40.17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
'Taint Legal, 03,405	May	25,'40.16....
Trailer Tragedy A, 13,402	Oct.	18,'40†.2 rls.
INFORMATION PLEASE		
No. 9—(4-27-40) 04,209	Apr.	19,'40.11....
No. 10—(6-15-40) 04,210	May	17,'40.11....
No. 11—(6-22-40) 04,211	June	14,'40.19....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201	Sept.	6,'40†11....
No. 2—14,202	Oct.	4,'40†.1 rl..
MARCH OF TIME		
1939-40		
No. 9—America's Youth—1940 (4-13-40) 03,109	Apr.	12,'40.19....
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40.19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†19....
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40)	Sept.	13,'40†10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
Twincuplets 03,204	Apr.	12,'40.20....
RAY WHITLEY COMEDIES		
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
REELISMS		
Air Army (4-27-40) 04,609	Apr.	26,'40..9....
Hats 04,613	Aug.	16,'40..9....
Stray Lamb (6-22-40) 04,610	May	24,'40..8....
Streamlined (8-10-40) 04,611	June	21,'40..9....
Week-End 04,612	July	19,'40..9....
RKO PATHE SPORTSCOPE		
Arrow Points (9-14-40) 04,312	July	5,'40..8....
Court Favorites (5-4-40) 04,309	Apr.	12,'40..9....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40..9....
Quail Quest (9-14-40) 14,301	Aug.	30,'40†.9....

THE RELEASE CHART

20TH CENTURY-FOX

Title	Rel. Date	Min.
Silent Wings (6-22-40)		
04,310	May 10,'40	.9
Trouble Shooters (9-14-40)		
04,313	Aug. 2,'40	.9
SPECIAL		
Jenkins vs. Armstrong Fight		
(7-27-40) 065	July 18,'40	.18
WALT DISNEY CARTOONS		
Bone Trouble 04,107	June 28,'40	.9
Billposters, The (5-25-40)		
04,105	May 17,'40	.8
Donald's Dog Laundry		
(5-25-40) 04,103	Apr. 5,'40	.8
Donald's Vacation (8-10-40)		
04,109	Aug. 9,'40	.8
Fire Chief 04,114	Nov. 22,'40	.1 rl.
Gone With the Whirlwind		
04,113	Nov. 1,'40	.1 rl.
Mr. Duck Steps Out		
(5-25-40) 04,106	June 7,'40	.8
Mr. Mouse Takes a Trip		
04,112	Oct. 11,'40	.1 rl.
Officer Duck (6-1-40)		
04,101	Sept. 22,'40	.8
Pluto's Dream House		
(9-14-40) 04,110	Aug. 30,'40	.8
Put Put Trouble 04,108	July 19,'40	.7
Tugboat Mickey (5-25-40)		
04,104	Apr. 26,'40	.7
Window Cleaners 04,111	Sept. 20,'40	.1 rl.

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midgets Auto Racers 1201	Sept. 27,'40†	.1 rl.
Sanctuary of Seals		
(6-1-40) 0204	Oct. 7,'40	.9
FASHIONS (Color)		
Fashion Forecast, No. 8		
0604	July 19,'40	.1 rl.
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home		
(4-6-40) 0107	May 10,'40	.10
Eskimo Trails (8-10-40)		
1101	Aug. 2,'40†	.9
Isle of Mystery 1103	Oct. 25,'40†	.1 rl.
LEW LEHR		
Cherrie My Dears! 0404	July 5,'40	.1 rl.
Grunters and Groaners		
(8-17-40) 1401	Aug. 30,'40†	.8
Labor Savers (3-30-40)		
0403	Apr. 12,'40	.9
MAGIC CARPET SERIES (Lowell Thomas)		
Isles of the East (6-15-40)		
1018	May 24,'40	.9
Land of Flowers (8-17-40)		
1102	Sept. 13,'40†	.9
TERRY-TOONS		
Billy Mouse's Akwakade		
(8-10-40) 1551 (color)	Aug. 9,'40†	.7
Catnip Capers (6-1-40)		
0559 (color	May 31,'40	.7
Club Life in the Stone Age		
1501	Aug. 23,'40†	.1 rl.
Happy Haunting Grounds		
1503	Oct. 18,'40†	.1 rl.
How Wet Was My Ocean		
1553 (color)	Oct. 4,'40†	.1 rl.
It Must Be Love 0511	Apr. 5,'40	.1 rl.
Just a Little Bull 0558	Apr. 19,'40	.1 rl.
(color)		
Landing the Pilgrims 1554	Nov. 1,'40	.1 rl.
(color)		
Love in a Cottage 0517	July 28,'40	.1 rl.
Lucky Duck, The 1552	Sept. 6,'40†	.1 rl.
(color)		
Magic Pencil, The 1504	Nov. 15,'40†	.1 rl.
Plane Goofy 1555 (color)	Oct. 29,'40†	.1 rl.
Professor Offkeyski		
(6-1-40) 0514	June 14,'40	.7
Rover's Rescue 0515	June 28,'40	.1 rl.
Rupert the Runt 0516	July 12,'40	.1 rl.
Snow Man 1505	Dec. 13,'40†	.1 rl.
Swiss Ski Yodelers		
(6-8-40) 0513	May 17,'40	.7
Temperamental Lion, The		
1556 (color)	Dec. 27,'40†	.1 rl.
Touchdown Demons 1502	Sept. 20,'40†	.1 rl.
Wot's All th' Shootin' Fer		
0512	May 3,'40	.7
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40	.1 rl.
Over the Seven Seas		
(6-8-40) 0305	Apr. 26,'40	.9
Vacation Time (8-10-40)		
1301 (color)	Aug. 16,'40†	.8

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July 29,'40†	.8
Fox and the Rabbit 5265	Aug. 12,'40†	.8
Jolly Little Elves 5261	June 3,'40†	.8½
Springtime Serenade 5263	July 10,'40†	.7½
Three Lazy Mice 5262	June 24,'40†	.1 rl.
Toyland Premier 5266	Aug. 19,'40†	.9
GOING PLACES WITH GRAHAM McNAMEE		
No. 75—(4-27-40) 4360	Apr. 29,'40	.10
No. 76—(5-11-40) 4361	May 13,'40	.9
No. 77—(6-22-40) 4362	May 27,'40	.10
No. 78—(6-29-40) 4363	June 17,'40	.9
No. 79—(8-3-40) 4364	July 15,'40	.9
No. 80—(8-10-40) 4365	Aug. 12,'40	.9½
No. 81—(9-21-40) 5351	Sept. 23,'40†	.9
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House		
5241	Sept. 23,'40†	.1 rl.
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40	.7
SPECIAL		
Swing with Bing (4-6-40)		
5110	Sept. 4,'40†	19
STRANGER THAN FICTION SERIES		
No. 75—Novelty (4-20-40)		
4380	Apr. 15,'40	.9½
No. 76—Novelty (5-11-40)		
4381	May 6,'40	.9½
No. 77—Novelty (6-22-40)		
4382	May 20,'40	.9
No. 78—Novelty (6-29-40)		
4383	June 10,'40	.9
No. 79—Novelty (7-27-40)		
4384	July 8,'40	.9½
No. 80—Novelty (8-10-40)		
4385	Aug. 5,'40	.9½
No. 81—Novelty (9-21-40)		
5371	Sept. 16,'40†	.9
TWO-REEL MUSICALS		
Class in Swing 5221	Sept. 25,'40†	.2 rls.
Florine McKinney		
Folies Parisienne (4-27-40)		
4228	Apr. 17,'40	.17
Leon Belasco		
Hawaiian Rhythm (7-27-40)		
4231	July 17,'40	.17
Harry Owens and Royal Hawaiians		
I Dream of Jeannie with the Light Brown Hair (9-21-40)	Aug. 28,'40	.17
June Stillman		
Naughty Nineties (6-22-40)		
4230	June 19,'40	.18
Fay McKenzie		
Swingin' In the Barn (6-29-40) 4229	May 15,'40	.19
Tex Jim Lewis & Band		
Varsity Vanities (8-10-40)		
4232	Aug. 7,'40	.17½
Martha Tilton		

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Double or Nothing (3-2-40)		
5107	Apr. 20,'40	.20
Lee Dixon		
Public Jitterbug No. 1		
5108	May 4,'40	.2 rls.
Hal LeRoy-Betty Hutton		
Cinderella's Feller (6-22-40) 5006	June 1,'40	.19
Juanita Quigley (color)		
Spills for Thrills (7-20-40)		
5109	June 15,'40	.19
Pony Express Days		
(7-6-40) 5007	July 13,'40	.19
Geo. Reeves (color)		
Young America Flies		
(8-30-40) 5110	July 13,'40	.22
Ed Sullivan's Hollywood 6202	Nov. 16,'40†	.2 rls.
Just a Cute Kid 6201	Oct. 5,'40†	.2 rls.
COLOR PARADE		
Gun Dog's Life (5-18-40)		
5407	May 11,'40	.1 rl.
Mechanix Illustrated, No. 4		
(6-29-40) 5408	June 29,'40	.10
The Valley (7-13-40) 5409	July 20,'40	.10
Famous Movie Dogs		
(7-27-40) 5410	Aug. 17,'40	.19
ELSA MAXWELL COMEDIES		
Riding Into Society		
(8-31-40) 6101	Sept. 7,'40†	.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights		
(8-31-40) 6301	Sept. 28,'40†	10
Shark Hunting (8-3-40)		
6302	Nov. 9,'40†	10
LOONEY TUNES		
No. 85—Porky's Poor Fish		
5612	Apr. 27,'40	.1 rl.
No. 86—You Ought to Be In Pictures (5-18-40)		
5613	Apr. 27,'40	.7
No. 87—The Chewin' Bruin		
(6-22-40) 5614	June 8,'40	.7
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40	.7
No. 89—Patient Porky		
(8-3-40) 5616	Sept. 14,'40	.10
No. 90—Calling Dr. Porky 6601	Sept. 21,'40†	.1 rl.
No. 91—Pre-Historic Porky		
6602	Oct. 12,'40†	.1 rl.
No. 92—Sour Puss 6603	Nov. 2,'40†	.1 rl.
No. 93 — Porky's Hired Hand 6604	Nov. 30,'40†	.1 rl.
MELODY MASTERS		
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40	.10
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40	.10
Woody Herman and His Orchestra 5510	July 27,'40	.1 rl.
Matty Malneck & Band (8-3-40) 6501	Sept. 14,'40†	10
Joe Richman & Orch. 6502	Oct. 26,'40†	.1 rl.
Jan Garber & Orch. 6503	Nov. 23,'40†	.1 rl.
MERRIE MELODIES (Color)		
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40	.1 rl.
No. 108—Sniffles Takes a Trip 5318	May 11,'40	.1 rl.
No. 109—A Gander at Mother Goose (5-25-40) 5319	May 25,'40	.7
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June 8,'40	.7
No. 111—Circus Today (7-13-40) 5321	June 22,'40	.7
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40	.7
No. 113—The Egg Collector 5323	July 20,'40	.7
No. 114—A Wild Hare 5324	July 27,'40	.7
No. 115—Ghost Wanted 5325	Aug. 10,'40	.7
No. 116—Ceiling Hero 5326	Aug. 24,'40	.7
No. 117—Malibu Beach Party (9-7-40) 6701	Sept. 14,'40†	.7
No. 118—Stagefright 6702	Sept. 28,'40†	.1 rl.
No. 119—Holiday Highlights 6703	Oct. 12,'40†	.1 rl.
No. 120—Good Night Elmer 6704	Oct. 26,'40†	.1 rl.
No. 121—Wacky Wildlife 6705	Nov. 9,'40†	.1 rl.
No. 122—Bedtime for Sniffles 6706	Nov. 23,'40†	.1 rl.
SPECIAL		
Cavalcade of Academy Awards (4-27-40)	May 4,'40	.31

Title	Rel. Date	Min.
SPORTS PARADE		
Diary of a Racing Pigeon 6403	Nov. 30,'40†	.1 rl.
Dogs You Seldom See (8-31-40) 6402	Nov. 2,'40†	10
Fly Fishing 6401	Sept. 21,'40†	.1 rl.
TECHNICOLOR SPECIALS		
Flag of Humanity 6001	Oct. 19,'40†	.2 rls.
Service with the Colors (9-7-40) 5008	Aug. 31,'40	.20
R. Armstrong-Wm. Lundigan		
VITAPHONE VARIETIES		
Radio and Relatives 5705	May 18,'40	.10
All Girl Revue 5706	June 27,'40	.1 rl.
History Repeats Itself (10-14'39)		10

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20
ASTOR		
Pardon My Pups	Sept. 1,'40	.2 rls.
Shirley Temple reissue		
EALING-METRO		
"All Hands" (4-13-40)		10
"Dangerous Comment" (4-13-40)		10
"Now You're Talking" (4-13-40)		10
GPO-ABFD		
Men of the Lightship (8-31-40)		25
GUARANTEED		
Aida (5-11-40)		9
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		21
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180	July 19,'40	.2 rls.
Don Douglas-Lorna Gray (15 episodes)	(1st episode 32 min.)	
Green Archer, The 1120 (15 episodes)	Oct. 25,'40	
Terry and the Pirates (4-20-40)	Apr. 12,'40	.19
Wm. Tracy-Granville Owens (15 episodes)	(each) (1st episode 29 min.)	

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973	June 15,'40	.2 rls.
Don "Red" Barry	(1st episode 30 min.)	
King of the Royal Mounted (817-40) 081	Sept. 20,'40†	.2 rls.
Allan Lane-Lita Conway	(each) (1st episode 30 min.)	
Mysterious Dr. Satan		
Robt. Wilcox		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92	Apr. 9,'40	.21
Larry (Buster) Grabbe (15 episodes)	(each)	
Green Hornet Strikes Again, The	Dec. 24,'40	
Warren Hull-Anna Nagel		
Junior G-Men (8-3-40)	Oct. 1,'40	.2 rls.
"Dead End Kids"	(each)	
Winners of the West (5-11-40)	July 2,'40	.21
Dick Foran-Anne Nagel (13-episodes)	(each)	

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SOME THEATRE CAN USE YOUR OLD equipment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

SPECIAL BARGAIN FOR QUICK SALE. COMplete 400-seat theatre equipment for balance due on contract. MOVIE SUPPLY CO., 1318 So. Wabash Ave., Chicago, Ill.

SACRIFICING TRADED MERCHANDISE, WE need money and space. Soundscreens, $9.50; sound lenses, $4.95; Simplex intermittents, $6.95; Mechanisms, $79.50; Powers, $39.50; Strong arc lamps, $67.50; soundheads, amplifiers, $9.95; Mazda lamphouses, $14.95; rectifiers, generators, $24.50; good chairs, 75c. S. O. S. CINEMA SUPPLY CORP., New York.

BUY NOW. YOUR OPPORTUNITY TO OBTAIN theatre chairs at a sacrifice. Write for photographs and prices. ALLIED SEATING CO., INC., 36 W. 13th St., New York.

WHEN YOU NEED OPERATING ROOM EQUIPment, for quality bargains on a 100% satisfaction guarantee, come in or write WESTERN FEATURE FILMS, 1018 So. Wabash Ave., Chicago, Ill.

FOR SALE, AUSTIN ORGAN, COMPLETE, 3 manual 56 stops, all electric control with electrical blower and generator. Organ used only a short time. Cost originally $27,000. Will sell at sacrifice. Address KEARSE THEATRE, Charleston, W. Va.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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INTERNATIONAL SITUATION CREATES tremendous theatre market for spot news service now available. Considerable research and development makes proposition possible for aggressive businessmen, amply financed to purchase state franchise rights. If prepared to invest up to $10,000 for branch bureau and facilities to supply what may be America's outstanding industry, write at once for details. Supply financial reference for interview. BOX 1212A, MOTION PICTURE HERALD.

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THE FINEST ACCOUNTING BOOK EVER COMPILED FOR MOTION PICTURE THEATRE OWNERS!!

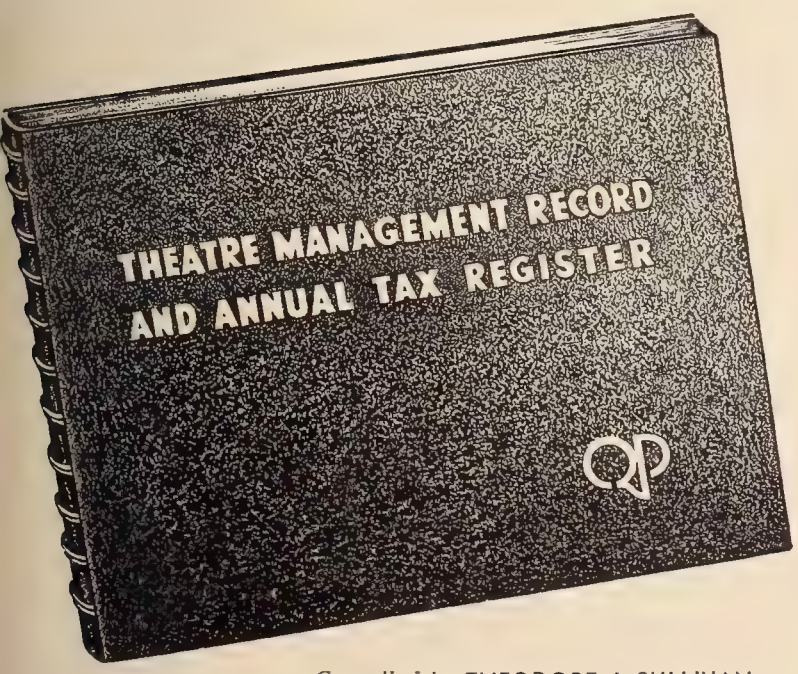
AUDITORIUM THEATRE
H. E. Miller, Prop.
●
FESSENDEN, N. DAK. August 26, 1940

Quigley Book Shop
Rockefeller Center
New York, N.Y.

Dear Sir;

I like your THEATRE MANAGEMENT BOOK very much because the data can be kept and is at your finger tips all the time. I am enclosing a money order for another for the coming year.

Sincerely.
H.E. Miller
H.E. Miller



Compiled by THEODORE J. SULLIVAN

■ YOUR MONEY WILL BE IMMEDIATELY REFUNDED IF YOU DON'T FIND THIS TO BE A PRACTICAL, SIMPLIFIED BOOKKEEPING SYSTEM

$2.00 Postpaid

MAIL COUPON NOW

QUIGLEY BOOKSHOP, ROCKEFELLER CENTER, NEW YORK

Here is my check for $2.00. Send me "THEATRE MANAGEMENT RECORD."

Name _____ Address _____

City and State _____ Theatre _____



A Sound and Strong Defense in ADVERTISING Too!



- If any lesson is to be learned from the daily news hea lines it is this: "*THE BEST DEFENSE IS A STRONG OFFENSE*
- That is not a new phrase, but it never was more sign ficant than it is today . . . in business as in governmen
- ★ *A SOUND ADVERTISING CAMPAIGN IS THE STRONGE POSSIBLE DEFENSE AGAINST BAD BUSINESS.*
- A sound advertising offensive is an advertising campaig so well-balanced...so well planned...so well co-ordinate that it reaches and sells all prospects...all classes.
- Such a theatre advertising campaign can be put on onl by use of the combination available to you on a rente basis from the *3 BEST SELLERS IN THE BUSINESS* . .
- ★ Trailers . . . Lobby Displays and all the varied Standa Accessories sold by

NATIONAL SCREEN SERVICE
Advertising Accessories, Inc.
NATIONAL SCREEN ACCESSORIES

MOTION PICTURE HERALD

REVIEWED IN THIS ISSUE:

Knute Rockne—All-American
They Knew What They Wanted
The Long Voyage Home
Third Finger, Left Hand
Too Many Girls
Angels Over Broadway
Dancing on a Dime
Diamond Frontier
Mexican Spitfire
Wagon Train
Frontier Vengeance
Before I Hang
Drums of the Desert
Girl in the News
Whirlpool
Here Is Ireland

Consent Decree continues in conference and conflict while Congress murmurs about more legislation—and taxes

Producers in Britain blithely announce picture plans

The Screen and the Election

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I VISITED THE M-G-M STUDIOS!

By An Exhibitor

FOR years I've read about the
STUDIO that makes the hits!
UNTIL you see it with your own eyes
YOU don't know
THE half of it!
I SAW acres of activity, factories, mills—
I SAW power plants, office buildings—
I SAW miles of clean, wide streets
LINED with huge stages where
DREAMS come true!
I FOUND STABILITY! SECURITY!
I surveyed this exciting scene with the
PRIDE of partnership for truly
THE solidity of this Studio is
A cooperative responsibility
BETWEEN the men who make the pictures and
WE who exhibit them.
I WAS at the preview of

(continued a

(*continued*)

"THIRD Finger, Left Hand" (*Myrna Loy, Melvyn Douglas*)
I roared with that howling audience and
I predict it will top "I Love You Again."
I SAT with the first enthralled public to see
"ESCAPE" that great film from a great book!
(*Norma Shearer is the Countess, Robert Taylor is the lover.*)
I laughed and wept at Judy Garland's
"LITTLE Nellie Kelly" a darling of a show.
I attended the historic preview of
"THE Philadelphia Story," (*a New Year's Gift!*)
HERE is box-office entertainment that
SPARKLES with fun, romance and
CAST! (*Cary Grant, Katharine Hepburn, James Stewart*)
I SAW "Bitter Sweet" in the projection room!
SUCH opulence of Technicolor spectacle has
NEVER before graced the screen
SUCH music (*Jeanette MacDonald, Nelson Eddy*) has
NEVER been heard since magic sound began!
I'M thrilled to return to my theatre
INSPIRED by the infectious pep of M-G-M
BY my talks with its down-to-earth
PRODUCING staff, directors, executives!
BY the many M-G-M stars and by the
AMAZING group of young stars on the way UP!
I SAW the smoothest functioning organization
THAT the amusement world has ever known.
I'VE just signed a contract for 1940-41
WITH the one and only outfit
THE Friendly Company of M-G-M!

KRN

TOO BIG FOR WORDS....BUT NO

RI-



ALL AM

LIFE

NG'S TOO BIG FOR WARNERS!

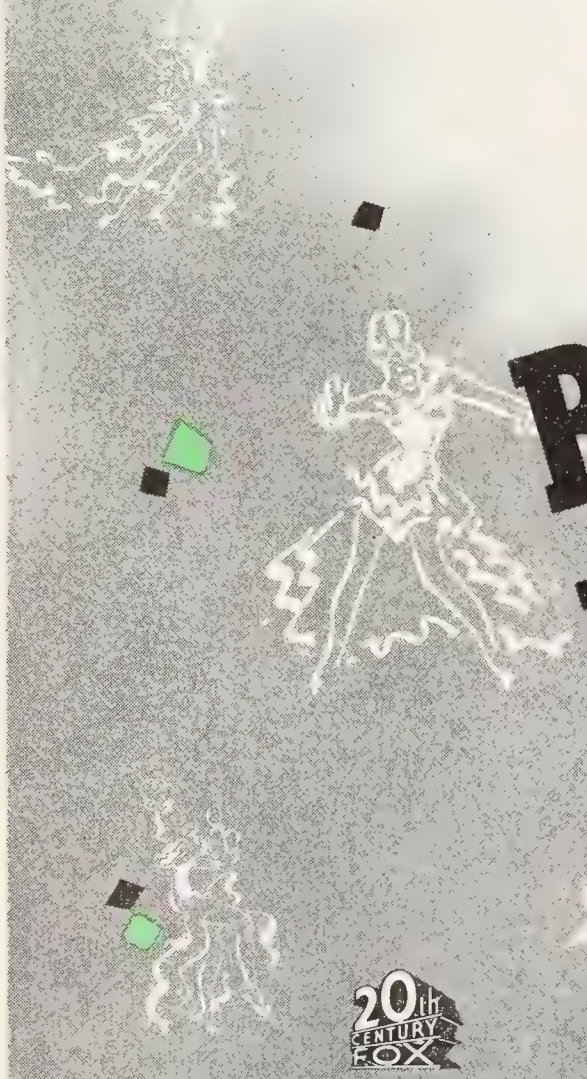
KWF

ERICAN

DOWN ARGENTINE WAY

in TECHNICOLOR!

IS THE BIG-PROFIT WAY IN 170 KEY-CITY OPENINGS THIS WEEK!



20th CENTURY FOX

It's the talk of the business . . . !
See pages 41 and 42

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 2 — October 12, 1940

"TOO BIG TO TRY"

AS the alleged time for the signing of that "Consent Decree" in the Government's anti-trust action, and its submission to the court approached, all that was certain was that nothing was certain, unless it might be more confusion and further delay.

This mid-week there were prospects that the controversy might not be settled before the national election.

Not since the Corticelli kitten in electric lights played with tangled strands of yarn over Broadway has the motion picture industry viewed so competently complete a picture of confusion.

The contribution of the suit so far is closely equivalent to that conferred by the Blue Eagle planning period and its Code when the Government essayed designs for industry. The Blue Eagle matter is now remembered only for the degree of delay, interruption and confusion it generated.

It is now reported by Mr. Ed Kuykendall that Mr. Thurman Arnold told him that if the industry did not accept the decree, the trial might "go on for ten or twelve years".

Once upon a time reporters used to have fun around police station press tables formulating headlines for stories too big to print. Now we have a lawyer talking about a lawsuit too big to try.

△ △ △

"POCKET MONEY"

PROBABLY there is nothing to be done about it, but the rise of installment selling, which seems to go on with increasing intensity, has done and is doing this motion pic ture business no good. The impression rises again just now after a Sunday night loitering over the newspapers.

It seems that nowadays one may have not only an automobile or a house and lot for a little down and some more now-and-then but also a baby, a travel tour, anything at all to wear, radios, pianos, diamonds, including most everything that is unnecessary. Probably the largest item is the installment automobile, which is usually only a device for taking people from where they are discontented to some place where they will be disappointed. No motor car, however, can take the customer away from himself, which the screen does often manage to do. That is what he is looking for, usually.

Once, all selling was addressed at the money burning in pocket. But now the merchandisers, competition driven, sell into tomorrow's earnings, exploiting the childish human frailty that can see today but cannot imagine the day after that Curiously interesting is the recent announcement of a New York department store, operating for many, many years on a widely proclaimed cash-buy and cash-sales program, of a new scheme by which even cash is sold on the installment plan. The store does not sell goods on credit; it only sells scrip "on time" on the promise to pay, for buying now.

The motion picture with its cash transaction at the box office has to be bought with money in hand—which means what is left over after the credit sellers and installment plans have taken their bit.

Many a scheme has been tried, sometimes with success, to pre-sell the drama, concerts, recitals and opera with season tickets by subscription. Only one further step, adopting the installment plan, would put thet selling in step with the competing merchandisers—and might just possibly be a device, in some situations, for the picture theatre. Any such plan, obviously, would not fit with "juggled admissions".

△ △ △

WHO SAYS?

FROM Cue, an amusement guide magazine of the New York area, came the other day proud proofs of a piece about an optical gadget, starting with: "When you go to your local movie theatre and come out bleary-eyed and tottering, weak with the jumping jitters and blind staggers symptomatic of audiences exhausted by the endurance contests euphemistically termed 'motion picture entertainment', just remember this one thing: The double features don't give you bouncing eyeballs. The double focuses do. . . . "

In this manner a departmental writer seeks to introduce, once again, another of those optical systems which promise to put all planes of a scene in precise focus. This time it is by "electronic oscillation".

The same general idea turns up about as often as the stereoscopic picture did for a spell.

Meanwhile, one cannot recall seeing all those "bleary-eyed and tottering" persons mentioned.

Competent projection with competent projection machines common to the screen of today, and for many a year, has produced no such devastating effect.

Incidentally, nobody actually wants any better focal capacity than the screen now enjoys. The camera sees much better than the eye, anyway. Also the place for sharp focus is where the accent of action and interest is, and between the director and cameraman they keep it there.

If Cue will tell where the pictures are, Hollywood will keep them in focus.

△ △ △

THAT perennial friend of the films, Mr. Damon Runyon, who writes "On the Brighter Side" for Hearst papers, the other day remarked: "Nearly all the critics started off their comment on 'Boom Town' by saying it was great entertainment, then several of them wound up by saying it was not a great picture. . . . Now what we say is that any picture that is great entertainment is *per se* a great picture. That is the fundamental principle of picture making—entertainment. It is absolutely all the cash customers of the movies ask. . . . "

△ △ △

COLLECTORS of oratorical and rhetorical stereotypes will now be indebted to the editorial page of the New York Times for a new one, in a piece talking of the wide spread of the technique of photography, which proclaimed "hundreds of camera clubs from Caribou, Me., to Port Arthur, Texas". In the old days it was "from the rock-bound coast of Maine to the shores of sunny California". That was, in turn, supplanted by "from the pine-clad hills of Minnesota to the silvery Rio Grande". —*Terry Ramsaye*

This Week in the News

To Rebuild Temple?

SHIRLEY TEMPLE is on the mind, or minds, of Metro-Goldwyn-Mayer. Reports, not so accurate, have been about for a week that MGM was to sign the little Miss. Fact is MGM at midweek was not sure. There were two states of mind, one that she would perhaps prove important, teamed with some one, say for instance Judy Garland, the other that it might be too long a chance. Judy, you will be remembering, is the one the studio elected for the answer when Louis B. Mayer returned from Europe somewhat indignant that Deanna Durbin had escaped and triumphed elsewhere. The real issue being debated now is whether the decline of Shirley was her own or belonged to the nature of the vehicles of decline.

Trailer Defense

"PRIMER OF American Defense," three and a half minute trailer made for the Committee to Defend America by Aiding the Allies, was presented last week at the Trans-Lux Theatres, in New York, Boston, Washington and Philadelphia.

The trailer, which has a musical background but no commentary, shows an animated map of the eastern seaboard and the Atlantic Ocean. A title appears: "The first thing an invader must have, is bases from which to operate."

Then the proximity of the British and French-owned bases to the Atlantic seaboard and the air-mileage to the principal American cities in that area is shown. The possibility of Germany taking control of the French-owned islands of St. Martin, Martinique and Guadaloupe, within five hours' of the Panama Canal and the Island of St. Pierre, an ideal submarine base, is pointed out.

The trailer was made for the Committee under the personal supervision of Paul Benjamin, of National Screen Service. Schuyler Bradt, of the motion picture section of the Committee's publicity department, directed arrangements for the preparation, production and distribution of the film.

"Wind" Blows

"GONE With the Wind," having played to more than 2,500,000 New Yorkers, was to conclude its run in that city's Astor Theatre Sunday evening, making way for the Tuesday evening opening of Charles Chaplin's "The Great Dictator."

Only one picture, "The Big Parade," played longer at the Astor than "Gone With the Wind's" ten months. During part of its run at the Astor, the "Wind" competed with itself at the Capitol, several blocks away, and at New York neighborhood theatres.

The 2,500,000th person in New York to see the picture, arrived at the Astor Monday night. MGM admitted her free, gave her a copy of Margaret Mitchell's book. Her name is Mrs. John Corsa, and she lives in Lynbrook, Long Island.

FM for Television?

TELEVISION is considering frequency modulation transmission, according to Dr. W. R. G. Baker, head of the National Television Systems Committee. In a speech on Tuesday before the Radio Manufacturers Association at the Hotel Roosevelt, New York, Dr. Baker said this might delay the adoption of standards by the industry but he was hopeful of meeting the January 1st deadline.

Color television is only a minor problem, compared with FM television as far as standards are concerned, Dr. Baker asserted. He believes, moreover, that agreement will be so substantial as to leave no doubt that the bulk of the industry is supporting any standards ultimately adopted.

RMA members saw a demonstration of color television, Tuesday, at the CBS studios in the company of FCC Chairman James L. Fly, who later was their guest at an informal dinner. Plans were made for the 17th annual RMA convention and trade show at the Stevens Hotel, Chicago, June 10-11.

A committee will be appointed to draft standards for advertising copy to be used by RMA members. Committees will also be appointed for co-operation on the national defense program.

And Mickey, too

WALT DISNEY'S "Fantasia", multiple sound track, two-eared sound perspective, color cinema painting, which is before long to roadshow about, with a New York run at the Broadway theatre, is being subjected to the trickle system of publicity. There is no story, only a little of something now and then. It is a teaser method.

This week along comes, by way of a piece in Technicolor's houseorgan, by Janet Martin, director of Disney studio publicity, an announcement that "the only familiar character in 'Fantasia' will be Mickey Mouse. All the other characters are now imaginative creations—literally thousands of fresh personalities, ranging from tiny sprites to giant dinosaurs."

That's all very well, but none of them will be fresher than Mickey. Mr. Disney doesn't dare leave him out.

FCC is Listening

INQUIRY into foreign language broadcasts in the United States was launched Wednesday by the Federal Communications Commission in Washington. The Commission ordered a questionnaire sent to standard stations requesting complete data on programs in foreign languages.

FCC officials, on Tuesday, held a conference with representatives of international short wave stations, discussing plans for controlling foreign language broadcasts by requiring speakers to reduce their addresses to writing and to adhere to their scripts faithfully.

Some five per cent of the nation's 700-odd stations use foreign language broadcasts and many national advertisers use foreign language broadcasts for specialized markets. About $3,000,000 is spent annually for this type of broadcasts.

Fairbanks Fortune

EXCEPTION to the old adage that "actors never die rich," is Douglas Fairbanks, Sr., who passed away last December 12th. A motion to declare him a nonresident and to fix taxes granted by Surrogate James A. Foley on Tuesday in New York, indicated that the actor left a gross estate of $2,742,060, and a net estate of $2,318,651.

Schedules filed with the petition showed that Mr. Fairbanks owned property in California, New York and Pennsylvania. His West Coast holdings consisted mainly of real estate in and around Hollywood.

New York property consisted of two trusts, one for $693,738 held by the Guaranty Trust Company, and the other valued at $550,020, held by the Bankers Trust Company. In Pennsylvania, there is a $192,728 trust principal with the Union Trust Company.

The only tangible property found in New York, was a mink-lined overcoat, appraised at $100, a bag of miscellaneous golf clubs worth $15 and parts of an exercise machine considered valueless. It will be recalled that Mr. Fairbanks was an athlete.

Willkie Sees Double

WENDELL WILLKIE, Republican Presidential nominee, saw a double feature program Tuesday afternoon during his visit to New York City, in which he addressed a Times Square throng in front of the Father Duffy Statue. The double feature program is in the store-clubrooms of the Federated Willkie Clubs of America, sandwiched between the Palace Theatre and the Embassy Newsreel. On it are "Meet Wendell Willkie" and "No Third Term."

Whitney Coordinates

MOTION picture activies of the coordinator of commercial and cultural relations between the American republics, part of the national defense council, will come under the direct administration of John Hay Whitney, it was announced Wednesday by Nelson A. Rockefeller, coordinator, in Washington.

As director of the division of motion pictures, Mr. Whitney will be a chief assistant to James W. Young, director of the Bureau of Foreign and Domestic Commerce of the Department of Commerce, who was appointed by Mr. Rockefeller as director of the Division of Communications, with general supervision of all motion pictures, radio and press work.

In carrying out President Roosevelt's instructions to seek to improve the relations between the American republics, Mr. Rockefeller will make the services of his organization available to film producers and distributors, broadcasters and newspaper and magazine publishers, but will not attempt to determine the policies to be followed.

Both Mr. Whitney and Mr. Young have been serving on the National Defense Advisory Commission, the former without pay.

Emporia Story

WILLIAM ALLEN WHITE is to have biographical film attentions, according to announcement of Metro-Goldwyn-Mayer. Mr. White is, as of course you know, the world famous editor of a little town paper, the Emporia *Gazette,* out in Kansas. About the only prior attention that Kansas has had on the screen has been in the order of pictures about Quantrell, the border ruffian who burned the village of Lawrence and of the Dalton boys who shot up Coffeyville. William Rankin, script writer, has just returned to Culver City from a sojourn at Emporia looking into the career of Mr. White.

War Time Exports

NOTING a boost in South American business which the major distributors themselves are said to have not officially noted, Massce-Barnett, New York film forwarding company, is reporting that film shipments have increased 15 per cent since the European War began, one year ago.

William Barnett also observed that film forwarding to foreign countries, generally, had dropped approximately 35 per cent in the same period; this, of course, being from the closing of European countries to American films.

Film deliveries to Sweden and Finland are being resumed, he said. There had been a delay, from mine peril, and blockade (during which it was difficult to secure British navicerts); and the company had considered sending films to those countries from the West Coast, through Japan, Siberia, and Russia, instead of directly to Petsamo, in Northern Finland, the route now used. The British are again issuing navicerts, Mr. Barnett said. However, if further delays occur, the company may use the Far Eastern route, which takes 35 days, he said.

Films to North Africa, the Balkans, and the Near East, are routed around the Cape of Good Hope (South Africa) to ports on the Persian Gulf, and thence through Turkey, he said.

DECREE and the lawyers remain in conference as squabbles delay settlement; court sets hearing next week Page 13
PREMIERES of "Knute Rockne", "They Knew What They Wanted", "Long Voyage Home" held; "Great Dictator" next week Page 14
KUYKENDALL tells of Arnold prediction that trust trial would last "ten or twelve years" Page 15
ADMISSION TAX increase studied by Treasury officials seeking new sources of revenue Page 16
POLITICS and the screen; campaign committees seek industry support Page 17
BRITISH production by American companies proceeds as bomb raids become routine; exhibitors study problems of insurance and early closing Pages 24, 25
STRIKE THREAT by radio performers averted by new agreement Page 26
TELEVISION future lies in home, not theatres, Philco engineers say Page 33
SMPE to meet for five-day convention in Hollywood this month Page 37
ALLIED charges wide variations from announced sales policies by distributors in Information Department report Page 39

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What the Picture Did for Me Page 58

On Larcenous Publicity

WHEN it comes to publicity and its devious ways, one of the leading authorities is New York's busy mayor, Fiorello LaGuardia, demonstrating this week while sitting at a hearing about smut magazines to be debarred from licensed newsstands.

Counsel for defense of the publications concerned sought to have Paul Moss, license commissioner, identify offending passages.

"No," thundered the "Little Flower," "he will not qualify as an expert on filth. . . . I am not going to turn City Hall over to mountebanks to advertise obscene books."

The mayor's decision is reminiscent of the fact that certain producers of "prophylactic" pictures frequently seek to bait the editor of the HERALD into a denunciation and consequent publicity for pictures which can not be advertised.

Bar Hostile Press

TWENTY-FIVE news writers, of whom some are aliens and many are temporary residents of New York City, learned this week that the American major motion picture companies will no longer give them publicity material, no longer afford them courtesies ordinarily due a foreign newspaperman, and that their passes have been cancelled. They are correspondents of newspapers in Germany, and occupied countries.

The action is a measure of retaliation.

Newspapers and press associations represented by the correspondents are the Avrobode, Le Matin, and Chanteclair, Amsterdam; Paris Soir, Paris; The Filmgoer, Brussels; Opera Mundi, Paris; Prager Montagsblatt, Prague; Cinemonde, Paris; Berlingske Tidende, Denmark; Ceskoslovo, Prague; Pariser Tageszeitung, Paris; Cinema, Belgium; Tonfilm-Theatre-Tanz, Vienna; The Week-End, Belgium, De Telegraf, Amsterdam; National Tidende, Denmark; Le Journal, Paris; Le Petit Parisien, Paris; Cinematographie Francaise, France; ABC Press Service, Amsterdam; De Weredelkronieke, Holland, Liechensteiner Volkesblatt, Paris; and the European branch of the French news service, Havas.

Free Feature

A SIXTY minute feature will soon be competing with theatres, albeit in "non-theatrical situations," from coast to coast. It is Armand Denis' "Wheels Across Asia," acquired by the Chrysler Corporation for distribution to its dealers and, through them, to thousands of schools, clubs, churches, and the like, admission-free.

The feature is being prepared this week, with Mr. Denis retaining the lecture rights. United Artists has the theatrical rights outside the United States.

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The Dictator

¶ After five years, the last two of them spent in silence productive of much publicity, Charlie Chaplin's newest picture, by now hailed as his greatest, will open simultaneously on both coasts Tuesday, October 15th. At right he is "The Great Dictator" supported by Jack Oakie as Napolini, Billy Gilbert and Reginald Gardiner. Below and below right, in reminiscent poses, he is harried first by shyness, then with Paulette Goddard by the party of storm troopers.







THIS WEEK



EDWARD J. FLYNN, of the Bronx, national Democratic committee chairman, goes to Hollywood. He is greeted there by Oscar Chapman, formerly of the Department of the Interior; Bryan Foy, treasurer of the Hollywood for Roosevelt Committee; Ralph Block, secretary; Winfield R. Sheehan, and Fred S. Meyer, chairman of the Industrial Division of the Committee.



BENEFIT, above. Louis B. Mayer and Leo Spitz with Sophie Tucker during a testimonial dinner to Daniel Frohman at Ben Marden's Riviera, N. J.



B. E. NORRISH, left, becomes president and managing director of Associated Screen News Ltd., of Canada, under a reorganization which brings Sir Edward Beatty into the company as chairman.



Knute Rockne

ALL-AMERICAN

¶ Shown at a location premiere in South Bend, Ind., last week at four theatres was Warners' screen biography of the legend-wreathed Notre Dame athlete. At left is part of the opening night crowd, and below are Franklin D. Roosevelt, Jr., Bob Hope and Charles Einfeld en route on the South Bend special, and stars and guests.





IN PICTURES



KENNETH ANESER, of the Warner advertising department, rests with the 123 pound tuna he caught at Mud Hole, off the Jersey coast.

ROBERT WEIATT, right, recently appointed to the British Ministry of Information Film Division.



RICHARD A. ROWLAND, above, on the set of "Cheers for Miss Bishop," his first for UA release, with Bess Streeter Aldrich, the author.





TWO PASSES and an uncut copy of "Gone With the Wind" are presented by Lee Kamern, manager, to Mrs. John Corsa of Lynbrook, L. I., who this week happened to be the 2,500,000th person to approach the box office at the Astor theatre, New York.

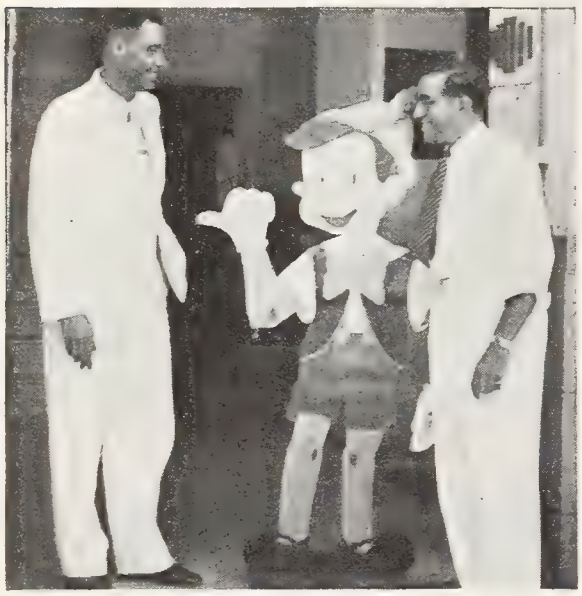


SALES DRIVE in Switzerland. Surrounded by war and threats of war, the RKO Radio staff in Switzerland, headed by Armand Palivoda, manager, launches its annual 13 week campaign to end December 14th. The campaign was inaugurated this week by Reginald Armour, general European manager. Switzerland is practically unique.



By Staff Photographer

IRVING LINER, manager of Proctor's, Troy, and a "Lost Battalion" survivor, visits A-Mike Vogel's office.



FRANCIS BUSE, above left, owner of the largest circuit in the Dutch East Indies, with Leon Britton, Far East supervisor for RKO, after signing a contract for "Pinocchio."



BUD SILVERMAN, district manager in Rochester, N. Y., for the Schine circuit, visits the Managers' Round Table in Rockefeller Center, N. Y., with Mrs. Silverman.

HAROLD KORTES, below, Sun theatre, Portland, Mich., and John Oakley, Strand, Rockford, attend the Paramount screening in Hastings, Mich.





E. W. CUPP, manager of the McCollum circuit's Paxtonian, Paxton, Ill., gets tourist advice on where to go and what to see while in New York from Miss Frances Smith in the RKO exhibitors' lounge, Radio City.



PETE SCHRAM, Kalamazoo, and Jack Ryder, Paramount salesman, at the showing in Hastings.



ROY TAYLOR, Southlawn; Nathan McCarthy, Galewood; Walter Semyn, Roxy, all of Grand Rapids, are guests of Paramount at a luncheon-screening in Hastings, Mich.

LAWYERS REMAIN IN CONFERENCE; SQUABBLING SLOWS DECREE ACTION

Washington Meeting at Which Signing Was Expected Ends in Confusion and Conflict; Court Sets Hearing for Next Tuesday

Conferences between representatives of the five major motion picture companies which have already agreed "in principle" to the proposed consent decree and Department of Justice officials in Washington on Tuesday and talks by the defendants among themselves in New York marked a week which some predicted would bring final agreement and signing of the document, but ended with conflict still remaining not only between the companies and the Government, but between individual companies.

On Wednesday Department of Justice officials told major company representatives that any further proposals for changes in the draft were to be submitted by Thursday at the latest.

Hearing Postponed

Judge Henry W. Goddard, who will rule on the proposed consent decree after the Department of Justice and executives and attorneys for the five theatre owning defendants compromise disputed points, postponed the hearing scheduled for last Monday until Tuesday, October 15th. At the same time the Judge referred Jacob Schechter, attorney for Max A. Cohen, head of Allied of New York, an exhibitor organization which hoped to intervene in the case to protest against the block-of-five clause, to the Department of Justice.

"I take it that the Department of Justice is acting on behalf of the entire industry and the public, so you should make your requests to them," Judge Goddard said, after Mr. Schechter raised the exhibitor organization's objections to the decree.

In Washington representatives of the five companies and the Department of Justice conferred on Tuesday from early afternoon until darkness and were unable to develop anything concrete and prepared to meet again in New York Thursday for further explorations of the consent decree proposals.

The temper of the session was such that it could not even brook the sight of a news photographer. No pictorial record was wanted.

After the three-hour conference in Washington it was made known that the company representatives were unable to agree among themselves on important points and further efforts to settle the differences would be necessary.

So confused was the picture that Wendell Berge, chief assistant to Assistant Attorney General Thurman Arnold, who presided in the latter's absence from Washington, let it be known that he would make no recommendations to either his chief or to Attorney General Robert H. Jackson until the decree had been definitely settled to the satisfaction of all the companies.

The failure to reach a quick agreement at the Washington meeting Tuesday was not a cause for surprise to the Department of Justice. Officials indicated before the conference that no consent decree would be signed that day. Contrarily, last week when the meeting was originally scheduled it was anticipated that the decree would be signed by the companies and accepted by the Government without much formality.

Film company representatives at the Washington conferencee were George J. Schaefer, president of RKO Radio; Nicholas M. Schenck, president, and J. Robert Rubin, vice-president and general counsel, Loew's, Inc.; Richard Dwight, attorney for Twentieth Century-Fox; Bertram Shipman, attorney for Chase National Bank and National Theatres; Thomas D. Thacher, attorney, and Austin C. Keough, vice-president and general counsel, Paramount; Joseph H. Hazen, vice-president, and Robert W. Perkins, general counsel, Warner Brothers.

Although final action was taken in Washington and many points still have to be settled, especially with regard to language, it was said that this was not to be interpreted as indicating a possibility of a breakdown in negotiations. The Department of Justice and the five companies are reported to wish a settlement as much as ever to avoid a costly trial which "might run ten or 12 years," according to a quotation of Mr. Arnold made by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, at a convention of the Motion Picture Theatre Owners of Western New York.

Arbitration Not Settled

Among the points still in dispute this week in the proposed consent decree were the arbitration clause and rules. Government and industry lawyers have been asserting for some time that the only differences were over matters of language. It was reported that the final draft of the decree would run considerably longer, chiefly on account of the legal language used, than the text printed in the August 10th issue of Motion Picture Herald. It was said that no basic changes have been made since that draft was completed.

United Artists and Columbia were reported to be awaiting the final draft of the decree before making their decision on opposing the decree in court on the grounds that it would be "injurious" to their interests. Attack would be directed especially against the "escape" clause in the consent decree. Universal, the other defendant, was said to have decided that it had no legal basis for attempting to intervene when the hearing should be held in court.

In addition to negotiations to reconcile differences over the proposed consent decree to end the Government's key New York case, industry and Department of Justice lawyers have been considering what disposition should be made of the many anti trust suits brought by the Government in the field. The film companies would like the field suits dismissed, if the proposed decree is adopted.

Special attention has been given to the Balaban and Katz and Fox West Coast consent decrees. It was reported that those decrees would either have to be dismissed or revised to avoid conflict with the New York consent decree. Paramount has asked that the Balaban & Katz decree be dismissed entirely on the grounds that B. & K. or distributors might find themselves in contempt of one decree as a result of having complied with the terms of the other.

This week exhibitors continued their efforts to prevent the acceptance of the blocks-of-five clause in the proposed consent decree. It was reported that exhibitors had requested their Congressmen to intervene with the Department of Justice and it was said some members of Congress had shown an interest in the protests.

At mid-week it was reported that the proposed consent decree would not be ready for submission to the court for a few weeks—possibly, or probably, not until after the Presidential election.

Illinois Group Opposes Decree

Edward G. Zorn, president of the United Theatre Owners of Illinois, has urged all members of that organization to wire or write a "strenuous protest immediately to assistant attorney general Thurman W. Arnold," attacking the proposed settlement of the motion picture case.

In a special bulletin to members Mr. Zorn wrote: "The proposed consent decree is a compromise settlement of a lawsuit between several parties and represents a typical bureaucratic attitude of the government towards business." He asserted that the block-of-five proposal "will work a costly hardship upon the exhibitor it is supposed to help. Instead of eliminating block booking it actually confirms it without the saving grace of a cancellation clause."

Connecticut MPTO Objects

The Connecticut Motion Picture Theatre Owners Association, through Herman M. Levy, executive secretary, presents its objections to the proposed consent decree in a letter sent last weekend to Mr. Arnold. The letter said in part, "It is the sentiment of this group that the proposed consent decree aggravates the problem of 'block-booking' to a degree which makes any advantages of the partial elimination of 'blind-selling' insignificant. What benefits an exhibitor will be able to see pictures before he buys them, if he has to take all or none of the pictures he sees? When the only cancellation right he has is on 'religious, racial or moral grounds'? Pictures that fall into these categories are few and far between."

It was further pointed out that "while they (exhibitors) will not have to take shorts, etc., if they do not want them, it is also obvious that distributors will make up this revenue by increased rentals."

NEELY BILL, AGAIN?

Pressure is now being put on the House Interstate and Foreign Commerce Committee to revive the Neely block-booking bill.

However, members of the committee, who are engaged on many important matters, including their own re-election to Congress, have not indicated a desire to revive the measure and possibly create a situation in the House which would delay the session. Congress will probably not adjourn but recess either until after election or for three-day periods.

Congressmen are reported to feel that the new selling methods proposed in the consent decree should be tried out before new legislation is enacted. If Congress passed a bill now, it was pointed out, a different set up might be required, causing additional disorganization in the industry. If the suit settlement is not successful the Neely bill can be introduced again but in that case it will have to pass both the Senate and the House before it would become a law. The present bill has already passed the Senate.

THREE OF NEW SEASON'S FILMS MAKE DEBUT AT ROAD PREMIERES

"Knute Rockne" Opening at South Bend Climaxes Week of Celebration; "Wind" Makes Way for "Dictator" at Astor

The score in the premiere world series at midweek was three in and six to come. Of the three "Knute Rockne—All American" opened at South Bend, Ind., Friday, October 4th, climaxing a week in which nationwide tribute was paid the late Notre Dame football coach and youth builder, and rivalled the advance publicity and exploitation of a "Gone with the Wind." RKO Radio's "They Knew What They Wanted" at the Golden Gate theatre, San Francisco, and Walter Wanger's "The Long Voyage Home" at the Rivoli, New York, opened the same night, on Tuesday.

The six to come are "The Thief of Bagdad" at Warm Springs, Ga., October 14th; "The Great Dictator" at New York, October 15th; "Who Killed Aunt Maggie" at Atlanta, October 17th; "Tugboat Annie Sails Again" at Tacoma, Wash., October 18th, and "North West Mounted Police" at Regina, Saskatchewan, October 21st and the American premiere at Chicago, October 24th.

Speaking of "Gone with the Wind" the David Selznick - Metro - Goldwyn - Mayer classic is taking leave of the Astor theatre in New York Sunday to make way for Charlie Chaplin and his "The Great Dictator." "Gone with the Wind" by then will have played 44 consecutive weeks at the Astor to rather consecutive prosperity, marked this past week by a ceremony centered around the purchaser of the 2,500,000th admission.

"Knute Rockne-All American"

A crowd estimated at over 200,000, which is nearly double the normal population of South Bend, was in that city for the premiere of Warners' "Knute Rockne—All American." Hotels, restaurants and streets were jammed.

From the moment the stars detrained at the Union Station where a huge crowd had awaited their arrival for hours, jamming every inch of available space in front of the depot, it was a mad scramble for all concerned to keep up with the schedule of events which had been planned for them by the arrangements committee.

Bob Hope, who made the trip at the special request of Pat O'Brien, was master of ceremonies at practically all the functions, starting off at the station where O'Brien, Ronald Reagan, Donald Crisp, Gale Page, Rosemary Lane, Jimmy Fidler, Irene Rich, Ricardo Cortez, Owen P. Davis and Jr., Franklin D. Roosevelt, Jr., were counted among those present.

That was Thursday afternoon. Thursday night the visitors were taken to Notre Dame University where a banquet was tendered the stars and officials. WGN and 147 other stations of the Mutual Broadcasting System broadcast the dinner and special wires carried the speechmaking and introductions to 45 Notre Dame alumni dinners throughout the country.

Postmaster General Frank C. Walker, a Notre Dame alumnus, attended the South Bend dinner at which Franklin D. Roosevelt, Jr., read a letter from the President to Mrs. Bonnie Skiles Rockne, widow of Knute.

Mayor Jesse I. Pavey was host to the visitors on Friday at a huge luncheon at the South Bend Country Club. The premiere was held Friday night of four theatres, State, Palace, Colfax and Granada. The stars made appearances at all theatres, dashing madly from one to the other and being introduced by Bob Hope, who was master of ceremonies at all of the theatres.

Also Friday night, Kate Smith broadcast from the South Bend high school with the stars of the film enacting scenes from the picture. After the premiere and broadcast all the stars made appearances at a ball sponsored by the City of South Bend.

Placed Wreath on Grave

Saturday morning Pat O'Brien, who portrays the title role, accompanied by Mrs. Rockne visited and placed a wreath on the grave of Knute Rockne. Before the football game Saturday afternoon the visitors were guests of St. Mary's College at a luncheon and then taken to the stadium where Notre Dame defeated the College of the Pacific to open its 1940 season.

Alonzo Stagg, who for many years was football coach at the University of Chicago and who now is the coach of the College of the Pacific team, was honored between halves by the C Club of the University of Chicago. Mr. Stagg also appears in the film. After the game the stars were taken to the station where the Warner Brothers' special trains were waiting.

The Hollywood contingent of Warners was headed by S. Charles Einfeld, director of publicity and advertising, who supervised the arrangements, while from New York the eastern delegation was led by Mort Blumenstock.

Sam Clark, Bob Taplinger, Monroe Rubinger, Bill Rice and George Schaeffer of Warners helped to make the premiere the success it was.

Knute Rockne Week was officially proclaimed by the Governor of 14 states. Warners said this week that 400 simultaneous engagements have been set on the picture.

Warner Brothers reported that over 6,000 high schools throughout the country will dedicate their October football games to Knute Rockne with celebrations in conjunction with the film.

"They Knew What They Wanted"

"They Knew What They Wanted," co-starring Carole Lombard and Charles Laughton, and one of RKO Radio's top-notch productions of the new season, had its world premiere at the Golden Gate theatre in San Francisco Tuesday. Napa Valley, in the heart of the Grape-wine country and close-by San Francisco, is the locale of the picture.

Laughton, Zasu Pitts, Linda Hayes, Leon Errol, Simon Simone, Anne Shirley, Guy Kibbee and Wendy Barrie were among the stars to attend the opening.

A highlight of the festivities was a giant grape tub erected in the street, 90 feet in diameter and draped with three tons of grapes from the Napa Valley. A band of 30 pieces played from the marquee of the theatre. A whole city block was roped off for the world premiere.

Charles Laughton left for Chicago following the premiere of the Erich Pommer production at the Golden Gate in San Francisco to begin a personal appearance tour. The picture opens at the Palace in Chicago Friday. From there the actor will go to Detroit and then start eastward, stopping off at theatres en route.

The film opened at the Radio City Music Hall in New York Thursday. Garson Kanin, director of the picture, attended the Music Hall opening.

"The Long Voyage Home"

Walter Wanger's new John Ford production, "The Long Voyage Home," opened Tuesday at the Rivoli theatre in New York. Attending the opening were Walter Brennan, Joan Bennett, Ralph Bellamy, Loretta Young, Lillian Bond, Eddie Cantor, Murray Silverstone, Erich Pommer, Kate Smith, Lowell Thomas, H. V. Kaltenborn, Gabriel Heatter, Major Edward Bowes.

Also Wythe Williams, Jules Glaenzer, Honorable Godfrey and Mrs. Haggard, Jules Brulatour, Hope Hampton, Felix Warburg, Herbert Bayard Swope, Adam Gimbel, David Sarnoff, Conde Nast, Dr. Stephen S. Wise, Gene Tunney, Irving Berlin, Colonel and Mrs. Julius Ochs Adler, Mrs. Ogden Reid, Mr. and Mrs. Orson D. Munn and Roy W. Howard.

A United Artists release "The Long Voyage Home" is based on the four plays of the sea by Eugene O'Neill—"Moon of the Caribbees," "Bound East for Cardiff," "In the Zone" and "The Long Voyage Home." Heading the cast are John Wayne, Thomas Mitchell, Ian Hunter, Barry Fitzgerald, John Qualen, Ward Bond and Wilfred Lawson.

"The Thief of Bagdad"

"The Thief of Bagdad," Alexander Korda-United Artists film, will be given three premieres within one week. The opening Monday at Warm Springs, Ga., will be under the auspices of President Roosevelt. Sabu and June Duprez, members of the cast, will attend the premiere at the President's infantile paralysis foundation.

The picture will open at the Carthay Circle, Los Angeles, and Globe, New York, October 17th. For the former opening seats will be scaled up to $5 and proceeds will be donated to the Motion Picture Relief Fund and British-American Ambulance Corps.

Mr. Korda has extended his deal with the Russell Birdwell organization for the handling of advertising, publicity, exploitation and play dates on the picture through roadshow and first run engagements in the United States, Canada and South America.

"The Great Dictator"

Charlie Chaplin's first film in four years, "The Great Dictator," will have a simultaneous world premiere at the Astor and Capitol theatres on Broadway this coming Tuesday. Jack Oakie, who plays "Napaloni" to Chap-

(Continued on opposite page)

"DICTATOR" CAUSES TRAFFIC PROBLEM

The opening of the Astor theatre box offices Monday for the sale of tickets for Charlie Caplin's "The Great Dictator" caused a traffic blocking problem in Times Square, New York.

The box offices were scheduled to open at 10 a.m., but because of the crowd of waiting ticket buyers, gathered as early at 9 a.m., the Police Department requested the theatre to open its doors earlier. Tickets went on sale at 9:30 a.m.

(Continued from opposite page)

lin's "Hynkel," will be in New York for the dual premiere.

In London "The Great Dictator" will be presented simultaneously at the Gaumont and the Odeon theatres, the former on a reserved seat policy and the latter on a continuous, popular priced policy, Arthur W. Kelly, vice-president of United Artists and head of the company's foreign department said this week.

United Artists' sales terms on the film in England will be in keeping with current theatre conditions there, Mr. Kelly said, adding that a master print being prepared for British use will be ready for shipment shortly.

The Chaplin film will open October 31st in Chicago at the Apollo and Roosevelt theatres. The Apollo will have a two-a-day policy and charge $1.65 and $1.10. At the Roosevelt the film will play continuous run at $1.10 evenings and 75 cents matinees. The terms are reported to be 70 and 30 per cent.

"North West Mounted Police"

Preparations for the world premiere in Regina, Saskatchewan, October 21st, and the American premiere in Chicago, October 24th, of Cecil B. DeMille's color epic, "North West Mounted Police" continued apace this week with much of the spotlight on Chicago where that city's powerful State Street Council is cooperating with Paramount in the premiere.

David Mayer, Jr., president of the organization whose various members collectively pay 34 per cent of the City of Chicago's annual tax bill, officially announced that the group had become sponsors for the premiere.

The Council will decorate State Street for a distance of two miles—from Congress to Lake Street—with Canadian and American flags, banners, photographs of the stars and special decorations on light standards.

Every store on State Street, including Marshall Field & Co., Chas. A. Stevens & Co., Carson Pirie Scott Co., Netcher's Boston Store, The Fair, Maurice L. Rothschild, Sears, Roebuck & Co., Henry C. Lytton & Sons and Mandel Brothers will devote its entire window display to "North West Mounted Police."

The premiere program includes a three-day gala civic celebration beginning October 22nd and concluding October 24th with the showing of the film at the Chicago theatre.

"Tugboat Annie"

The world premiere of Warners' "Tugboat Annie Sails Again" will be held October 18th in three Tacoma, Wash., theatres. Marjorie Rambeau and Alan Hale, stars of the film, will head the Hollywood contingent that will take part in the premiere activities.

"Aunt Maggie"

The premiere of Republic's "Who Killed Aunt Maggie," from Medora Field Perkerson's mystery, will be held Thursday, October 17th at the Rialto theatre in Atlanta. The opening is scheduled for 11:30 p.m., with all the trimmings.

Miss Perkerson, resident of Atlanta, will be the honored guest at the premiere. All of the cast members have been invited to attend the opening by Mayor Hatsfield of Atlanta. They will plane to the Atlanta premiere from Hollywood.

Mayer Given Dinner

Film industry figures in Hollywood were to give a dinner Wednesday night to Louis B. Mayer, chairman of the industry community chest drive committee.

Dipson on Draft Board

Nikitas Dipson, of the Dipson theatre circuit in West Virginia, Pennsylvania, Ohio and New York, has been appointed to the draft board in Batavia, New York.

KUYKENDALL TELLS OF ARNOLD'S DELAY THREAT

MPTOA Unit Hears Prediction of Ten-Year Trial of Suit If Decree Is Not Signed

If the industry does not accept the proposed consent decree, the resultant anti-trust suit might drag on for "10 or 12 years," Ed Kuykendall, MPTOA president has been informed by Thurman W. Arnold, assistant U. S. Attorney General. Mr. Kuykendall made this disclosure during an address before the MPTO of New York State, at Buffalo, on Monday.

Two Allied Units Meet

The consent decree and film rentals were the principal subjects of discussion at the annual convention of the Independent Theatre Owners Protective Association of Wisconsin and Upper Michigan, last Wednesday and Thursday, October 2d and 3d, at Milwaukee.

Reports that Michigan Allied might not follow the lead of the national organization in accepting the consent decree were in circulation as the three-day convention of the group at Jackson, Michigan, which was to have opened on Monday, this week.

At Monday's meeting of the MPTO of the State of New York, in Buffalo, the organization was incorporated under the New York membership corporation law. Directorships were increased from 12 to 24. Six regional vice-presidents will be appointed. Units will be established in Albany and Syracuse.

Mr. Kuykendall told the assembled exhibitors that he opposed Government interference in the industry, charging that lawyers and courts in consent decree litigation "do not understand our business, its background and its complexities."

The MPTOA chief charged that the consent decree was arrived at before consultation with theatre owners, even though it vitally affects their interests. No decision has yet been made about the intervention of exhibitors in the Government's anti-trust suit, however, he added.

In closing, Mr. Kuykendall said he was certain there would be a shortage of "good product," especially in view of the fact that the public is now more discriminating.

Samuelson in Milwaukee

Sidney Samuelson, business manager of Allied of New Jersey, a guest speaker at the meeting of ITPA of Wisconsin and Upper Michigan at the Schroeder Hotel, Milwaukee, last Wednesday and Thursday, October 2d and 3d, spoke about the consent decree and Allied film rental survey, recently made public. Open discussion from the floor followed. It was decided to leave the matter of the consent decree in the hands of National Allied.

The exhibitors discussed the proposal of the Wisconsin Medical Society to institute daylight saving time, which, they feel, would adversely affect them.

Opposition to 16mm film competition was aired and A. C. Berkholtz, of West Bend, was appointed chairman of a committee to investigate. The practice of various chains of handing our passes for special shows was condemned.

William L. Ainsworth, Fond du Lac, was re-elected president; A. C. Gutenberg, Milwaukee, vice president, and Max Krofta, Racine, secretary. Mr. Berkholtz was designated treasurer, succeeding H. J. Mirisch.

Directors designated, in addition to the officers, were: F. J. McWilliams, John Adler, George O. Langheinrich, Bert Nathan, Mrs. Henrietta Eckardt, Ben Marcus, Mark Morgan and William Smith. The number of directors was increased from nine to 12. Harry Perlewitz, business manager, was reappointed.

Convention guests included H. M. Richey, MGM exhibitor contact representative, and Fred Strom, executive secretary of Northwest Allied.

Myers in Michigan

Abram F. Myers, general counsel of National Allied, addressed the annual convention of Michigan Allied, which opened on Monday, at the Hotel Hayes in Jackson, Michigan. Mr. Richey, former general manager of the Michigan Unit of Michigan Allied, also addressed the delegates.

In addition to the luncheon meeting in Buffalo, on Monday, two other meetings were scheduled for this week by the MPTO, State of New York, Western Zone. A meeting was held at Syracuse on Tuesday, and in Albany on Wednesday. Mr. Kuykendall also addressed these meetings.

All of the Schine units are reported to have joined the organization.

The MPTOA is expected to co-operate with the New York Allied (MPTOA unit) in the latter's move toward intervention in the consent decree. The first step in the campaign was the series of meetings in up-state cities.

Methods of intervention and other details in connection with combating the decree were discussed at the three meetings. It was reported that MPTOA would intervene separately on the decree, together with New York units, although Mr. Kuykendall has not said so.

Directors of the Kansas-Missouri Theatres Association are waiting to learn the fate of the consent decree before setting a date for their annual convention. They sent telegrams to Mr. Arnold and Mr. Kuykendall protesting against the five-picture clause and urging adoption of a straight 20 per cent cancellation privilege.

Unionization of projectionists in small town theatres was to be discussed by Southern Illinois exhibitors affiliated with the United Theatre Owners of Illinois at a meeting in Mount Vernon, on Thursday. The agenda provided for discussion of the consent decree, which UTO opposes; tax legislation, free movie shows and film star participation in radio.

McCoy To Tour

Tim McCoy, western star, will make a personal appearance tour of the Middle West, shortly after November 11th. On that day, he is scheduled to make three patriotic addresses in Wyoming, his home state.

Betty Compson Back

Betty Compson, star of silent and early "talkie" days, has rejoined RKO, for "Mr. and Mrs. Smtih," Harry Edington production to be directed by Alfred Hitchcock.

Forum School Contract

Forum Films, Hollywood, has signed a contract with Cinecolor, which may involve the use of approximately 10,000,000 feet of 16 mm film annually, to be released to schools, on an outright basis.

Lloyd Finishes Casting

Harold Lloyd last week cast the last important part for his first RKO production, "Three Girls and a Gob," by signing Marguerite Chapman.

TREASURY STUDIES NEW REVENUE POSSIBILITIES

Congress May Be Asked to Widen Base of Admission Tax by Lowering Exemption

With the national defense program expected eventually to raise the public debt some $20,000,000,000 above its present limitation of $49,000,000,000, the Treasury was said this week to be preparing the draft of new revenue legislation to be submitted to Congress in January, with indications that the admission tax will be in for another raise.

Encouraged by the 150 per cent increase in revenue reported for the first month of the application of the 20-cent exemption, Treasury officials are said to be attempting to estimate how much more would come in if the exemption was reduced to 10 cents or even eliminated entirely.

Some agitation has been reported in exhibitor circles recently toward seeking a reduction of the present exemption to 10 cents in order to prevent disastrous price cutting wars. Opposition to the present level was voiced when it was included in the law a compromise at the beginning of the summer.

Other Sources Seen

While there are no figures available on the number of 10 and 15-cent admissions—not only to motion picture theatres but to other amusements, such as merry-go-rounds, "old mill" and similar rides—it is believed a very considerable revenue could be collected on a 10-cent exemption basis. Coney Island, alone, it is said, would bring in a very respectable amount during the summer months, and there are thousands of pleasure parks throughout the country which also would contribute.

In the event of a drastic need for new revenue—when the national debt reaches $69,000,000,000, it will require $1,380,000,000 or more for interest alone, even at the two per cent at which the Treasury now is borrowing—there is a good possibility that the schemes for taxing broadcasting will be revived, that being one of the very few amusements not now burdened.

Compare Income Taxes

Less than one-third of the country's amusement industry corporations paid Federal income taxes on their 1938 operations, it was disclosed this week by an analysis of returns filed in 1939 with the Internal Revenue Bureau.

Only 3,230 out of 10,353 such companies showed taxable net income for 1938, but that group, reporting an aggregate gross income of $797,709,000 and a net income of $80,734,000, paid $11,614,000 in income and undistributed profits taxes and $88,000 in excess profits taxes, the bureau reported.

Another 5,935 corporations, with aggregate gross income of $342,982,000, reported no net income but, instead, a deficit for tax purposes of $28,828,000. The remaining 1,188 corporations were inactive.

The 9,165 active corporations paid dividends, other than stock dividends, of $43,285,000, of which $42,484,000 was paid by the tax-paying and $801,000 by the deficit groups, it was stated.

CENTURY OF SERVICE WITH MGM FOR SEVEN

Seven employees of MGM's Indianapolis branch have served a combined term of over 100 years, it was discovered at the dinner recently given to Wade Willman, branch manager, on his 18th anniversary with the company. The seven are Mr. Willman; Foster Gauker, office manager, 18 years; Harry Stevens, head shipper, 17 years; Marie Krelein, secretary, 16 years; Whitey Wagner, salesman, 15 years; Ruth Sipe, cashier, 15 years; Irene O'Brien, chief inspector, 13 years.

Consolidated to Erect Three Houses in Texas

The construction of three theatres was authorized, this week, by the Texas Consolidated Theatres, an affiliate of the Interstate Circuit, owned by Karl Hoblitzelle and R. J. O'Donnell. One of 800 seats will be at Brownwood, where the 36th Division, Texas National Guard will train.

The others, both of 400 seats, will be at Corsicana and Paris. Interstate already operates in three Texas cities. Construction will start in 30 days, with openings planned for January.

Connecticut Groups Meet

Allied Theatre Owners of Connecticut met Tuesday at the Hof-Brau Haus in New Haven with A. M. Schuman presiding. Reports of the recent Allied meet in Atlantic City were given by Lawrence C. Caplan, executive secretary, and other members who attended, including Maurice Shulman, David Cherman, Joseph F. Reed, Harry L. Lavietes.

Connecticut MPTO will hold its next regular luncheon-meeting at 12:30 p.m. Monday, October 28th at Ceriani's Cafe Mellone, with Arthur H. Lockwood presiding.

Draft Board Adviser Named

Louis Nizer, film and theatrical attorney, has been appointed chairman of a committee to advise the Selective Service administration on matters related to the motion picture and theatrical industries. He said that the work would probably begin shortly after the draft registration day, October 16th.

LaVine Joins RKO

Harry LaVine, former Republic district manager, has joined the Cleveland branch of RKO in a sales post, succeeding Carl Scheuch.

Chicago Facing "Fight" Dispute

Chicago liberal groups are again trying to force the showing, in that city, of the Government made Pare Lorentz feature, "The Fight for Life," released nationally by Columbia Pictures. On Wednesday morning, a delegation representing the Chicago Civil Liberties League were to visit Police Commissioner James Allman, to demand that he reverse a ban on the picture, issued in May by the city's much-criticized board of censors.

On Tuesday, representatives of women's clubs and other civic groups viewed the film at a special showing sponsored by the League. After the showing, D. E. Mackelmann, director of the Metropolitan Housing Council, asked cooperation to force the Commissioner or Mayor Edward J. Kelly to rebuke the censor board. Ira Latimer, the League's executive secretary, said the film had been shown in other cities for which films are passed by censor boards: New York, Boston, Philadelphia, St. Louis. He also called the Chicago board inconsistent. It had, he said, barred "The Fight for Life," "Pastor Hall," and "The Goosestep"; yet it had approved "Reefer Madness," "Marijuahana," "The Sunset Strip Case," and "Blitzkrieg in Poland."

Precedent for a possible reversal of the censors' ban was seen in the reversal of the "Pastor Hall" ban recently by the Mayor.

Chicago's Maternity Center and some of its slum areas are pictured in "The Fight for Life."

Hourston Will Sing in PRC Musical Westerns

George Hourston will be featured in Producers Releasing Corporation's six "Lone Rider" musical westerns. He is a former light opera baritone. Sigmund Neufeld will be in charge of production. He is currently producing for PRC, "Billy the Kid" and Tim McCoy's "Frontier Marshal" series.

Mohawk Minnesota Deal

M. Julius Coller of the North Star Picture, Inc., of Shakopee, Minnesota, has secured the Mohawk Film Corporation's group of 19 features for distribution in that state, and in North and South Dakota.

Gemmill Joins RCA

Kenneth W. Gemmill, associated for the past five years with the law company of Mitchell, Taylor, Capron and Marsh, has joined the law department of Radio Corporation of America to handle tax matters.

Siegel Joins Paramount

Sol C. Siegel, feature production chief at Republic, will join Paramount Pictures in November as producer. Mr. Siegel's recent pictures are "Man of Conquest," "Hit Parade of 1941" and "Dark Command."

Buck Joins Jam Handy

Charles Elton Buck has been appointed to the service contact staff of the Jam Handy company. He was formerly sales manager for Industrial Pictures, Inc.

STARS, FILMS, SCREEN CONTRIBUTIONS WEAPONS AS CAMPAIGN RACE SPEEDS

Democrats, Republicans Organizing Committees to Canvass Industry for Support; 16mm. Films for Rural Distribution

With the Presidential campaign winging into full speed, committees representing the motion picture and theatrical industries are beginning to take a vital part in the pre-election drives of the two big major parties.

16mm. Films Distributed

Charles L. O'Reilly, chairman of the Motion Picture Division of the Democratic National Committee, announced upon his return from Hollywood last week formation of a "Hollywood for Roosevelt Committee." Pat O'Brien is chairman. Announcement also was made that 2,000 bookings had been made in 11 farm States of a 16 mm campaign film, prepared by the Democratic National Committee, which is now being shown in schools, halls, auditoriums, parks, etc.

Meanwhile, the theatrical division of the Republican National Committee, of which Walter O'Keefe is chairman, reports that a series of nation-wide broadcasts of movie personalities would emanate from Hollywood within a week. The GOP also announced that special campaign films, mostly of 16mm variety, were being distributed throughout the country by the State Republican Chairmen of the various States. Other theatrical stunts and meetings, etc., are in prospect, it was said.

The films distributed by the Democrats through the rural areas, contain seven subjects, which are integrated into a complete show, running about 45 minutes.

The show opens with a cartoon, is followed by a one-reeler, "Defense of America," a speech of Henry A. Wallace, vice presidential nominee; then by "On the Record," a resume of the farming situation since 1932; "Electricity on the Farm"; a speech by President Roosevelt, especially made for this film and closes with a patriotic montage and rendition of "The Star Spangled Banner." The National Democratic Committee supplies the film, projector, sound equipment, screen and operator; also a complete set of display material, including street banners, posters and heralds.

William Nelson and Guy Bolte, of the publicity staff of the National Democratic Committee, produced the shorts in New York in nine days, at a cost of about $10,000.

The first showings were made in the Hotel Claypool, Indianapolis, last Tuesday, September 24th, in conjunction with a farm rally.

In certain cases, the equipment had to be transported to the scene of the showings on mule pack, so poor were the roads in the rural area where the pictures were shown. Recently, the film was shown in an isolated rural county in the Ozarks, in Missouri, where many of those in the audience had never seen or heard a movie before.

Mr. Bolte has made motion pictures for the U. S. Government in the WPA for three years and in the U. S. Film Service, where he worked with Pare Lorentz on the filming of the documentary, "Fight For Life," it was said.

Mr. Nelson was, for three years, in charge of the Washington Bureau of *Look* magazine and prior to that was a member of the faculty of the graduate school of the American University at the Capital. He has also written scripts for Columbia shorts.

At present, it was said, Mr. O'Reilly's committee is concerning itself with obtaining campaign contributions from the industry. Next month, mass meetings and various other activities centering around the industry, will be in full swing as the date for election nears. Also, within the next few weeks, financial and advisory committees are to be designated.

Screen stars of Hollywood gave Mr. Wallace a luncheon in Hollywood last Saturday, September 28th, during his campaign swing through the West. The luncheon was held in the Hotel Biltmore, under the chairmanship of Pat O'Brien. Others assisting Mr. O'Brien on the "Hollywood for Roosevelt Committee" are:

Joan Bennett, vice chairman; Bryan Foy, treasurer; Sid Grauman and Abe Lastvogel, assistant treasurers; Ralph Block, Secretary; Milton M. Black, counsel; and Fred B. Meyer, chairman of the Industrial Relations Committee. The advisory committee comprises:

John W. Considine Jr., Alice Faye, Douglas Fairbanks, Jr., Dorothy Lamour, Edward G. Robinson, Harry Joe Brown, Leo Carrillo, Miriam Hopkins and Winfield R. Sheehan.

Walter Wanger has been appointed to the advisory committee and Myron Selznick, chairman of the finance committee, of the "Hollywood for Roosevelt" campaign,

GOP Film Premiere Held

Rushville, Indiana, home town of Wendell L. Willkie, Republican presidential nominee, was the scene of the "world premiere" of the GOP campaign motion pictures, on Saturday, September 7th.

Produced under the auspices of the Republican National Committee by Eugene W. Castle, chief of the Graphic Illustrations Section, the films include a one-reel picture titled, "The Truth About Taxes;" another one reeler titled "Willkie-McNary Know Their Farming," and a two reel subject titled, "We the People."

It is planned to distribute these movies through the Republican State Committees for showings in all parts of the country until election day. GOP sound tracks also will be equipped with a library of these films for nightly showings in the field.

Some 650 prints of the 16mm film and 75 prints of the 35mm film have been prepared for distribution. The standard film will be used wherever standard equipment is available.

In New York, Mr. O'Keefe announced formation of a committee of motion picture actors and actresses to prepare a series of national radio broadcasts in support of Mr. Willkie's candidacy. Robert Montgomery, chairman, is being assisted by Mary Pickford, Edward Arnold, Ann Sothern, Roger Pryor, Gloria Swanson and George Murphy.

Denying that pressure from Democrats compelled them to take this action, RKO announced that release of Mr. Willkie's second "Information Please" film would be postponed until after election. RKO officials gave as their reason for the postponement the fact that the first "Information Please" would be playing subsequent runs until Election Day and to release another in the meantime would create confusion. Also, RKO feels the second would be a bigger draw if Mr. Willkie is elected. It was reported that the short might be released in December or January.

Meanwhile, speaking for the Republican National Committee in Washington on Thursday, Representative Everett M. Dirksen of Illinois, charged that motion pictures filmed at government expense are being used as New Deal campaign propaganda in violation of the Hatch Act.

Mr. Dirksen cited a bulletin from the Women's Division of the Democratic National Committee entitled "A New Way to Campaign," which urges pro-Roosevelt workers to ask the Democratic National Committee for prints of Government films exhibited at Democratic political meetings. He charged that each movie depicts various government enterprises and spoken commentaries gives the New Deal credit for the activities shown on the screen.

The GOP Presidential nominee recently addressed an audience of film folk, ranging from laborers to stars, in the Hollywood Bowl, following his speech at the Coliseum in Los Angeles. His talk was given under the auspices of the "We, the People Committee for Wendell L. Willkie." George Murphy was master of ceremonies. Robert Montgomery, chairman of the committee, introduced Mr. Willkie.

Authors Aid Roosevelt

Meanwhile, a group of authors and playwrights met recently in the Hotel Algonquin, New York, to formulate plans to aid in the re-election of President Roosevelt. Mrs. Eleanor Roosevelt and Mrs. Henry Morgenthau, Jr., listened to the various suggestions made by the writers. Among those participating in the discussion were:

Robert E. Sherwood, Hendrik W. Van Loon, Edna Ferber, Hervey Allen, John Gunther, Rollin Kirby, George S. Kaufman, Moss Hart, S. N. Behrman, Russell Crouse and Pare Lorentz. Morris Ernst, an attorney, acted as temporary chairman.

An agreement in the squabble between the Democratic and Republican campaign committees for free time on the air has been reached by network officials and campaign officials, it was announced last week. Democrats will waive their claim for time on the air to reply to Mr. Willkie's Coffeyville speech and will let the matter rest until after Election Day.

At that time, it was said, if the Democrats still feel aggrieved, some form of mediation will be used to determine whether the networks should rebate charges for one speech to the Democrats. With the Democrats curbing their demands, network officals are reported to feel that the Republicans will have no basis for further requests for free time.

Mr. Willkie's Coffeeville speech was broadcast gratis because the GOP claimed that the President's Labor Day speech was political. Democrats, however, denied this.

The first of the paid Democratic broadcasts from a network studio last Friday, September 28th, featured Mrs. Eleanor Roosevelt, over a NBC blue hookup of 108 stations. Among those who were to have been interviewed by Mrs. Roosevelt were:

Katharine Hepburn, Edna Ferber, Marc Connelly, James Thurber, William Saroyan, Sidney Kingsley, Robert E. Sherwood, Alice Duer Miller and Dr. Frank Kingdon.

HE MAKES THEM READ THE ADS

Persons living in North Buffalo are on their toes these days. They can obtain free tickets to the Schine circuit's Granada, if, when phoned by the theatre on a Tuesday night, they know what pictures are being shown on Wednesday and Thursday. The idea, carried through every week, was inaugurated by B. J. Lyons, manager of the theatre.

SUNDAY SHOWS PRESSED IN HALIFAX AS WAR AID

But Exhibitors Are Reluctant to Open Theatres, Despite Influx of Soldiers and Sailors

That the war emergency requires Sunday shows in Halifax, N.S., theatres is the contention of an increasing number of people there. So keen have some of them been in their advocacy of Sunday picture shows, they have been deluging the local newspapers, city council members and legislators with written and telephoned endorsements of the Sabbath show proposal.

Exhibitors Reluctant

Singularly, the exhibitors are playing no part in this movement. If they open their theatres it will be as a public service and not with profit as the objective. The consensus among theatremen of Halifax, and nearby Dartmouth, is that they are not eager to operate on Sundays, for two reasons: (1) any extra business profits would be absorbed by the excess profits tax of the Dominion Government; (2) the exhibitors want the day of rest for their staffs and themselves.

The agitation for Sunday operation of the theatres started with a plan to open the church halls to the public for Sunday entertainments. Later, it was realized that these halls lacked the necessary equipment.

Halifax is not only the Atlantic base for training, convoying and patrolling, in the British and Canadian navies, but is the garrison gateway for home defense in the artillery, infantry, anti-aircraft. At Dartmouth is an airforce base. All of this results in a concentration of thousands of naval and mercantile sailors, soldiers and airmen. The Sunday show movement has been aimed specifically at them.

Allied Discusses Regulations

At the annual convention of the Allied Exhibitors, held in a Halifax hotel, October 2nd, two major items of discussion were: (1) broadening of the war effort of the trade; (2) the maze of obsolete and contradictory regulations, now governing the trade in Nova Scotia. The morning session, limited to members, was devoted almost wholly to the two matters. It was proposed that the organization initiate and maintain war activities for the ensuing fiscal year, of 1940-41.

At the afternoon session, representatives of the distributing agencies, at St. John, were present, and there was a discussion of exhibitor-distributor relationships. The managers of the exchanges pledged their companies' cooperation in the war activities of the association.

At night the annual banquet was held. The Nova Scotian Government was represented by the attorney-general and the City of Halifax, by the Mayor. Both commended exhibitors and distributors for their support of Canada's war effort, with the concerted drive in behalf of war savings stamps singled out for special praise.

C. H. Bennett, chairman of the provincial board of censors, spoke for an hour in defense of the regulations.

Representing the recently-organized maritime provinces' branch of the Canadian Picture Pioneers were A. J. Mason, of Springhill, N. S., president; R. G. March, of St. John, and R. S. Roddick, of Halifax, associate secretaries.

At the annual election of officers of the Allied Exhibitors the 1939-40 slate was re-elected as follows: W. H. Cuzner, of Sydney Mines, president; Frank Sobey, of Stellarton, vice-president; T. J. Courtney, of Halifax, secretary-treasurer.

R. J. Macadam, of Halifax, was awarded an honorary life membership in the association. Cuzner is veteran operator of the Strand at Sydney Mines; Sobey is a veteran exhibitor and present mayor of Stellarton; Courtney succeeded Macadam as manager of the Casino, now in the Famous Players circuit.

Representatives Named

Harry Alexander has been named by the Independent Theatre Association as its Ontario representative on the National Clearance Board. Provisional member for the Eastern provinces is H. Freedman, and for the West, Nat Taylor. These proxy members may be replaced at later meetings of individual organizations.

Pioneers Aid Red Cross

Industry executives are cooperating in the $5,000,000 appeal of the Canadian Red Cross under the auspices of the Canadian Picture Pioneers. A sub-committee which is canvassing exchanges includes: Gordon Lightstone, chairman; Paul Nathanson, Frank O'Bryne, Louis Rosenfeld, Herbert Allen and E. H. Wells. The national sub-committee on theatre subscription includes: Nat Taylor, chairman; Sam Fine, Ben Geldsaler, Harry Firestone, Jules Bernstein, Harry Alexander, Harry Ginsler, Richard Main and M. L. Axler.

Formerly a branch manager of Empire-Universal Films, Ltd., at Toronto, Frank Fisher, has been appointed to a home office post with the company in the same city. Harry Paynter, formerly with Warners, has been designated branch manager in Mr. Fisher's place.

LATE SHOWS IN TEXAS HOUSES

Three of the Interstate circuit's Houston, Texas, suburban theatres are giving late Friday night shows, to catch the interest of high school students and night football fans. Each program is a "surprise" to patrons, the title only being known when it is flashed on screen. Community singing and special stage novelties are additional features of the programs. The houses are the Tower, Eastwood, and North Main.

Columbia Dividend

Columbia last week declared a regular quarterly dividend of 68¾c per share on the $2.75 convertible preferred stock, payable November 15th to stockholders of record November 1st.

Rathner in New Offices

Harry Rathner, president of Producers Releasing Corporation, has established permanent offices in the Palmer Building, Hollywood.

Lyon in Chicago Post

Joseph Lyon has returned to the film industry, in charge of the Film Alliance of Illinois' Chicago office.

Schenck Predicts Business Upturn

"Business prospects seem promising for the coming year," Joseph M. Schenck, chairman of the board of Twentieth Century-Fox, told the press after conferences on Tuesday at the Hollywood studio with Sidney R. Kent, president of the company; Darryl F. Zanuck, vice-president in charge of production, and William Goetz.

Mr. Schenck cited theatre attendance and improving business conditions as reasons for his optimism. He added, anent the conference:

"Mr. Zanuck has outlined his program for the coming year, and his budget requirements. His prospective list of productions, based on story material already selected, was given our hearty endorsement, and his budget requirements were approved."

Retention of jobs for company employees called for military service will be recommended to the board of directors, Mr. Schenck said.

National Decency Legion Classifies 12 Pictures

Of 12 pictures classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part. One of the films listed as unobjectionable for adults is the revised version of "Strange Cargo," the film formerly having been in the condemned classification. The films and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Billy the Kid in Texas," "Cherokee Strip," "A Dispatch from Reuters," "Dulcy," "The Gay Caballero," "Laddie," "The Quarterback," "Wagon Train." Class A-2, Unobjectionable for Adults: "I'm Still Alive," "Shubert's Serenade" (French), "Strange Cargo" (revised version). Class B, Objectionable in Part: "Too Many Girls."

Warner Pledges Jobs

Harry M. Warner, president of Warners, announced on Tuesday that employees of the company called for military service would be reemployed in their previous positions when they return. In addition, all employees who have been with the company one year or longer will receive two weeks' extra salary when they report for service. The matter of paying a monthly sum to the employee or his dependents is also under consideration.

Skouras Trial October 28th

George P. Skouras, Skouras Theatres Corporation, Ktima Corporation, and Harvey B. Newins will go on trial in New York Federal Court October 28th. Federal Judge John Clancy set the date. The suit, by the Government, involves the sale of certain theatre interests of Fox Theatres Corporation to Skouras Theatres.

Bolger with RKO

RKO has signed Ray Bolger, dancer, for its forthcoming version of the Broadway musical hit, "Sunny." Anna Neagle will star.



"WHEN YOU COME TO THINKING ABOUT ME, IT'LL MAKE YOU MAD... YOU'RE GOING TO HATE ME!"

you'll see LIFE
in "They Knew What They Wanted"



CAROLE LOMBARD ★ CHARLES LAUGHTON

in

"They Knew What They Wanted"

Directed by Garson Kanin

With WILLIAM GARGAN • HARRY CAREY • FRANK FAY



This Year's Great Drama!

. . . because it x-rays the human heart . . .

. . . because it presents two big stars in their biggest roles . . . . . .

. . . because in direction, in production, in acting and in general excellence it is one of the finest pictures the screen has ever known!

RKO RADIO PICTURES

Harry E. Edington, Executive Producer

Produced by Erich Pommer

Screen Play by Robert Ardrey

From the Pulitzer Prize Play by Sidney Howard



Orson Welles is giving the gun to his production of "Citizen Kane," one of the biggest of the big ones to win its place in the list of forthcoming big ones from RKO-RADIO . . . attractions like George Abbott's smash Broadway musical, "Too Many Girls"—Kay Kyser and his band in "You'll Find Out"—Ginger Rogers in "Kitty Foyle"—and Anna Neagle in "No, No, Nanette."

Little Effect on Industry Seen in New Labor Act

Enforced adoption of the 40-hour week by establishments coming under the Fair Labor Standards Act was seen this week by wage-hour officials in Washington as having little effect on industry.

Under the act, the number of hours which an employee in a covered establishment may work without overtime pay is reduced October 24th from 42 to 40, thus achieving the first of the two goals sought in the law—the 40-hour week and a 40 cents an hour minimum wage.

Starting out in 1939 with a minimum wage of 25 cents an hour for the maximum working week of 44 hours, the bill provided that after one year the standards should be raised to 30 cents an hour and a 42-hour week. The minimum wage, except in industries for which committees had recommended higher rates, was to remain at the 30 cent level for six years, but the maximum working week was to be reduced after one year to 40 hours, which would be its permanent level.

Producers on 40-Hour Week

A survey of conditions in the motion picture industry by officials in Washington indicated that group would have less difficulty accommodating itself to the 40-hour week than most other lines, since the producers generally have been working on the 40-hour week, as have most of the distributors. It was pointed out that most of the workers in the studios are under union agreements which cover hours and wages and that the producers have used the 40-hour basis quite generally.

The only complaint of the studios has been the application of the hour limitation to employees in what are considered key positions, and that matter now is under consideration in the wage-hour division, which some weeks ago held lengthy hearings on the question.

So far as local theatres are concerned, the Government has included them in the classification of retail stores, which are exempt from the law unless a very substantial part of their business is interstate. Since the houses sell tickets at the entrance, the interstate feature has never been raised.

Circuits Worked Out Problem

With respect to circuits, the division has had the general ruling that any organization engaged in interstate activity is subject to the act and that employees engaged on interstate work come under the law, and the circuits appear to have worked the problem out satisfactorily as the Washington office has never had occasion to rule directly as to who in their organization are covered by the act.

With the adoption of the 40-hour week, the situation under the wage-hour act will remain "frozen" until October 24, 1945, when the minimum wage will be set at 40 cents an hour in all industries where industry committees have not held that conditions within the industry necessitate a lower wage. The industry committees will be allowed to recommend the highest wage which can be paid without substantially decreasing employment, but may not go below 30 cents or above 40 cents an hour.

Two Join Ross Federal

Charles Leach, manager of Ross Federal Service in New Haven, has appointed F. W. Stevens of Hartford and Peter R. Sandahl of Bridgeport to his staff.

Fitzgibbons of Canada Remarks:

TO THE EDITOR OF THE HERALD:

I hope every distribution executive and every producer responsible for motion pictures at the source will take time out to read your editorial in the Motion Picture Herald of September 21, 1940, and pay particular attention to the third paragraph and the contention in the fifth paragraph that "these customers, a majority of them being wage earners, want to know what they are going to spend when they set out for the movies".

[The editorial expression to which Mr. Fitzgibbons refers follows:]

¶ *The question of admission prices, their "juggling" and inferential control by production-distribution dictation, puts up emphatically questions of exhibition policy which in some well grounded opinions can be solved and decided only by exhibitors—with decisions as various as are their local conditions.*

¶ *It is contended that these customers, a majority of them being wage earners, want to know what they are going to spend when they set out for the movies. The other position is that every film show is another and new entertainment enterprise, a new proposition to the public and that there will be acceptance of a variable price based on the entertainment value of the picture—the acceptance being on the assumption that picturegoers are all, or mainly, shoppers.*

The ear-marking of special pictures at increased admission prices, with special publicity campaigns will destroy the treasure hunt quest for pleasure that has, in a great measure, helped make the motion picture business the great success it is.

Believe me when I tell you that the great wealth of information contained in the Motion Picture Herald each week for all departments, particularly for our managers, makes each issue of the Herald a looked-for pleasurable adventure. However, if we did not know what the price of the Herald was to be from week to week we might be tempted to read only those editions which came marked with the high price tag.

Incidentally, Famous Players Canadian Corporation will not juggle admission prices in any of its theatres at any time.

J. J. FITZGIBBONS,
Famous Players Canadian Corporation, Limited, Toronto.

Theatre Building Totals $14,528,000 for 8 Months

Dodge Reports disclosed, this week, that theatre building in the 37 states east of the Rocky Mountains, for the first eight months of 1940 of this year, totaled 528 projects, accounting for contracts valued at $14,528,000.

In the same period for 1939, there were 547 projects under construction or alteration at a total cost of $16,280,000. In the first eight months of 1938 the contract total was $15,302,000.

Schreiber Heads Society

The newly elected head of the Fresh Air Society, unit of the United Jewish Society, is Alex Schreiber, president of Associated Theatres. The society provided 2,324 free weeks at camp this summer for needy children.

Astor Books Two Pictures

Astor Pictures announced from its New York office last week that it had closed a deal with the Minnesota Amusement Company, of Minneapolis, for "Sky Devils" and "Scarface."

English Children Arrive

Fifty English children, from parents with the Eastman and Warner organizations in Great Britain, arrived in New York last week, bound for homes here provided by American employees of the companies.

Change Company Name

The MacCollum Pictures, Inc., of Philadelphia, a Delaware corporation, has changed its name to Lippincott Pictures, Inc.

Improved Films Would Offset Loss, Says Small

Following his return to Hollywood from New York conferences with United Artists executives, Edward Small declared that the regeneration of American films could be effected through the new ideas in stories and new treatment. Improved product, he went on, would make up for the loss of foreign business.

Mr. Small said: "Audiences, today, are sophisticated and want their film fare treated in a sophisticated way. They demand new ideas treated with new and novel production embellishments. Naturally, such pictures will cost more but will regenerate interest."

Show Spanish Pictures

Fifty-eight theatres in the Denver area, including 11 signed on a recent sales trip in Utah and Montana, are using Spanish-Mexican films in the Denver area, according to Albert Coppell, film distributor.

New Motiograph Models

Motiograph, Inc., Chicago, equipment manufacturer, has announced the addition of three new models to its line of sound apparatus.

Spear with Warners

John Spear, formerly with Twentieth Century-Fox, has joined the Warner exchange in Seattle in a salesman post, succeeding Arthur Gollofon, resigned.

Lowrance Joins Paramount

Dee Lowrance, formerly with United Artists, has taken a post with the Paramount studio, as fashion publicity director.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Business as Usual

Despite the continued intensity of the Nazi blitzkrieg, which has, of course, concentrated upon London as one of its primary objectives, British production has continued to operate with something more than its most recent vigor. There are more films in active production at the moment than has been the case for some months past. Some of these are of super caliber. A notable fact is that many of the films on the floors of the London studios are sponsored by American companies here, who are among the foremost in defying the blitzkrieg and carrying out their legal obligations in regard to the quota. Among those prominent in this regard are Paramount, 20th Century-Fox, RKO-Radio and Warner Bros. The intentions of the other three—Columbia, MGM and United Artists—are not as yet known.

The use of the "Spotter" system has enabled work to be continued during air raid alarms with a fortunate minimization of the amount of time lost. Indeed, in some instances, productions, far from being behind schedule, are ahead.

Under the "Spotter" system, which is used in most industrial and commercial undertakings in Britain today, the first "alarm" is considered as an "alert" and work continues. On the roofs of the studio buildings are posted "Spotters" who keep an eye peeled for the approach of enemy aircraft, for shrapnel, or for any action which would be considered dangerous to work under. If the situation becomes "hot," a secondary alarm is given and the workers are ushered to their shelters, to be called out when the coast is again all clear. This may be long before the general "All Clear" is sounded. In most cases the "Spotters" include representatives of the management and of the Employees' Union.

Two Weeks' Shooting On Wells Novel

Already a fortnight's shooting has been concluded on the Twentieth Century Production at Shepherds' Bush. It is a screen version of the H. G. Wells novel, "Kipps," with Carol Reed directing, and the Maurice Ostrer-Edward Black team in charge of production.

Michael Redgrave plays the part of "Kipps," with Diana Wynyard as Helen Walsingham, the sophisticated beauty with whom Wells' shop assistant falls in love.

Others in the cast include Phyllis Calvert, Arthur Riscoe, Frank Pettingell, Mackenzie Ward, George Carney, Hermione Baddeley, Cathleen Harrison and Muriel Aked—a strong one by British box-office standards.

Sidney Gilliatt prepared the script, while Arthur Crabtree and A. Vetchinsky are respectively in charge of cameras and art.

Cecil Beaton, society photographer and dress designer, has been engaged for the sets and dresses on the film.

Some trick photography has been included in the picture and has been used in one sequence, a day dream passage in which the bashful "Kipps," a dingy shop assistant, dreams he is making love to the beauteous Miss Walsingham. For this set some rare wood carvings were loaned by the Hammersmith Technical College, a nearby and distinguished educational institution. Otherwise much bric-a-brac and ornament of the 1906 period is used.

An interesting scheme has been devised by Maurice Ostrer to insure continuity of production. He has offered to evacuate the wives and families of the studio personnel to distant areas where they will be free from bombing raids. Their life is to be established and sustained on a communal basis. The studio staff will live in at Shepherds' Bush, where, of course, they will be afforded the utmost protection from the danger of bombers.

A five-day week is planned to enable the employees to spend a long weekend.

RELIEF SOUGHT ON QUOTA LAW

Formal conferences on measures designed to give American distributors relief or exemption from the Quota Act because of war conditions were to start this week in London. F. W. Allport, London representative for the MPPDA, and officials of all the major American companies met E. B. Somervell of the Films Department of the Board of Trade at a luncheon Wednesday, and concrete action was expected to follow. Meanwhile most of the companies are proceeding with production.

Warners Resume At Teddington

Forsaking for the time being single quota pictures and aiming at the world market, Warner Brothers have resumed production at Teddington on a super scale with "An Empire Is Built," an historical drama devised around the life and career of Disraeli.

This is the first of three top budget pictures scheduled by Max Milder, who has taken this step after lengthy consultation with Jack Warner.

Directing the picture is Thorold Dickinson, creator of the brilliant "Gaslight."

After many tests, John Gielgud has been assigned the role of Disraeli, with Diana Wynyard co-starring with him.

Others in the cast include Fay Compton as Queen Victoria, Owen Nares as Lord Derby, Stephen Murray as Gladstone, Frederick Leister, Irene Browne, Anthony Ireland and Vera Bogetti.

On the conclusion of the Disraeli film a second super production is to be launched by Max Milder, "Atlantic Ferry," another epic subject which will trace the history of the Cunard Line and the development of Britain's trade routes throughout the seven seas. It is intended that this picture shall have outstanding British star value.

A third picture, details of which have not yet been announced, will also be made by Warner Brothers.

Soskin Producing For Paramount

For Paramount release Paul Soskin is now well ahead with "Quiet Wedding," which is being made at Sound City, with a team including director Anthony Asquith, crack cameraman Bernard Knowles, and art director Paul Sherriff.

"Quiet Wedding" was, in fact, the first blitzkrieg film to be launched in Britain, being put on the floor at the height of Hitler's air attack on this country. As with the Warner and Twentieth Century productions, no time has been lost on the Soskin film, the "Spotter" system being used at the studios.

"Quiet Wedding" is a quiet type of English comedy, based upon the play which had a long and successful London run. It is essentially English in subject and treatment, and Soskin has given it a cast which reaches undue heights of box office brilliance.

Heading the players are Margaret Lockwood and Derek Farr, a comparative newcomer for whom sustained stardom is forecast by Soskin. Others in the film include Margaretta Scott, Peggy Ashcroft, Athene Seyler, Jean Cadell, Frank Cellier, Felix Aylmer, Muriel George, David Tomlinson, Wally Patch, Muriel Pavlow, Hay Petrie, Bernard Miles, Peter Bull, Ivor Barnard and Mike Johnson.

Two Productions Set On RKO-Radio Program

Although production at the time of writing has not actually been launched, probably by the time this reaches print William Sistrom's new RKO-Radio British film, "The Saint's Vacation," will be on the floor at Denham, with Hugh Sinclair in the title role. Final details are currently being negotiated by Sistrom and the picture will probably be launched shortly.

Meanwhile further details of the RKO-Radio programme have been made known. These include the Peter B. Kyne story, "A Gift to His Majesty" as the second film on the schedule. Brian Desmond Hurst has been assigned to direct.

The story deals with a master mariner and his chief engineer who set out to capture a German submarine.

In this film Sistrom hopes to pay screen tribute to the work being done today by Britain's Merchant Service.

MUTUAL INSURANCE PLAN TO COVER BOMB DAMAGE PRESSED BY BRITISH

Compensation, Curfews, Employee Protection Vital Problems as Raids Continue; Business Up in Areas Not Affected

by AUBREY FLANAGAN
in London

Inspired, no doubt, by a belief that even in wartime Providence is most likely to help those who help themselves, British exhibitors are currently giving earnest consideration to schemes of mutual insurance. The insurance aimed at is one which would offer guarantee against loss of livelihood following upon air raids and enemy action.

This mutual insurance principle is in fact the subject most urgently before exhibitors' councils today. The problem yet to be solved is whether a national scheme will be achieved, or whether it will be left to local initiative and operation.

Second only in urgency is the question of early closing, the "curfew," as it is loosely termed on this side.

A complete lack of uniformity, not only in conditions of opening and closing, but also in their application, is found all over the country. Exhibitor efforts are to be directed towards not only an improvement of the general conditions, but securing uniformity on a national basis—as far as this is possible.

Employees' Protection Studied

The question of protection for employees and a more exact application of ARP principles towards the operation of cinemas and studios comes perhaps third in the list of present pressing problems.

Trade conditions after a month of blitzkrieg are variable, whilst in certain reception areas so far unaffected by air raids—and they are many and widespread—box office figures are either normal, or better than normal, in the other districts subject to Nazi bombings conditions are, to say the least, lamentable. It is calculated that in such districts as the Northwest area, Central London, the South East Coast, and probably Southampton, Portsmouth and other similar centers, evening trade is at best not more than ten per cent of normal.

In the West End of London this week six larger houses—all of them on the Gaumont-British chain—have been compelled to close for various reasons, either direct bombing, damage to premises, or closure of areas on account of time bombs, etc.

In the Greater London area probably 120 picture houses are at the present moment dark through like conditions, though the vast majority of them will reopen in the immediate or not far distant future.

Figures for Merseyside, the North East coast and other vulnerable areas are not yet available; but the number of houses closed is probably not considerable.

Exhibitors Press for Insurance

The subject of mutual insuranace is one which was raised at the last General Council meeting of the Cinematograph Exhibitors' Association, when the view obtained that it was not the Council's duty or power to organize schemes of national insurance against war risks. Undeterred by this local branches of the CEA have pressed the matter. The appropriate committee—the Legal and Parliamentary Committee—has been empowered to investigate the matter and it will be raised and discussed comprehensively and nationally at the October meeting of the General Council.

First in the field to give the matter serious examination have been the Yorkshire exhibitor groups, notably at Huddersfield and Leeds. Branches of the CEA in these districts have pressed the matter so forcibly that it is almost certain that national action in one form or another will be considered, if not directly taken.

Insurance Schemes Studied

Other districts of the Association, which have suffered from air raids or enemy action, or which are likely to suffer, will follow the Yorkshire groups in pressing for consideration widely and constructively.

Differences of opinion exist which have yet to be reconciled. There is the question of whether mutual insurance schemes should be merely local in character, or whether a national scheme should be organized by or with the collaboration and approval of the CEA nationally. It has not yet been determined whether insurance schemes such as are foreshadowed should cover the rebuilding of cinemas, or merely the loss of working profits. Probably this latter limitation will be established.

Meanwhile much is dependent upon the Government's attitude in regard to compensation for businesses which have been destroyed, or mortally affected by air raids. This is, so far, not completely clear. Until it is the question of mutual insurance must remain a little indeterminate.

So far the insurance principle has been examined exclusively by independent exhibitors. They are aware that the Circuits are likely to stay out of any such scheme, because their commercial position allows them to recompense one affected district out of the revenue accruing in another, that takings in "A" can be so improved they can be used to offset the losses consequent upon the bombing of "B." Circuits thus are likely to deal with the question on a circuit, and not on a local or national CEA basis.

Compulsory closing, such as has been necessary in certain districts, obviously is a complication whch would remove cinemas affected thereby from the immediate orbit of any scheme such as is being considered.

Other Ideas Discussed

Charles Metcalfe, ex-president of the CEA and a prominent member of the Yorkshire group, as far back as last November raised this question, envisaging the setting up of a national scheme of insurance with CEA backing. He planned the formation of a company, limited by guarantee, with each participant liable to provide five per cent against the expense of promotion, running and compensation for damage. 300 or 400 participants, Mr. Metcalfe considered, would be adequate to make such a scheme practicable.

As an example, he quoted a potential instance with its basis a cinema insured for £20,000, the maximum expense that could be inflicted, on operating costs, being £500 spread over five years after the War. Even if all five cinemas in a given town were destroyed the proprietors could thus be given one hundred per cent compensation.

At Huddersfield, also a Yorkshire district, an alternative to a national scheme has already been launched by exhibitors, who are agreed upon a mutual plan with, as its basis, an entrance fee of £1. per week, permitting a maximum payment of £10. per week as compensation to any exhibitor whose house was put out of action and rendered inoperable.

Such a scheme as Huddersfield has planned does not consider structural repairs or rebuilding. It aims only at providing some financial relief for the exhibitor whose means of livelihood has been taken away by enemy action. It will continue until, at the end of the War, if not before, rebuilding is practicable.

It is likely that some delay would naturally ensue even if the Government intended to rebuild picture houses destroyed by bombing and a mutual insurance scheme would protect the exhibitor against such delay.

It is hoped to start the Huddersfield scheme immediately, twenty local picture houses having expressed their willingness to pay £6, together with four weekly subscriptions of £1, in advance, and, if there are any claims, to continue subscriptions at £1. per week. The exhibitor needing to draw upon the insurance would get, as already stated, £10. per week.

Jack Prendergast, John the Baptist of the Independents, and active force in the Leeds Branch, has agitated for the Huddersfield scheme to be extended throughout the whole Yorkshire area. He suggests that the small exhibitor may have much more difficulty than the big fellow in establishing himself as "essential" in case of emergency in respect of any immediate measures to replace his building. He would seem to foresee in the Huddersfield movement, with Leeds' practical backing, the nucleus of a general protective society.

GAUMONT-BRITISH PROFIT £612,599

Gross profit for the year ending March 31, 1940, of £612,599, is reported by the Gaumont-British Picture Corporation. From this is deducted provision for loss connected with certain subsidiary and associated companies amounting to £66,343, and a balance added of £77,437 from the previous year.

A sum of £3,329 has been allocated for income tax, £205,055 for interest on first mortgage debentures, £82,546 to debenture sinking fund reserve, and £32,716 to reserve for depreciation, etc. From the £300,044 left dividend on the first preference shares is deducted, leaving a balance of £121,294. Of this £42,500 has been carried to reserve, and £78,794 carried forward.

Commenting upon the year's trading the directors said that although the War had an adverse effect upon profits of the directly owned theatres, business, though restricted, was not unsatisfactory under the circumstances.

General Film Distributors continue to handle the Gaumont-British News Reel. GFD will also distribute another 6 films to be made at the G-B Studios. GFD will continue to run the film printing laboratory.

AGREEMENT ENDS RADIO ARTISTS' STRIKE THREAT

Federation, Broadcasters Negotiate New Contract; AFL in Studio Membership Campaign

The American Federation of Radio Artists won another battle in its comparatively brief history when, on Monday, in the New York City offices of the New York State Mediation Board, it reached an agreement with the broadcasters over a new contract and rates of pay for performers on sustaining programs. The signing ended the possibility of a strike in this field, which would have tied up some 6,500 radio artists throughout the country on the three networks, the National Broadcasting Company, the Columbia Broadcasting System, and the Mutual Broadcasting System, the possibility of enlistment of other radio artists on commercial programs; and involvement, through union affiliations and agreements, of possibly the whole entertainment industry.

Compromise on Scale

The union, seeking rates of pay and working hours for sustaining program performers comparable to those obtained by performers on commercial programs, threatened a strike several weeks ago. The networks prepared for the eventuality but both sides agreed to mediation by the New York board. During the mediation, the old contract between the broadcasters and the federation, which expired September 12th, was continued by mutual agreement.

The union sought a basic fee for actors of $12 for 15 minute programs, $15 for 30 minute programs, and $18 for 60 minute programs. It also asked rehearsal pay of $6 for the first hour, and $3 for each hour additional. The broadcasters countered with a scale differing from this, but still a variation from the existing contract and the union rejected it.

Details of the agreement reached on Monday will not be made public, it was said, until union members ratify it. Jules Freund, executive secretary of the mediation board, said on Monday all major points had been settled. The union is expected to poll the members on ratification next week.

AFL Hollywood Drive Starts

Some 5,000 Hollywood studio workers not yet affiliated with the American Federation of Labor will be solicited within the next two weeks for membership in existing unions and unions to be formed, Aubrey Blair, in charge of the national organization's new drive, said last week. First objectives of the organizing drive will be the wardrobe department workers, building service men, and office workers. A tentative unit has already been established for the first group.

It was reported, also last week, that AFL executives were making overtures to the Screen Office Employees Guild, independent, which has already petitioned the National Labor Relations Board for certification as the collective bargaining agency for office workers in the eight major studios.

The AFL is understood to be approaching other independent units. Mr. Blair has asserted that such units will be given full autonomy, and also receive assistance from other AFL unions, in obtaining recognition and other objectives from employers.

Also in Hollywood, this week, the standing committee appointed under Screen Actors Guild bargaining contract to study the problem of extras, urged a modified seniority rule in the hiring of extras, and the elimination of extras who, during the past year, have worked 10 days or less.

The New York chapter of the guild will hold its annual meeting November 15th at the Hotel Edison, New York. Five members will be elected to the advisory council.

Only 18 of 19,511 studio employees in the eight largest Hollywood studios are "refugees," Y. Frank Freeman, president of the Association of Motion Picture Producers, declared over the weekend in a letter to Kenneth Thomson, executive secretary of the Screen Actors Guild. The latter organization has been studying the "problem."

The Hollywood Local, 659, of the International Photographers, last week announced it would seek a conference with the producers on a five-day, 40-hour week.

To Aid Music Guild

Approximately 40 men and women, some of them America's most noted singers, and others well known patrons of the opera, pledged their active financial and moral support to the American Guild of Musical Artists last week at the New York City home of Lawrence Tibbett, president of the guild. The support is being given in the guild's current dispute with the American Federation of Musicians, headed by James Petrillo, of Chicago. The latter threatened to bar guild members from employment in various meetings unless its instrumentalist members joined his federation. The guild has applied for an injunction to restrain Mr. Petrillo, on which decision has been reserved, and it has already obtained a temporary stay.

The Theatre Authority, Inc., of New York, and the Screen Actors Guild, have forbidden film actors to make impromptu appearances in night clubs, theatres, and other public gathering places, without compensation. Beginning November 1st, violators will be fined $1,000.

The New York unit of the Screen Readers Guild held its first meeting last week. About 25 attended. Members claimed that 42 of the approximately 50 in the New York area who are eligible have joined. The membership is drawn from readers of story material in the major companies. The organization will shortly ask the film companies for a contract. The meeting featured discussion of the reforms to be asked. It is expected higher pay and a closed shop will be asked.

Aron Steuer, New York Supreme Court Justice, last week ordered Local 306, that city's projectionists' union, to submit its dispute with the People's Cinema, in Brooklyn, before it sues in court.

Chicago projectionists were scheduled to resume talks with that city's theatre owners this week on a new contract. Talks last week were postponed because of the Jewish holidays.

The District of Columbia's Board of Commissioners is expected to approve revised regulations for projectionists, at its next meeting. In the revision, operators working more than eight hours per day, are to be penalized and the license fee is $10 per year.

Set "Sarajevo"

Leo Films, Inc., New York, has set "Mayerling to Sarajevo" (tentative title) as the first of its autumn releases.

Named Vice-President

Robert H. Snody, formerly general manager of Audio Productions, Inc., New York, has been elected vice-president of Audio.

MUSIC COMPANIES REPORT INCREASES

Record royalties for the first half of this year for the Robbins, Feist, and Miller music corporations are 95 per cent more than for the similar period last year. The figure for this year is $95,545; for last, $48,916. Jack Robbins, of the music firm bearing his name, declared this week: "At the present rate of increase, we anticipate this year's record sales on the songs of our three firms to hit the 20,000,000 mark." Said to be favorite records for the first half of this year are "The Woodpecker Song," "At the Balalaika" and "Make Believe Island."

Abrams Resigns; With Universal Since 1917

Leo Abrams, short subjects sales manager for Universal for the past year and one-half, and before that the company'e New York branch manager, resigned last week.

He said he would take a short vacation before announcing new affiliations.

Mr. Abrams, a native of New York, began work in the film industry in 1917, with Universal. He has, in addition to the two mentioned posts, been manager of the St. Louis and the Kansas City exchanges. He was also president of the New York Film Board of Trade.

Variety Artists To Sign

The American Guild of Variety Artists this week reached an agreement in principle with New York theatre circuits on negotiations for a closed shop. The contract, expected to be signed before the end of the week, will be the basis for similar negotiations throughout the country.

Comerford Vaudeville

Comerford Theatres in Pennsylvania in which vaudeville is expected this season are the Irving, Wilkes-Barre; the Family, Scranton; Feeley, Hazelton; Strand, Carlisle; Capitol, Williamsport, and Hippodrome, Pottsville.

Gregory To Make Films

Francis F. Gregory is now associated with Springer Pictures, Inc., of Detroit and New York, having resigned as manager of Audi-Vision, Inc., to produce motion pictures. Mr. Gregory will make his headquarters at 551 Fifth Avenue, New York.

Sign Esther Fernandez

Paramount has signed Esther Fernandez, Latin American star, who was the leading lady in the Mexican film "Alla En El Rancho Grande," to a long term contract. Her first assignment will be in "Las Vegas Nights," with Allan Jones as the male lead.

Gamble Takes Capitol

Ted Gamble, manager of the J. J. Parker Theatres, Oregon, is taking over the operation of the Capitol Theatre, Portland. He will operate the house independently of his other interests.



HIT-HIT-HOORAY!...

**Here comes the magical,
merrical, musical
miracle made from . . .**



GEORGE ABBOTT'S SENSATIONAL B'WAY MUSICAL COMEDY SUCCESS!

TOO MANY



ON THE AIR—EVERYWHERE!
EIGHT RODGERS & HART HIT SONGS!
"Love Never Went To College"—"I Didn't Know What Time It Was"—"Heroes In The Fall"—"Pottawatomie"—"Look Out"—"Spic and Spanish"—"You're Nearer"—"Cause We Got Cake"

"Three 'Yays' for dear old Pottawatomie College!"

RKO RADIO PICTURES

HARRY E. EDINGTON, *Executive Producer*

Screen Play by JOHN TWIST

Ten times the eyeful; ten times as tuneful; ten times as funful on the screen . . .

GIRLS

With a parade of talent and beauty from the stage show and the screen . . . The most joyous laughs and romance that ever lifted your heart . . . sparkling with youth and glamour . . . THE BOX-OFFICE NEED OF THE HOUR!

with

LUCILLE BALL • RICHARD CARLSON
ANN MILLER • EDDIE BRACKEN
FRANCES LANGFORD • DESI ARNAZ
HAL LeROY •

Produced and Directed by GEORGE ABBOTT





KAY KYSER'S "YOU'LL FIND OUT" ALMOST READY FOR CUTTING ROOM



Kay Kyser and his band, Ginny Simms and the three Bad Humor Men, Boris Karloff, Bela Lugosi and Peter Lorre, doing their last spooky seance for Director Dave Butler and "You'll Find Out," the miracle mystery musical...Ready soon to join RKO RADIO parade of big ones like Carole Lombard and Charles Laughton in "They Knew What They Wanted"—Ginger Rogers in "Kitty Foyle"—Anna Neagle in "No, No, Nanette" and Orson Welles in "Citizen Kane."

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

During the years of his "Original Amateur Hour," on the air, Major Edward Bowes has become somewhat accustomed to ingenious forms of musical expression.

The Thursday evening feature of the CBS network has music wrung, riven and wrought from auto springs, soup bowls, drinking glasses, cups, doorbells—and even dinosaur bones.

And the Major thought the ultimate had been reached when the recent Bowes' Amateur Hour presented Bartolo Ortiz, of Mexico, who played tunes on:

A violin made of a five-gallon oil can, a mandolin-roasting pan, and a 25-frying-pan xylophone.

But the Major reeled in amazement at Bartolo Ortiz's musical finale.

Bartolo began beating the blazes out of his britches. And instead of dust, there came the tunes of "Madame La Zonga."

Bartolo, it was learned after a seizure-and-search sortie, had sewn dozens of automobile caps into his pants and was belting the tunes out with xylophone hammers striking the different-pitched pieces of steel.

▽

Spring Byington, RKO actress, is an inventor of household gadgets on the side.

After devising and marketing a method of making sponge rubber into brushes, she followed with a scented cleaning powder. Her latest invention, soon to be marketed, she calls "onion goggles," is made of sponge-rubber and cellophane, and is guaranteed to do away with weeping eyes when peeling onions.

▽

Much has been printed about Frank C. Walker, newly appointed Postmaster General, but few know that the head of the Comerford Circuit is a World War veteran, having reached the Rank of first lieutenant. He is a member of the Koch-Conley Post, American Legion, of Scranton, Pa., and also Voiture 2, 40 et 8, the Legion's fun brigade.

▽

Columbia's home office in New York and studios in Hollywood, its forces in the field and elsewhere have poised before them a weighty problem! To find a word signifying "epic of the outdoors" that would best describe their new production of "Arizona." They have even hired Wilfred Funk, noted lexicographer, to concoct such a word.

"The coining of a new word," says Columbia, "requires much research and intensive study of derivations."

▽

The Anthracite coal mining interests of Pennsylvania are responsible for a sponsored film, which, even though a subject of advertising matter, discloses some rather interesting items about coal as it is found in the fields of Eastern Pennsylvania, in the Pottsville-Scranton areas, and which was chiefly responsible for theatre operations in those sectors.

▽

"In days of old, when knights were bold"—a new picture producing plan was started by Thomas Alva Edison, Inc., in the form of Conquest Pictures, whose opening announcement indicated that they would confine their dramatic efforts merely to "the mountains, the sea, the plains and the forests." And, they added, "No anemic men and neurasthenic women will be found among the characters appearing in them."

Fifty "representative moviegoers" were tested at the Warner Brothers' projection room in New York the other afternoon to determine what types of motion pictures keep one coolest during hot weather, and vice versa. The tests were made with "Psychometers," instruments which measure directly the emotional tension or relaxation in the subjects tested. The Psychological Testing Bureau conducted the experiments.

It was found that scenes dealing with the sea are the most cooling in their effect on the audience, and therefore ideal hot weather entertainment. Newsreel shots dealing with the war gave the greatest excitement or heat reaction. Next in order of cooling effect were northern snow scenes. Westerns, mystery and horror films, love stories and heavy tragedies gave heat reactions.

Women showed a positive excitement (heat) reaction to love scenes while men remained comparatively cool. Women also showed a stronger excitement reaction to tragic scenes. Adventure scenes made the men hot under the collar but left women unmoved.

The Psychometer is so fashioned that emotional reactions register by means of an electric current, conducted to the electrodes by the perspiration on the hand. The degree of perspiration is the controlling factor in the results. Under excitement there is a greater secretion of perspiration and this increases the current on the dial.

▽

An editorial scrivener on the Cincinnati Enquirer concludes that, "The most trying time in the life of the mother of a baby boy is the period when she must wait to see if he'll be pretty enough to get into the movies or ugly enough to become a wrestler."

▽

Counsel for the Federal Government prosecuting the Nick-Weston movie projectionists' case in St. Louis turned the other day to the jurymen, and, as a sort of prelude to paving the way for a little "build-up" of the defendants' associates, asked each of the 12 veniremen in the box, whether they knew such characters as "Dang Dang" Mooney, "Rags" Callahan, "Putty Nose" Brady, et al.

▽

Bugaboo problem of how to evacuate a theater crowded with kids who wanted to sit through two or three Mickey Rooney feature film matinees was solved by Everett Steinbuch, manager of Loew's State in Cleveland, without getting a single "Boo!" in return.

After each performance Mr. Steinbuch made this announcement to the moppets, who seemed glued to their seats: "The State and M-G-M are going to give a surprise present—a photograph of Mickey Rooney, autographed by Mickey himself. We have only a limited number of them at our lobby stand, but if you hurry immediately, you should be sure to get one." Five seconds after that announcement every kid in the house was tearing for the lobby.

▽

Radio station WLW, in Cincinnati, has advanced its opening time from 5:45 to 5:30 A.M., E.S.T., for the special benefit of farmers, many of whom, station officials have discovered, take a portable receiving set into the dairy barn in order to listen to programs while doing the morning milking. The station is on the air until 2:30 A.M., with a total of 21 hours daily.

They're telling the story around Kansas City about the service manager of a local theatre who discovered an usher, Sol Blank, not doing his stuff. The service manager promptly fired Blank. Blank resented this, and told the service manager so, adding that, "I'm going to wait out front 'til you come out. Then I'm going to give you the works." The "S. M." started out of the house at 9 p. m., his quitting time, but pulled back when he saw Blank pacing back and forth in front of the theatre. He looked out again at ten; Blank was still there. He looked out again at eleven, at twelve, and at one. Finally he sent a member of the staff out to get Blank.

"Blank, you're hired," he announced to the erstwhile usher, remembering that Blank was a Golden Gloves boxer.

▽

While the city repaired the cement floor in the fire house across from the Northio Paramount theatre, in Middletown, Ohio, firemen parked the hose truck in front of the theatre. Manager Roy Peffley immediately placed a painted placard on the apparatus announcing that it would be given away at the Paramount soon. Realism was added because the city forbids parking in front of the theatre, and, further, because the public had heard that the fire chief had been advocating replacement of this truck with a new one.

▽

An unusual case of dismissal of an industry employee has come to light at Milford, Ohio, near Cincinnati, where Carl Fischer, projectionist at the Milford theatre, has been asked to resign "because of the pressure of public opinion."

Mr. Fischer's two sons, who with their parents, are members of a semi-religious cult, Jehovah's Witness, recently were expelled from public school for their refusal to salute the American flag, which action subsequently was upheld by the Board of Education.

Public indignation over the incident precipitated the theatre management's action.

▽

Campaign buttons are quite the rage this year and reputedly the largest and most complete collection in the country has been gathered by Mayor A. G. Rudd, exhibitor, and is now on display in the lobby of the Embassy Newsreel theatre, Broadway and 46th Street, New York.

During this campaign many humorous and unusual buttons appeared in the theatres. By offering a free admission for each new button, the present collection has been built up. It now includes 49 buttons for Wendell Willkie and 31 for Franklin Roosevelt, with new ones coming constantly.

▽

The Wilson whiskey distillers are pleased to announce, that "The Wilson sign, largest animated 'spectacular' in the world now being constructed at 46th Street and Broadway will have its world premiere Tuesday evening, October 15th, coincidental with the double premiere of 'The Great Dictator' at the Astor and Capitol theatres. Featuring seven minutes of animated shorts which include 'The Three Bears' (not bars), two minutes of patriotic pageantry and a sports subject, the 10,000-bulb electric sign will be officially opened with gala ceremonies."

What, no highballs!

JOHN ROYAL STAYING AT NBC IN NEW POST

Former Program Director in Charge of "New Activities", Including Televsion and FM

John F. Royal, for 10 years program director of the National Broadcasting Company, has accepted the position of vice-president in charge of plans for new activities and developments, including television, facsimile, frequency modulation (FM), and short wave broadcasting.

Sidney N. Strotz, vice-president in charge of NBC's central division with headquarters in Chicago was reported to be Mr. Royal's successor in the program post.

NBC's announcement of the new position created for Mr. Royal said that it was established "to assure such advance planning and coordination in new radio broadcasting services as will facilitate their commercial introduction or development." Niles Trammell, NBC president, said, "Mr. Royal has been largely responsible for a 10-year development of NBC's program activities, with the creation of many of radio's outstanding public service features and a long list of commercial successes. He is, therefore, ideally fitted for the wider responsibilities which he will now undertake."

Frank E. Mason will remain with NBC as vice-president in charge of the information department but he will be relieved from supervision of the short wave division, Mr. Trammell said Tuesday. Lunsford P. Yandell, executive in charge of short wave sales, has been appointed manager of the short wave division.

Clayland Morgan has been promoted from assistant to the president in charge of public relations to director of institutional promotion.

Billings Increase

September billings of the combined Red and Blue NBC network in the month of September were $3,879,779, up 17 percent over the corresponding month of 1939. Sales for the first nine months of 1940 amounted to $36,008,355, an increase of 10.8 percent over the same period last year.

Columbia Broadcasting System time sales for the first eight months of 1940 totalled $26,404,427, an increase of 22.2 percent over last year. The net income was reported to be up about eight percent.

Film Regulations Issued

The FCC has issued rules dividing the 35 channels assigned to FM stations into three groups: "basic trade area," "limited trade area" and "rural area." There will be approximately 625 basic trade areas. Twenty-two channels were assigned to stations in basic and limited trade areas in which the transmitter is located in a city of over 25,000 and six channels where the population is less than 25,000.

Dr. W. R. G. Baker, head of the General Electric radio and television department, has predicted that there will be about 100 FM stations in operation throughout the country by a year from this time and perhaps 30 by January 1st where FM will be given full commercial priviliges.

Capital Broadcasting Company, Inc., of Schenectady has purchased land in New Scotland, N. Y., for a FM transmitter. The owners are James E. Cushing, Leonard L. A. Asch and Harold E. Blodgett. The cost of the station was estimated at $22,150, with operating expenses of $4,955 and revenue of $5,527 per month.

South American Program Set

A special two and one-half hour program, dedicated to South America, will be broadcast October 21st, to formally dedicate WLWO, Crosley international short-wave station in Cincinnati, which operates on a 50,000-watt beam power for 20 hours daily, with programs in Spanish, Portuguese, French and English. The first hour will originate in the Crosley studios in Cincinnati, and be carried additionally on the regular broadcast band by WLW, sister station. Balance of program will originate in Washington. WLWO, although usually transmitting on 15,270 or 9,590 kilocycles, is licensed to operate on any one of six frequencies as may be necessary to facilitate better reception because of prevailing atmospheric conditions.

World Series on Short Wave

General Electric's two Schenectady, N. Y. short wave stations, WGEO and WGEA broadcast the World Series on 9,530 and 15,330 kilocycles respectively and were received by the British Empire and U. S. Army, Navy and Marine Corps stationed in remote corners of the U. S. possessions and territories. General Electric received more than 15,000 letters asking if the facilities would be renewed this year. Rights to short wave the series were acquired from Mutual Broadcasting, which had exclusive coverage.

RCA Announces New Public Address System

RCA Manufacturing Company has announced the completion of a newly designed 15-watt portable public address system which is priced 15 per cent less than the 12-watt system which it replaces. The equipment is designed for indoor audiences up to 2,000 persons.

Improved cables designed to withstand hard usage of portable equipment are employed for the first time. The basic unit is the latest RCA amplifier. Increased length of all cables, permitting greater freedom for the system while in use and widening its field of operations, is another feature. The entire unit fits into a case measuring 21 inches high, 16¾ inches wide and 11 inches deep and weighs 43 pounds.

Called to Active Duty

Gordon S. Mitchell, manager of the research council of the Academy of Motion Picture Arts and Sciences, has been assigned to two weeks' active duty with the U. S. Army Signal Corps at Washington. Mr. Mitchell is captain in the reserves and while in service will discuss the formation of a photographic reserve unit in Hollywood, which would be attached to General Headquarters.

107,219 AUDIENCE FOR SCHOOL FILMS

Oscar E. Sams, Jr., conductor of audio-visual education at the University of Tennessee, reports that during the first six months of its operation audiences totalling 107,219 have seen the showing of films from the University's Educational Film Library. There were 451 bookings for 1,102 showings. The library has more than 300 films on subjects ranging from "Abraham Lincoln" to "Zion National Park." Charges are made for all bookings.

Second Florida Studio Announced

The Southern General Service Studio Corp. will erect a two-stage studio in Coral Gables, Fla., it was announced this week. The company, recently formed by H. L. Tareyton of that city, with a capitalization of $250,000, is expected to start construction next month. Mr. Tareyton announced last week, that the producers, E. B. Derr and Halperin Brothers, had signed contracts to produce pictures at the proposed studios. Mr. Derr will produce "The Shark Man," for Monogram release, and the Halperins will make a series of six films.

Recently organized to lease space at its studio, at Miami, the Colonnade Pictures Corp. is being reorganized. Arthur Sawyer is reported to have resigned as president. He holds an option to purchase the property at $45,000. Ed O'Toole, who died last week, was to have been Mr. Sawyer's successor.

First picture to be produced at the Colonnade studio by George Herliman will be "Adolescence," to be released through Select Attractions, it has been announced by E. L. McEvoy, Select's general sales manager. Mr. Herliman will make a series of eight features for Select, with releases at six-week intervals.

Roach Sets Five

Hal Roach will deliver five comedies for United Artists' release in the new season, he said this week after conferences in Hollywood with Maurice Silverstone, chief of world wide operations for United Artists. "Road Show," the first, has been completed. Titles of three others are "Topper Returns," "Broadway, Ltd.," and "Niagara Falls." The fifth is undecided.

Anti-Nazi Blockade Intensified

The Non-sectarian Anti-Nazi League to Champion Human Rights, Inc., announced Monday that it was intensifying the anti-Nazi boycott which it has been carrying on for seven years. The organization said Clipper planes were being used by the Nazis to circumvent the blockade and get motion picture films and other articles into this country.

Detroit Vaudeville Good

The Colonial, only Detroit theatre with permanent vaudeville policy, reports better than average business, despite bad weather. The Capitol is booking stage shows, and the Fox and the Michigan theatres are expected to do the same.

TELEVISION FUTURE SEEN IN HOME NOT THEATRE BY PHILCO ENGINEERS

Penn-Maryland Football Game Telecast from Philadelphia by Company; Advertising Film Showing Prohibited by FCC

The future of television is not in the theatres but in the home alone in the opinion of the Philco Radio and Television Corporation and for this reason that company, unlike others in the field including the Radio Corporation of America, the Allen B. DuMont Laboratories, Don Lee, Scophony and Baird, is not conducting research and experiments aimed at the development of large screen television.

The position of Philco with regard to television as an attraction in motion picture theatres was explained last Saturday by Dave Grimes, chief engineer, at the first telecast of a collegiate football game held in Philadelphia with the cooperation of the University of Pennsylvania, the N. W. Ayer & Son advertising agency and the Atlantic Refining Company.

Advertising Film Banned

The Ayer agency and the Atlantic company had made a special advertising film to be shown as the commercial announcement during the television program of the Pennsylvania-Maryland football game but at the last moment the Federal Communications Commission informed the agency that no advertising would be permitted. The National Broadcasting Company's television station in New York presented a number of programs in cooperation with advertisers last season but at present the FCC does not allow even "limited commercial" television.

On the subject of theatre television Mr. Grimes remarked, "People will not want to pay 15 cents to go into a theatre to see a television show. They will want it right in their own homes."

He pointed out that when radio was first developed many thought it would be too expensive for the general public and that theatres would feature special radio programs.

The size of the screen for home television sets should be 15 inches or so wide, about the size of wall pictures in the home, Mr. Grimes said. At the special Philco demonstration the receivers showed a 10-inch picture. Mr. Grimes praised the work of the Columbia Broadcasting System on color television but expressed the opinion that while color television was an ultimate goal it, like coast to coast television network, was five or ten years away.

Although NBC telecast several professional football games last fall the Philco show Saturday was said to have been the first television broadcast of a college football game. Philco, working with the N. W. Ayer agency plans to telecast all the home games of the University of Pennsylvania.

Executives of the television company, the agency and the would-be sponsor and members of the press saw the first half of the game over two Philco experimental television receivers set up on the top floor of the Warwick Hotel in Philadelphia. At the half the party went to the field to observe the two cameras, one at each of the 20-yard lines set up on platforms rigged from the upper stand of Franklin Field.

The technique of television coverage of a football game and that of newsreels filming the same event is quite different, it was pointed out. The two television cameras, one on orthicon and the other an inconoscope, were kept in continuous operation and the picture to be sent over the air was selected by Nick Alexander, the program director working in a control room where he watched the images being picked up by both cameras.

Marked Difference Noted

Observers noted that there was a marked difference between the pictures of the two cameras. The orthicon, the most recent development of RCA, was by far the more efficient. Mr. Grimes said that it was ten times as sensitive to light as the iconoscope. The contrast between the two was so great that Mr. Grimes said he would try to borrow another orthicon from RCA-NBC to be used at other games.

The Philco television signals after being selected and checked in the control room located in the stands behind the 50-yard line were carried by a special telephone circuit installed by the Bell Telephone Company to a Philco relay transmitter atop Convention Hall. After again being monitored at the relay point the signals were sent to the main television station, W3XE to be telecast over the surrounding country to a distance of about 30 to 40 miles. Philco was using a standard of 525 lines and 30 frames per second with vertical polarization for the television pictures.

Although the FCC did not permit the telecasting of the first commercial prepared for the series the Ayer agency plans to go ahead this Winter with research and experiments in developing announcements that will have visual appeal.

NBC Leases Washington Site

Niles Trammell, president of the National Broadcasting Company signed a five-year lease last week with the Wardman Park Hotel in Washington for use of the hotel's Little Theatre and other space for a television studio and for rental of a plot of ground for the antenna tower.

"We hope to make Washington the originating point of a television service that will link the national capital with Philadelphia and New York City," Mr. Trammell said. "For the immediate future, however, we must content ourselves with carrying forward a broad program of experimental work here in Washington, laying particular emphasis on the artistic and technical problems involved in televising programs of governmental and national affairs."

The Wardman Park site for the station was chosen after an extensive field survey undertaken by NBC engineers Alfred H. Morton, vice-president in charge of television, said.

After the location is approved by the FCC, NBC will go ahead with the installation of a 1,000-watt station. The video and sound signals will be carried by separate transmitters. Also as part of the equipment will be a mobile unit for remote pick-ups.

In the Spring of 1939 NBC demonstrated television in Washington with a mobile outfit. NBC's Wardman Park station will be the first regular television transmitter in Washington which as the nation's capital is the scene of many events of special interest for television and also the headquarters of the commission controlling television as well as other Government officials having a voice in television's progress.

DuMont Gets Permit

The Allen B. DuMont Laboratories have also been assigned a permit for a television station in Washington but Mr. DuMont said a few weeks ago that nothing would be done in Washington until the company's New York station begins operations. The NBC station in Washington will operate on television channel number two, 60-66 mc. and the DuMont station has been given the number one band, 50-56 mc.

Mr. Morton mailed a letter on Wednesday of last week to all the owners of television sets in range of the company's New York television transmitter explaining that the transmitter was being shifted to the new channel assigned to it by the FCC. Enclosed was a booklet describing the television coverage of the Republican National Convention in Philadelphia through the use of the Telephone Company's coaxial cable and the Democratic Convention in Chicago in a tieup with Pathe News.

N. Y. May License Receivers

Paul Moss, Commissioner of Licenses of the City of New York, said on Tuesday that the question of licensing television receivers installed in public places was being considered. He said, "we are investigating the necessity of licensing television sets, with probable conferences with the people interested."

WISCONSIN CHILDREN ALLOWED OUT 'TIL 10

Marshfield, Wisconsin, has liberalized its curfew law so as to permit children under 16 years of age to remain on the streets until 10 P.M. Under the old statutes, children were not allowed to be on the streets after 9 P.M., from April 1st to September 30th, and after 8 P.M., from October 1st to March 31st.

The new law provides for a 10 P.M. curfew throughout the entire year. The ordinance specifically mentions theatres as included among public buildings, streets, etc., and subjects violators to fines of $5 for each offense.

RCA Gifts to Draftees

All employees of the Radio Corporation of America and its subsidiaries, who may be called or who may volunteer in the armed forces of the United States, will be paid the difference between what they earn in their last month of employment and what they receive for their first month's service, it was announced last Friday, October 4th, by David Sarnoff, president of RCA following the regular meeting of the board of directors. Mr. Sarnoff also announced that the directors had decided to pay the full premium of the group life insurance policy, for one year, of any employee who may enlist or may be inducted into service.

Take Over Fulton

The Grainger-Shea circuit has taken the lease on the Fulton, Pittsburgh, formerly held by the Hyde and Behman interests. The circuit has operated the theatres for several years.

32 STORY RIGHTS FOR PRODUCTION THIS SEASON ACQUIRED BY STUDIOS

September Purchases Include 19 Original Stories, 9 Books, 4 Plays, a Newspaper Cartoon and One Popular Song

Motion picture producers in September acquired screen rights to 32 properties for production, for the most part, during the current motion picture season. Of the properties purchased nineteen were original stories, nine were books and in this classification are included one newspaper cartoon to be produced by Max Fleischer in his Florida studio, and one current song hit "Six Lessons from Madame LaZonga." Four stage plays were also bought for early production.

Twentieth Century-Fox purchased the rights to James Thurber's book, "My Life and My Times," a series of nine illustrated stories which appeared originally in the *New Yorker* magazine some eight years ago and were published in book form shortly thereafter. Mr. Thurber was reported to have received $10,000 for the screen rights and will receive an additional $10,000 for the screen treatment of the stories scheduled to be completed by mid-December. Mr. Thurber is co-author with Elliot Nugent of the current Broadway stage play "The Male Animal" which has been sold to Warner Brothers.

"Baker's Wife" Acquired

George Jessel, stage, screen and radio star, has acquired the American rights to the French motion picture "The Baker's Wife" and is planning to produce the picture first as a stage play. The original screen play was written by Marcel Pagnol, who based his film on an incident in a novel by Jean Giono. The French production has been running for more than nine months at the World theatre in New York.

Following their now established policy of producing biographical stories on the screen Warners, in September, purchased the rights to "One Foot in Heaven—The Life of a Practical Person," a biography of a minister written by Hartzell Spence which will come out in book form in November. The company has announced that they will assemble an all star cast with Casey Robinson assigned to write the screen play.

Twentieth Century-Fox acquired the screen rights to two of Rafael Sabatini novels, "The Black Swan" and "Blood and Sand," both to be produced as starring vehicles for Tyrone Power. Lamarr Trotti has been assigned to write the scenario of "Blood and Sand" which will precede "The Black Swan" on Power's schedule. Tyrone Power has completed "The Mark of Zorro," a remake of the Douglas Fairbanks' picture of some years ago to which the company acquired the screen rights.

The month's purchases with all available credits follows:

AMATEUR ANGEL, an original story by Tom Kilpatrick acquired by Columbia for production by Charles Rogers.

BLACK SWAN, THE, a novel by Rafael Sabatini acquired by Fox as a vehicle for Tyrone Power.

BLOOD AND SAND, a novel by Rafael Sabatini also acquired by Fox as another vehicle for Tyrone Power.

BRIDE CAME C. O. D., THE, an original story by Kenneth Earl and M. M. Musselman purchased by Warners.

COOL MILLION, A, a novel by Nathaniel West purchased by Columbia and to be produced by Sam Bischoff.

DOCTOR'S HUSBAND, THE, an original story by Dalton Trumbo purchased by Columbia.

Booth Tarkington Original

EIGHT GIRLS AND A HORSE, an original story by Stanley Rauh and George Sayre, bought by MGM for production by Edgar Selwyn.

FATHER AND SON, an original story written directly for the screen in 1924 by Booth Tarkington and recently acquired for production by Warners.

FRIED CHICKEN, a play by Ladislaus Bus-Fekete, acquired by MGM.

GRAND CENTRAL MARKET, an original story by Vicki Baum acquired by the newly organized producing company, Frank Tuttle Productions.

GROOM GOES EAST, THE, an original story by Duane Decker, purchased by Universal.

I'LL FIND YOU, an original story by Charles Hoffman, purchased by MGM.

LADY EVE, an original story by Monckton Hoffe to be directed by Preston Sturges for Paramount with Barbara Stanwyck.

LIGHT OF THE HEART, THE, a play by Emlyn Williams, acquired by Fox.

MARTIN EDEN, a novel by Jack London, acquired as a vehicle for Franchot Tone, purchased by Columbia. The picture will be produced by James Roosevelt.

MY LIFE AND MY TIMES, an autobiography by James Thurber, acquired by Fox.

OBLIGING YOUNG LADY, Arthur T. Horman's original story, acquired by RKO.

ONE FOOT IN HEAVEN, a biography of a minister written by his son, Hartzell Spence, acquired by Warners.

PRODIGY, an original story by Lee Loeb, acquired by the producing unit of Stephens-Lang.

REPLENISH THE EARTH, a novel by Stephen Longstreet, acquired by Fox.

SHE LOVED AN ACTOR, an original story by Jack Natteford, acquired by the Producers Corp. of America.

SHE WAS HIS BOSS, an original story by Ring Lardner, Jr., and Fritz Rotter, acquired by MGM.

"Sis Hopkins" Purchased

SIS HOPKINS, a stage play by Carroll Fleming and Edward A. Kidder, purchased by Republic as a vehicle for Judy Canova.

SIX LESSONS FROM MADAME LA ZONGA, the current musical hit acquired by Universal.

SUPERMAN, the newspaper cartoon serial purchased by Fleischer Brothers to be produced in cartoon form.

TWO ON AN ISLAND, the Elmer Rice stage play, acquired by RKO.

UNTITLED ORIGINAL, on the United States Cavalry, to be used as one of the series of patriotic short subjects released by Warners. Ronald Reagan, the actor, wrote the story.

UNTITLED ORIGINAL, by Hans Kraly, purchased by Universal as a vehicle for Fred Astaire.

UNTITLED ORIGINAL, by Paul Huston, acquired by Universal.

VIVA ZAPATA, an original story of a Mexican cavalry officer by Edgecomb Pinchon, who also wrote "Viva Villa," acquired by MGM.

WHO KILLED AUNT MAGGIE? an original story by Medora Fields, purchased by Republic.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
October, 1939	13	13(a)	6	32
November	12	5(b)	3	20
December	17	16(c)	3	36
January, 1940	40	15(d)	6	61
February	32	14(e)	10	56
March	10	10(f)	..	20
April	38	27(g)	4	69
May	21	18(h)	4	43
June	12	7(i)	1	20
July	27	17	9	53
August	40	7(j)	5	52
September	19	9(k)	4	32
TOTALS FOR 12 MONTHS	281	158(l)	55	494

(a) Including 2 published magazine stories, 1 newspaper serial and 1 film.
(b) Including 1 published magazine story and 2 films.
(c) Including 2 published magazine stories, 2 films and 1 radio script.
(d) Including 4 published magazine stories and 1 radio program.
(e) Including 3 published magazine stories and 1 newspaper comic strip.
(f) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(g) Including 4 published magazine stories and 1 film.
(h) Including 2 published magazine stories, 3 newspaper comic strips and 2 radio scripts.
(i) Including 1 published magazine story, 1 radio script and 1 film.
(j) Including 1 published magazine story, 3 films and 1 poem.
(k) Including 1 newspaper cartoon and 1 musical composition
(l) Including 20 published magazine stories, 6 comic strips, 5 radio scripts, 10 films, 1 poem and 1 song.

Acquire Doyle Film

U. S. rights to A. Conan Doyle's "Silver Blaze" have been purchased by Astor Pictures, New York, who will release it about October 15th as "Murder at the Baskervilles."

Monogram Signs Jupiter

Jupiter Films, Inc., headed by Irving Applebaum, in Hollywood this week signed a deal to produce an indeterminate number of films for Monogram release. The first, Thirty Boys and a Girl," will feature Robert Mitchell's boys' choir.

Take Option on Comedy

Producers Releasing Corporation has optioned Gisdon True's original comedy, "You'll Be Sorry." The company is also planning to distribute several Stacey Woodard short subjects in Central and South America.





"THIRD FINGER, LEFT HAND"

Starring

MYRNA LOY

with

MELVYN DOUGLAS • Raymond Walburn • Lee Bowman • Bonita Granville • Felix Bressart

A ROBERT Z. LEONARD Production • Original Screen Play by Lionel Houser • Directed by Robert Z. Leonard • Produced by JOHN W. CONSIDINE JR

A METRO-GOLDWYN-MAYER PICTURE

Mr. Exhibitor!
You will say:
"I love you again
M-G-M because
you have given
me another
terrific box-office
comedy to top
'I Love You Again'!"
And that's
nice topping!

PROGRAM LISTS 45 PAPERS FOR SMPE'S HOLLYWOOD CONVENTION

Black Light, Acoustics in Theatre Design Among Subjects To Be Covered; Zanuck To Address Opening Session October 21st

The Society of Motion Picture Engineers will gather at the Roosevelt Hotel in Hollywood at 10 a. m. Monday, October 21st to inaugurate the 1940 Fall Convention. From then until the closing session Friday evening, October 25th, the technicians will hear upwards of 45 papers on technical progress. The meeting will be the 47th semi-annual gathering since the Society was founded in 1916.

On the itinerary are visits to three studios, Twentieth Century-Fox, Walt Disney and one other not yet determined. Darryl F. Zanuck, production head of Twentieth Century-Fox and chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, will address the gathering in the afternoon session of opening day.

The 47th Semi-Annual Banquet and Dance, introduction of officers-elect for 1940, presentation of the SMPE Progress Medal and presentation of the SMPE Journal Award will be held in the Blossom Room of the hotel Wednesday evening.

The executive committee in charge of the convention is composed of E. A. Williford, president; Nathan Levinson, executive vice-president; W. C. Kunzmann, convention vice-president; J. I. Crabtree, editorial vice-president; L. L. Ryder, chairman, Pacific Coast Section; H. G. Tasker, chairman, Local Arrangements Committee, and Sylvan Harris, chairman, Papers Committee.

The tentative program follows:

MONDAY, OCTOBER 21

9:00 A. M.

Blossom Room; Registration.
Blossom Room; General and Business Session.
Report of the Convention Arrangements Committee; W. C. Kunzmann, Convention Vice-President.
Report of the Membership and Subscription Committee; E. R. Geib, Chairman.
Welcome by the President; E. A. Williford.
Society Business:
Election of Officers of the Society for 1940.
Proposed Amendments of the By-laws.
Report of the Financial Vice-President; A. S. Dickinson.
Report of the Engineering Vice-President; D. E. Hyndman.
*"American Standards and Their Place in the Motion Picture Industry," J. W. McNair, American Standards Association, New York, N. Y.
*"Partial Deafness and Hearing-Aid Design—Part II," W. C. Beasley, National Institute of Health, U. S. Public Health Service, Bethesda, Md.
"Black Light for Theatre Auditoriums," H. J. Chanon, General Electric Company, Cleveland, Ohio, and F. M. Falge, General Electric Company, Los Angeles, Calif.

12:30 P. M.

Florentine Room; Informal Get-Together Luncheon; E. A. Williford, Chairman.
Address by Mr. Darryl F. Zanuck, Chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, Hollywood, Calif.

2:00 P. M.

Blossom Room; General Session.
Report of the Standards Committee; D. B. Joy, Chairman.
"Recommendations on Theater Acoustics from the Research Council Theater Standardization Committee," J. K. Hilliard, Chairman.
"Acoustic Design Features of Studio Stages, Monitor Rooms, and Review Rooms," D. P. Loye, Electrical Research Products, Inc., Hollywood, Calif.
"Stability of Synchronous Motors," S. Read, Jr., and E. W. Kellogg, RCA Manufacturing Co., Camden, N. J.
"Demonstration of Make-Up Technic," Jack Dawn, Metro-Goldwyn-Mayer Studios, Culver City, Calif.

SHOWMEN'S JUBILEE BROUGHT $55,000

More than $55,000, a new record, was garnered by the "Miss America" pageant sponsored by the Showmen's Jubilee, in Atlantic City, Labor Day week, George D. Tyson, chairman of the jubilee, announced in Pittsburgh last week. The final night, he added, in Atlantic City's municipal auditorium brought in $30,000. Mr. Tyson is publicity director for the Harris Amusement Company, Pittsburgh.

8:00 P. M.

Blossom Room; Sound Session.
"Operation of the Variable-Intensity Recording System," C. W. Faulkner and C. N. Batsel, RCA Manufacturing Company, Hollywood, Calif.
"Ground-Noise-Reduction System," E. W. Kellogg, RCA Manufacturing Company, Camden, N. J.
"Editing a Motion Picture," I. J. Wilkinson and W. Hamilton, RKO Radio Pictures, Inc., Los Angeles, Calif.
"A Monochromatic Variable-Density Recording System," O. L. Dupy and J. K. Hilliard, Metro-Goldwyn-Mayer Studios, Culver City, Calif.

TUESDAY, OCTOBER 22

9:30 A. M.

Blossom Room; Registration.
Blossom Room; Sound Session.
*"Line Microphones," H. F. Olson, RCA Manufacturing Company, Camden, N. J.
*"A Line Microphone for Speech Pick-Up," L. J. Anderson, RCA Manufacturing Company, Camden, N. J.
"A Method of Calibrating Microphones," F. L. Hopper, Electrical Research Products, Inc., Hollywood, Calif., and F. F. Romanow, Bell Telephone Laboratories, Inc., New York, N. Y.
"General and Design Considerations of Low-Noise Microphones," A. L. Williams and H. G. Baerwald, Brush Development Corp., Cleveland, Ohio.
Report of the Studio Lighting Committee; E. C. Richardson, Chairman.

2:30 P. M.

Studio Visit.
A visit to the Studios of the Twentieth Century Fox Film Corp., admittance by registration cards only.

8:00 P. M.

Blossom Room; Sound Recording Session.
*"A New Mirror Light-Modulator," W. R. Goehner, Bell Telephone Laboratories, New York, N. Y.
"A 200-Mil Variable-Area Modulator," R. W. Benfer and G. T. Lorance, Electrical Research Products, Inc., Hollywood, Calif.
"Analysis of Sound-Film Drives," D. MacKenzie and W. J. Albersheim, Electrical Research Products Corp., New York, N. Y.
"An Investigation of Some Factors Influencing Volume Range in Photographic Sound Recording," W. K. Grimwood and O. Sandvik, Eastman Kodak Co., Rochester, N. Y.
"The Measurement of Photographic Printing Density," J. G. Frayne, Electrical Research Products, Inc., Hollywood, Calif.

WEDNESDAY, OCTOBER 23

9:30 A. M.

Blossom Room; Registration.

10:00 A. M.

Blossom Room; Disk Recording Session.
"Stabilized Crystal Disk Recording Cutter," S. J. Bergen, Brush Development Corp., Cleveland, Ohio.
"A Portable Disk Recording-Reproducing Machine," J. C. Davidson and C. C. Davis, Electrical Research Products, Inc., Hollywood, Calif.
*"Orthacoustic Disk Recording and Reproduction," H. J. Hasbrouck, Jr., RCA Manufacturing Company, Camden, N. J.
"An Improved Playback Horn Equipment," C. R. Daily, Paramount Pictures, Inc., Hollywood, Calif.
"Some Developments in 8-Mm High-Intensity Positive Carbons," D. B. Joy, National Carbon Co., Fostoria, Ohio.
"Quarter-Wave Method of Loud Speaker Testing," S. L. Reiches, Cleveland, Ohio.

2:00 P. M.

Open Afternoon.

8:30 P. M.

Blossom Room; 47th Semi-Annual Banquet and Dance.
Introduction of Officers-Elect for 1940.
Presentation of the SMPE Progress Medal.
Presentation of the SMPE Journal Award.

THURSDAY, OCTOBER 24

10:30 A. M.

Blossom Room; General Session.
Report of the Committee on Exchange Practice; G. R. Giroux, Chairman.
Report of the Theater Engineering Committee; A. N. Goldsmith, Chairman.
"A New Condenser-Type High-Intensity Projector Arc Lamp," J. E. McAuley, J. E. McAuley Mfg. Company, Chicago, Ill.
"MGM Mobile Camera Crane," J. Arnold, Metro-Goldwyn-Mayer Studios, Culver City, Calif.
"An Improved Mixer Potentiometer," K. B. Lambert, Metro-Goldwyn-Mayer Studios, Culver City, Calif.
"Improved Motor Drive for Self-Phasing of Process Projection Equipment," H. G. Tasker, Paramount Pictures, Inc., Hollywood, Calif.

2:30 P. M.

Plans are being made for a visit to one of the Hollywood Studios. Details will be announced in the Final Program.

6:30 P. M.

Dinner at the Walt Disney Studio, for registered members.

8:00 P. M.

Walt Disney Studio Theater; General Session.
"Twentieth Century Camera," G. Laube, Twentieth Century Fox Film Corp., Hollywood, Calif.
"Electroöptical Slating and Cueing Device," D. B. Clark, Twentieth Century Fox Film Corp., Hollywood, Calif.
"Photoelectric Method for Rating the Light-Speed of Lenses," D. B. Clark, Twentieth Century Fox Film Corp., Hollywood, Calif.
*"A New Treatment for the Prevention of Film Abrasion and Oil Mottle," R. H. Talbot, Eastman Kodak Company, Rochester, N. Y.
Report of the Committee on Preservation of Film; J. G. Bradley, Chairman.
*"Production - Quality Sound with Single - System Portable Equipment," D. Y. Bradshaw, "March of Time," New York, N. Y.

FRIDAY, OCTOBER 25

10:00 A. M.

Blossom Room; Laboratory Session.
Report of the Committee on Non-Theatrical Equipment; J. A. Maurer, Chairman.
"Some Laboratory Problems in Processing 16-Mm Black-and-White and Color-Films," W. H. Offenhauser, Jr., Precision Laboratories, Inc., New York, N. Y.
"Reduction of Sprocket-Hole Modulation in Film Processing," M. Leshing, T. Ingman and K. Pier, Twentieth Century Fox Film Corp., Hollywood, Calif.
*"Some Observations on Latent Image Stability of Motion Picture Film," K. Famulener and E. Loessel, Agfa Ansco Company, Binghamton, N. Y.

2:00 P. M.

Blossom Room; Laboratory Session.
"Fixing Baths and Their Properties," J. I. Crabtree, H. Parker, and H. D. Russell, Eastman Kodak Co., Rochester, N. Y.
"The Effect of Developer Agitation on Density Uniformity and Rate of Development," C. E. Ives and C. W. Jensen, Eastman Kodak Co., Rochester, N. Y.
"Negative Exposure Control," D. Norwood, Hollywood, Calif.
"Scene-Slating Attachmeent for Motion Picture Cameras," F. C. Gilbert, Paramount Pictures Corp., Hollywood, Calif.
"Hollywood's Low-Temperature Sound-Stage," R. Van Slyker, Hollywood, Calif.

8:00 P. M.

Blossom Room; Television Session.
"Photographic Aspects of Television Operation," H. R. Lubcke, Don Lee Broadcasting System, Los Angeles, Calif.
*Report of the Television Committee; P. C. Goldmark, Chairman.
"NBC Television at the Republican Convention of 1940," H. See, National Broadcasting Co., New York, N. Y.
"Problems in Television Resolution," C. F. Wolcott, Gilfillan Brothers, Inc., Los Angeles, Calif.

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*Papers designated by asterisks will, in the absence of the authors, be presented by persons designated by the authors or will be limited in time of presentation as may be necessary.

New Equipment Exhibit

An exhibit of newly developed equipment will be held in the Bombay and Singapore Rooms of the Hotel, on the mezzanine. Those who wish to enter their equipment in this exhibit should communicate as early as possible with the General Office of the Society at the Hotel Pennsylvania, New York, N. Y.

Motion Pictures

At the time of registering, passes will be issued to the delegates to the Convention, admitting them to the following motion picture theaters in Hollywood, by courtesy of the companies named: Grauman's Chinese and Egyptian Theaters (Fox West Coast Theaters Corp.), Warner's Hollywood Theater (Warner Brothers Theaters, Inc.), Pantages Hollywood Theater (Rodney Pantages, Inc.). These passes will be valid for the duration of the Convention.

FILM COMPANY SUPPORT FOR STAGE TO RESUME

Dramatists' Guild and Theatre League Drafting Agreement To Be Effective This Season

Film companies will return to the backing of Broadway plays in November. Several plays are reported under consideration, as the Dramatists Guild and the League of New York Theatres, representing stage producers, work out a satisfactory amendment to their basic agreement acceptable to the film companies.

The first draft of the proposal agreement, to be ready soon, is being prepared by Milton R. Weinberger and James F. Reilly, respectively, attorney and executive secretary of the League. The principal intention is protection for both film companies and Broadway managers.

No "Invasion" Sought

Film companies have repeatedly said that they did not desire to invade the Broadway field, as such, but producers of legitimate shows want assurance of this. Film companies, on the other hand, are concerned with the possibility that they may discover a play themselves and be unable to find a first-rate producer to stage it.

Companies are unwilling to be placed in a position where they would have to accept second-rate producers and seek a free hand in such contingencies. The League, moreover, is fearful lest any exemption granted in the basic agreement permit invasion of the Broadway field by "dummies" acting for film companies.

If the preliminary draft solves these problems, it is expected that it will be voted upon this Friday at a meeting of the Dramatists Guild Council. Financial backing of plays by film companies would be in operation next month, it was said.

Story editors of seven major companies met recently in the office of J. Robert Rubin, Loew's counsel. Others besides Mr. Rubin who attended were: Sidney Phillips, MGM; Franklin Underwood, Twentieth Century-Fox; Jake Wilk, Warners; John Byram, Paramount; Leda Bauer, RKO; Larney Goodkind, Universal; Eve Ettinger, Columbia.

Warner-Backed Play Closes

"Jupiter Laughs," Warner-financed play and written by Dr. A. J. Cronin, closed September 28th, at the Biltmore, New York, after a three-week run. It marked the first closing of the season. Warners is reported to have guaranteed Dr. Cronin a three-week minimum run.

Although the membership of Actors Equity took no official action at a meeting September 27th, on the Sunday show issue, ballots were reported sent out over the week-end in a national referendum to determine whether the union should permit members to play on the Sabbath at the regular rate of pay on an experimental basis, until June 1, 1941.

Equity Council had originally intended to distribute the ballots only if the membership approved but a heated debate on Communism prevented a vote on the Sunday-show issue and it was decided to send out the ballots anyway.

The tentative accord is said to place a limit of $200,000 to be paid to the author and manager out of the gross of a film-backed play. Any further payments would be obtained out of the profits. Film companies could sign the stars of the play for films at any time during the run of the play, but the latter could not leave the play until it closed. Previously, Guild and League rules barred the signing of stars during run of the play.

Under the proposed agreement, film companies would be permitted to close a play if it fails to gross 50 per cent of operating expenses the first week; 75 per cent the second, and 100 per cent the third week. Under this ruling, film companies must run the play for a minimum of three weeks.

At the end of 21 months following production of the play, according to the tentative agreement, the film company may ask that a release date for the picture be set at the close of the 24th month. If the author does not consent, he may refund all monies paid to date and sell the film rights on the open market to the highest bidder. The film company involved would have the right to bid.

Direct Mail Award Won Again by RKO

Leon J. Bamberger, sales promotion manager of RKO, and president of the Associated Motion Picture Advertisers, returned last Friday, October 4th, from Atlantic City, where he attended the annual convention of the Direct Mail Advertising Association, at the Hotel Haddon-Hall.

At the convention banquet, on Otober 3d, Mr. Bamberger accepted, on behalf of his company, a certificate of award presented to RKO as one of the fifty direct mail leaders of the United States for 1940.

This is the fifth consecutive year that RKO has been given this award for the quality of its direct mail advertising. Columbia Broadcasting System also won an award.

All of the RKO mail campaigns were on exhibition during the convention, together with those of other winners. Later, six duplicate exhibit books will be routed throughout the country for display at meetings of local advertising clubs, through the courtesy of DMAA.

Heller in Producers' Deal

Ed Heller will set up a branch office in Charlotte to handle the product of Producers Releasing Corporation for distribution in the Carolinas. The arrangement was made with Ike Katz, for producers.

Signs for Astor Franchise

Majestic Pictures, Kansas City, operated by M. W. Krawitz and W. W. Wintraub, has contracted for the Astor Pictures franchise in western Missouri and Kansas, according to R. M. Savini, president of Astor.

Universal Sued On Merger Deal

A suit seeking an accounting and an injunction to restrain the proposed merger of Universal Pictures and Universal Corp., was filed last Friday, October 4th, in New York Supreme Court by counsel for Samuel I. Posen, a director of Universal.

The following statement was issued by the Universal board of directors: "The main basis of the complaint filed by Mr. Posen against Universal and its directors, is the sale of an English distributing subsidiary and the making of certain employment contracts after the recent change in ownership of Universal.

"The subsequent history of Universal and its record of progress and achievement domestically, in England, and throughout the world, is a complete justification of the distribution and other policies pursued by the new owners and management and a complete answer to the baseless and unfounded charges of mismanagement.

"Universal and its directors are confident that they will thoroughly answer these charges in court when the case comes up for trial."

Mrs. Posen, who owns 100 shares of Universal common stock and 50 shares of preferred and is representative of the preferred stockholders on the board, charged that the $5,450,000 paid to the late Carl Laemmle for the acquisition of his controlling stock in Universal, was "exorbitant." He also assailed the employment contracts subsequently made with Charles R. Rogers, R. H. Cochrane and J. Cheever Cowdin. Two other minority stockholders, Celia Brown and Esther M. Tolmach, are co-complainants.

Defendants, in addition to those already named, include: Western Electric, Erpi, Eastman Kodak, J. Arthur Rank, George N. Armsby, Lawrence W. Fox, Daniel Schaeffer, Preston Davie, Paul G. Brown, Willis H. Taylor, Ottavio Prochet, Samuel Spring, Willard S. McKay, Budd Rogers and Daniel C. Collins.

Farewell Party for Fine

Hy Fine, district manager at Boston for M & P Theatres for the past five years, was guest of honor at a farewell dinner at the Parker House, Boston, on Monday night. Mr. Fine has been appointed general manager for the Lynch-Paramount Theatres in Miami.

Form Cuban Company

George Naylor and Jose Segredo have formed Cia. Nacional De Peliculas S.A., to distribute films in Cuba. J. H. Hoffberg is New York representative. Mr. Naylor was for 15 years branch manager of Universal, in Havana; and Mr. Segredo is a financier.

Elect Totman

James Totman, assistant publicity director for the Warner circuit in Pittsburgh, has been elected president of the local Warner Club. In the same city, Alton Rea, assistant manager of the Stanley, has been made manager of the Regent, replacing Henry Sutton, resigned. Bill Warrington, formerly assistant at the Regent, moved to the Stanley, in same capacity.

VARYING TERMS, SHORTS FORCING CHARGED BY ALLIED IN 'AID' REPORT

Survey Compares Sales Policies with Signed Contracts Listed by Exhibitors in 14 Centers; Ten Distributors Included

Forcing of shorts and numerous variations in individual cases from announced sales policies by the distributors are charged in the initial September report of the Allied Information Department of the National Allied States Association. The report was issued this week following a preliminary report made by Sidney E. Samuelson, head of the Department, at the eastern regional convention in Atlantic City.

The first report showed that while the 1940-41 buying season had advanced into its fourth month over 37 per cent of the exhibitors had not signed any contracts whatsoever for the new season. An analysis of prices paid for flat rentals and guarantees for 1940-41 compared with last year indicated that a majority of contracts completed were made at the same levels or slightly less than last year.

14 Centers Covered

The information is collated from extensive questionnaire cards sent by Allied to members and to non-members who request them on which the exhibitor indicates, anonymously, details of his contract terms for the season. Separate information is given for each distributor. The number of cards received by the Department from which the data given below and last week were taken was not indicated, but 14 exchange centers were said to have been included.

The report follows:

"COLUMBIA: Announced sales policy: 44 features, 16 westerns, 2 at 40 per cent; 6 at 35 per cent; 10 at 30 per cent; balance flat.

"Columbia sold most deals flat. They either sold selective contracts or allowed 20 per cent cancellation in most instances. Generally, the company did not force shorts. Where shorts were bought, the amounts varied from 15 to 72. Where percentage deals were made, contracts were sold on the following basis: 1 at 40 per cent, balance flat; 2 at 35 per cent, balance flat; 1 at 40 per cent, balance flat; 1 at 35 per cent, balance flat.

Generally, Columbia did not get any guarantees or preferred time.

"METRO-GOLDWYN-MAYER: Announced sales policy: Contract provides for a minimum of 44 and a maximum of 52 features, 4 at 40 per cent; 10 at 35 per cent; 10 at 30 per cent; balance flat.

"The majority of the Metro deals were made for 4 at 40 per cent; 10 at a high flat; 10 at a medium high flat, balance at a lower flat rental. Metro sold selective contracts and generally granted 20 per cent cancellation. Metro forced shorts in practically every instance. The number sold varied widely. The majority paid a guarantee and bought with preferred playing time. The following are examples of selective arrangements:

"Thirteen features: 1 at 40 per cent; 6 at 35 per cent; 1 at 30 per cent; 5 at 25 per cent.

"Eighteen features: 2 at 40 per cent; 2 at 35 per cent; balance flat.

"PARAMOUNT: Announced sales policy: Selling 38 features: 2 at 40 per cent; 8 at 35 per cent; 12 at 30 per cent; balance flat.

"Paramount deviated widely from its announced policy, as indicated by the following deals:

No. Bought	Flat	Percentage	Guarantee	(Preferred Time)	Cancellation (Per cent)
38	32	1 @ 40 5 @ 35	Yes	Yes	20
38	36	2 @ 40	No	No	10
38	35	1 @ 40 2 @ 35	No	Yes	20
38	38	.....	...	...	10

"Paramount sold many all-flat deals. On percentage deals, some were sold with a guarantee and others without, some contracts on preferred time and many without. Paramount forced exhibitors to buy shorts and news in the majority of cases. The number sold to each account varied widely.

"RKO RADIO: Announced sales policy: 40 features and 6 westerns; 2 at 40 per cent; 6 at 35 per cent; 8 at 30 per cent; balance flat.

"RKO sold the majority of its accounts flat. Many bought selective deals. The company seldom forced shorts or news. The number of shorts sold varied from 21 to 56. The cancellation granted was 10 per cent in some instances and 20 per cent in others. The majority who bought percentage contracted for preferred playing time, but usually did not pay any guarantee. Where percentage deals were sold, the following are examples:

"46 bought: 38 flat; 2 at 35 per cent; 6 at 30 per cent.

"52 bought: 50 flat; 2 at 40 per cent.

"21 bought: 14 flat; 1 at 40 per cent; 3 at 35 per cent; 3 at 30 per cent.

"52 bought: 46 flat; 6 at 35 per cent.

"20TH CENTURY-FOX: Announced sales policy: 52 features; 2 at 40 per cent; 8 at 35 per cent; 14 at 30 per cent; balance flat.

"Fox deviated widely from its sales policy. The vast majority made all flat deals.

"Fox granted from 10 to 20 per cent cancellation, and in many instances gave an outright number, cancellable, varying from 5 to 10 pictures. It also wrote many selective contracts. Percentage contracts were sold usually without a guarantee or preferred playing time. Shorts and news were sold in most instances and forced most of the time. Some contracts were sold with 2 at 35 per cent; others with 1 at 40 per cent and 4 at 35 per cent.

"UNITED ARTISTS: United Artists has no set sales policy. They're offering 22 or more pictures, with a very wide variation in the kinds of deals sold. Usually, they were sold flat. Examples of percentage deals follow:

"25 sold: 22 flat; 3 at 35 per cent; no guarantee or preferred time.

"20 sold: 15 flat; 1 at 40 per cent; 4 at 35 per cent with guarantee and preferred time.

"UNIVERSAL: Announced sales policy: 45 features and 16 westerns; 4 at 40 per cent; 8 at 35 per cent; balance flat.

"Universal sold many selective contracts and gave cancellation privilege varying from 10 to 20 per cent. This company did not force shorts or news in the majority of cases. They got a guarantee and preferred time on some contracts, but not in the majority of deals. The following are examples of percentage deals:

"29 bought: 23 flat, 6 at 35 per cent.

"26 bought: 22 flat, 4 at 35 per cent.

"26 bought: 23 flat, 3 at 35 per cent.

"VITAGRAPH: Announced sales policy: 48 features; 4 at 40 per cent; 8 at 35 per cent; 8 at 30 per cent; balance flat.

"The following are typical deals sold:

"48 bought: all flat with 10 per cent cancellation.

"32 bought: 32 flat (selective contract).

"48 bought: 44 flat; 4 at 35 per cent; 20 per cent cancellation.

"48 bought: 46 flat; 2 at 40 per cent, no cancellation.

"40 bought: 32 flat; 2 at 40 per cent; 6 at 35 per cent (a selective contract).

"Vitagraph sold shorts in the majority of instances and they forced this sale in about half of the contracts.

"MONOGRAM and REPUBLIC were bought just about the way the exhibitor chose, with the exception of those in competitive spots. Some were allowed to spot book."

NEW YORK RELAXES SIGN RESTRICTIONS

Within one month, exhibitors of the Times Square area, New York City, will be free to use signs of every kind and size. That city's Planning Commission last week created an official Times Square District, in which signs will be freed of the drastic restrictions adopted by the Commission last summer and approved by the city's Board of Estimate. The district extends north and south from West 38th Street to West 53rd Street, and east and west from 100 feet east of Eighth Avenue to 100 feet west of Sixth Avenue. A hearing will be held October 23rd on a proposal to include in the zone Eighth Avenue and West 54th and 55th Streets.

Texas Circuit Takes Four

Robert Montgomery and Jack McCollum have purchased the Texan, Ritz and Roxy theatres in Wichita Falls, Texas, and the Roxy, in Electra, same state. The two men have operated theatres in Oklahoma for 20 years.

Renew Scott Contract

Randolph Scott's contract with Twentieth Century-Fox has been extended and he will made three additional pictures in the next two years for the company. At present he is working on "Western Union.'

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Little Nellie Kelly

(MGM)

Three dual roles are enacted in "Little Nellie Kelly," with Judy Garland as both the title character and her mother; George Murphy as her husband and later as her father, and Charles Winninger as her father and then her grandfather.

A romantic comedy, the picture's backgrounds are laid in old Ireland and New York, with the training given by the New York Police School shown as Mr. Murphy learns to be a policeman. Miss Garland sings such Irish ballads as "Danny Boy" and "Pretty Girl Milking Her Cow," as well as the more modern "Singin' in the Rain." Playing his first straight dramatic role, Douglas McPhail will also sing "You Remind Me of My Mother" and "Little Nellie Kelly."

Directed by Norman Taurog, whose work includes "Young Tom Edison" and "Boys Town," the picture was produced by Arthur Freed, who handled "Babes in Arms" and "Strike Up the Band," in both of which Miss Garland also appeared.

Release date: To be determined.

The Lone Wolf Keeps a Date

(Columbia)

Based on the Louis Joseph Vance stories, as were the previous films in this series starring Warren Williams, this latest adventure has the amateur detective solve a kidnapping case.

Featured are Frances Robinson, Bruce Bennett and Eric Blore, in a cast which includes Thurston Hall, Jed Prouty, Fred Kelsey and Don Beddoe. En route to a stamp collectors' convention in Havana, the title character meets a girl bringing $100,000 in ransom money to the kidnappers. After a murder, the case is cleared up through a ruse involving the protagonist's stamp collection.

The screen play by Earl Felton and Sidney Salkow was directed by the latter, who also handled "The Lone Wolf Meets a Lady."

Release date: To be determined.

(Formerly "Alias the Lone Wolf.")

Old Swimmin' Hole

(Monogram)

Jackie Moran and Marcia Mae Jones appear here as the son and daughter, respectively, of a widow and widower, portrayed by Leatrice Joy and Charles Brown. The two latter, despite poverty, find romance together with the help of the children.

Miss Jones comes to a small town to visit her father, and takes over the management of the money owed him. The doctor, meanwhile, has been teaching young Mr. Moran to take care of the sick animals in town. Although lack of money prevents the boy's further education, he and his mother both turn down offers of help from his grandfather, since the offers are made contingent to his leaving his mother.

Scott R. Dunlap produced and Robert McGowan directed the Dorothy Reid screen play, from an original by Gerald Breitigam.

Release date: Oct. 7, 1940.

SHORT PRODUCT PLAYING BROADWAY

Week of October 5

CAPITOL

Information Please, No. 13.. RKO Radio
The Baron and the Rose... MGM
Football Thrills of 1939.... MGM
Feature: Strike Up the Band. MGM

CRITERION

Our National Defense..... Columbia
Fishing in Hawaii..... Columbia
Feature: Wyoming ..... MGM

MUSIC HALL

Information Please, No. 11.. RKO Radio
Feature: The Howards of Virginia ..... Columbia

PARAMOUNT

Popular Science, No. 1.... Paramount
Doing Impossikible Stunts... Paramount
Feature: I Want a Divorce.. Paramount

RIALTO

How High Is Up?..... Columbia
Football Highlights ..... Vitaphone
Feature: Diamond Frontier.. Universal

RIVOLI

Bone Trouble ..... RKO Radio
Picture People ..... RKO Radio
Feature: The Long Voyage Home ..... United Artists

ROXY

How Wet Was My Ocean. 20th Cent.-Fox
He Asked for It..... RKO Radio
Feature: Spring Parade..... Universal

STRAND

A Wild Hare..... Vitaphone
Fly Fishing ..... Vitaphone
The Lady and the Lug..... Vitaphone
Feature: City for Conquest.. Warner Bros.

Passage West

(Columbia)

Pat O'Brien and Constance Bennett head the cast in this story of life aboard a ship heading for America from Liverpool, caught in passage by the declaration of war on the continent.

Mr. O'Brien is a soldier of fortune whose quick wit finally saves the boat from destruction by a submarine; Miss Bennett is the secretary of a crooked district attorney, played by John Halliday; Alan Baxter appears as a gangster out to get the district attorney, and Melville Cooper as a purser who dodged the draft in the last war but finds heroism in the end.

Samuel Bischoff's first production since joining Columbia after his association with Warner's, where he produced such films as "Angels with Dirty Faces" and "The Roaring Twenties," the picture was directed by John Brahm. P. J. Wolfson did the screen play, having collaborated on "Vigil in the Night." Sidney Biddell and Frederic Frank wrote the original story.

Release date: Oct. 31, 1940.

Caribbean Holiday

(Universal)

A romantic musical, this features Allan Jones as a young demon insurance salesman, who variously takes out policies on the re-election of a Judge, the state of the weather on the night of a bull fight, and on his friend's pending wedding, only to lose on all counts, but get the girl himself.

Nancy Kelly portrays the girl, Robert Cummings the other young man, who ends up married to his first love, enacted by Peggy Moran. The cast also includes Bud Abbott and Lou Costello, radio comedians; Leo Carrillo, Mary Boland and Barnett Parker.

The Charles Grayson screen play, based on "Love Insurance," a story by Earl Derr Biggers, features five songs by Jerome Kern, with lyrics to four contributed by Dorothy Fields and to the other by Oscar Hammerstein, II.

New York City and a Caribbean Island are the backgrounds of the picture, which was directed by A. Edward Sutherland, who recently handled the "Boys From Syracuse." Leonard Spigelgass was associate producer.

Release date: November 15, 1940.

Remedy for Riches

(RKO Radio)

Latest in the series of "Dr. Christian" pictures starring Jean Hersholt and produced by Stephens-Lang for RKO release, the cast of this also includes Dorothy Lovett, as the nurse; Robert Baldwin, Warren Hull, Edgar Kennedy, Walter Catlett and Jed Prouty.

The original screen play by Lee Loeb, who collaborated on "Laugh It Off" and "Hawaiian Nights," was directed by Erle Kenton, who handled some of the later Bobby Breen subjects. William Stephens produced.

The people of "River's End," community featured in all the films of the series, are saved by the title character from giving their savings to a young promoter who pretends to have discovered oil in the town, and brings in a fake geologist to prove it.

Release date: To be determined.

Who Killed Aunt Maggie

(Republic)

This murder mystery has as romantic leads John Hubbard and Wendy Barrie, with the cast also including Walter Abel, Mona Barrie, Onslow Stevens, Joyce Compton, Elizabeth Patterson and Edgar Kennedy.

As a New York radio advertising man, Hubbard goes down south to help solve a series of mysterious murders involving the family of Miss Barrie, who portrays his fiancee. Although they have had a fight on what was to have been their wedding day, the two discover they are still in love after the murderer has been caught, disclosing the whereabouts of a secret room in the girl's ancestral house.

Albert J. Cohen was associate producer, with Arthur Lubin directing. The latter's last two were "Gangs of Chicago" and "Black Friday."

Release date: October 28, 1940.

'S THE TALK OF THE BUSINESS
. . . AND ALL THAT YOU'VE HEARD IT IS!





DOWN ARGENTINE WAY

20TH'S MUSICAL EXTRAVAGANZA

IN TECHNICOLOR!



THE FRESHNESS . . . THE STARS . . . THE TECHNICOLOR . . . THE HIT MUSIC . . . THE HOT DANCING . . . ALL ECLIPSE ANY MUSICAL ENTERTAINMENT EVER MADE—EVEN 20TH'S GREATEST!



RHUMBAS!...
"Down Argentine Way"



CONGAS!...
"Down Argentine Way"



ROMANCE!...
"Down Argentine Way"



LAUGHTER!...
"Down Argentine Way"



GLAMOR!...
"Down Argentine Way"



SONGS!...
"Down Argentine Way" and half a dozen other hits!

DON AMECHE
. . . you don't know Don as an entertainer until you've seen him in this!

BETTY GRABLE
. . . new star-greatness for the screen's singing, dancing sweetheart!

CARMEN MIRANDA
. . . torrid-voiced! tropical! tantalizing! terrific! . . . in her sensational debut!

CHARLOTTE GREENWOOD
. . . She's fun . . . and so's the whole cast of laugh-makers and show-stoppers!

and **J. Carrol Naish • Henry Stephenson**
Katharine Aldridge • Leonid Kinskey
Chris-Pin Martin

Produced by Darryl F. Zanuck • Associate Producer Harry Joe Brown • Directed by Irving Cummings • Screen Play by Darrell Ware and Karl Tunberg • Story by Rian James and Ralph Spence • Music and Lyrics by Mack Gordon and Harry Warren

20th CENTURY FOX

PRINTED IN U.S.A.

American Films Gain in Mexico

by JAMES LOCKHART
in Mexico City

American motion pictures are enjoying progressively better business in Mexico, due to the distributors' alertness, the freezing out of Germans—an anti-Nazi spirit pervades—and a new pro-Americanism that has developed of late among Mexicans. Other contributing causes are the lack of French films and the paucity of pictures made in Mexico.

Hollywood Dominates Market

American pictures now dominate this market 97 per cent and it looks as if Hollywood will shortly have 100 per cent control because of the shutting off of imports from Europe and scant prospect that the home industry can speed production sufficiently to fill theatres' needs.

Also, films from the United States are much more popular. Several of them are being accorded the high compliment of applause at the end of each exhibition. The public is keen for anti-Nazi pictures. An outstanding example is "Four Sons," which is doing exceptionally well in Mexico City.

Not a German film, even a newsreel, has been exhibited in Mexico City since Hitler launched his intensified air drives against England. Public opinion, which early in the summer had somewhat of a Nazi leaning, has now turned to the other side with a realization that Mexico must play ball with the U. S.

Another factor, in the shutting out of Nazi and Fascist films and those even slightly tinged with those isms, is the powerful Confederation of Mexican Workers. The Confederation has an even greater say than the censors as to what shall be screened in Mexico, for it controls all motion picture workers, as well as radio employees and most stage folk.

The British Olympic newsreel has appeared here and is being very well received.

Forming DeLuxe Circuit

Much money is being spent by the select Cine Teatro Alameda, Mexico City, to found a de luxe circuit in the Mexican capital. This circuit is to start with the reconditioned Cine Bucareli and a theatre that is nearing completion in a good picture-audience neighborhood. Two other theatres are to be put up for the circuit soon at an expense of $400,000. Plans call for the circuit to eventually have six select cinemas.

Mexico City exhibitors have almost entirely eliminated stage shows because of poor response and heavy costs. The last theatre to take this action was the Cine Teatro Alameda, which was built especially for such spectacles. It is equipped with Mexico's only revolving stage. Only on very special occasions do exhibitors add stage entertainment.

Lift "Ninotchka" Ban

The exhibition ban on Metro-Goldwyn-Mayer's "Ninotchka" has been lifted. The ban was enforced some time ago by the boycott of the Confederation of Mexican Workers and was rescinded, it is understood, because of the denouncement of Communists by President Lazaro Cardenas. The Confederation, which is decidedly leftist, boycotted the film because it resented the spoofing in the film of Communism.

Popo Films, a producing organization, is soon to begin business in Mexico City under the guidance of Fernando Rivero, a director, and Adolfo Fernandez Bustamente, a leading lawyer. The company is to start with the making of a "cinematographic album," a history of the talkies in Mexico, composed of excerpts from all the talkies produced in this country since that business began 10 years ago.

Finch Shows Uses of Facsimile Equipment

Facsimile equipment developed by the Finch Telecommunications, Inc., was demonstrated on Wednesday of last week and this Wednesday at the company's field laboratory in New Jersey and from an airplane flying in the vicinity.

The system uses either a radio relay or ordinary telephone lines. The advantage of sending written messages, including drawings and pictures, was stressed. The Finch company is now manufacturing a Duplex Unit which will weigh less than 50 pounds including the power supply. It will be used by organizations requiring rapid two way communication.

Boehme Joins Alliance

Hal Boehme has been appointed Seattle representative of Film Alliance. Mr. Boehme has been associated with several exchanges in Seattle in the last several years.

Reopen Suburban House

Andrew Niedenthal has reopened his 300-seat suburban Belvedere Theatre in Cincinnati, closed for the summer.

IN NEWSREELS

MOVIETONE NEWS—No. 8, Vol. 23.—London undergoes 4th week of relentless air raids—Churchill inspects camouflaged air raid defenses....President inspects defenses in Maryland....Willkie in Detroit ....Boulder Dam demonstration....Detroit wins first game of World Series.

MOVIETONE NEWS—No. 9, Vol. 23.—Churchill Tours Thames....London shops stay open....British motorcycle unit....Old pans into planes....RAF counter attacks....Battle Nazi raiders....President dedicates new school....Willkie in Pittsburgh....Secretary Knox confers with naval chiefs....World Series highlights....Football.

NEWS OF THE DAY—No. 206, Vol. 12.—London carries on amid flaming ruin....Churchill directing vigil on home front....Willkie in Detroit....Roosevelt tours defenses in Maryland....Boulder Dam birthday party....Detroit wins first game of World Series.

NEWS OF THE DAY—No. 207, Vol. 12.—RAF intensifies attacks....London carries on despite raids ....Churchill tours Thames waterfront....H. G. Wells arrives in New York....Roosevelt dedicates new school....Willkie in Philadelphia....Highlights of World Series....Fooball.

PARAMOUNT NEWS—No. 11 — Coast exposition closes....U. S.-Canada frontier celebration....Willkie in Michigan....London carries on despite bomb scars ....Churchill sees wreckage....Detroit wins first game of World Series.

PARAMOUNT NEWS — No. 12 — Army tests new armored motor truck....British children arrive in New York....Willkie at Toledo, Elyria, Youngstown and Philadelphia....Alfred E. Smith gives boost to Willkie....President dedicates Hyde Park high school....American destroyers arrive in London for Channel duty....Ambassador Kennedy sees bomb that missed embassy....Survivors of torpedoed boat reach safety....London scenes....Football.

RKO PATHE NEWS—No. 11, Vol. 12—London shows scars of war....President inspects defenses in Maryland....South American army chiefs study U. S. defenses....Pathe News film archives given to Museum of Modern Art....Budge beats Perry for pro tennis title....Detroit wins first game of World Series.

RKO PATHE NEWS—No. 12, Vol. 12.—Scenes of London....Wells arrives in New York....Ex-U.S. destroyers reach England....Willkie in Pittsburgh ....West Pointers learn skeet shooting....Football.

UNIVERSAL NEWSREEL—No. 916, Vol. 12.—Detroit wins first game of World Series....London carries on despite constant bombings....President inspects defenses in Maryland....Demonstrate guns at Fort Sheridan....Willkie in Detroit....Rush production of new interceptor plane....Boulder Dam demonstration....Drop propaganda "leaflets"....Coast fair closes.

UNIVERSAL NEWSREEL—No. 917, Vol. 12.—President dedicates new school....Willkie in Pittsburgh ....London digs out after raid....U. S. destroyers reach England....Young survivors of torpedoed boat reach safety....Premiere of "Knute Rockne" in South Bend....Midget auto tested by Army....Grand Duchess Charlotte here....Football....World Series highlights.

Equipment Exports Decrease for 1940

Total exports of motion picture equipment by American companies for the first year of the European War decreased but the effect of the war was not felt until the first month of 1940.

Figures for Eight Months

Department of Commerce figures for the first eight months of 1940 show that sound reproducing exports amounted to $490,099, a decrease from $666,934, the total for the same period in the preceding year. Comparative figures for sound recording equipment totalled $93,910 as compared with $157,743 for the same period of 1939.

Exports of 35 mm. standard gauge motion picture cameras show a drop to 73 with a value of $34,782 as compared with 96 valued at $29,-296. Motion picture cameras sub-standard less than 35 mm. totalled 6,000, valued at $160,205, during the first eight months of 1940 compared with 13,527 valued at $366,196 for the same period in 1939.

Standard 35 mm. motion picture projectors exported in the first eight months of this year totalled 669 valued at $251,661 as compared with 839 projectors valued at $256,055. Sub-standard silent motion picture projectors exported totalled 8,323 valued at $218,163 in the eight months period compared with 12,574 projectors valued at $296,465 in the previous year's period. Sub-standard sound motion picture projectors exported for the period this year totalled 1,175 valued at $160,480 as compared with 1,190 and a value of $179,842 for the 1939 period.

Fielding Joins WFIL

Fred Fielding has resigned as research sales manager of Ross Federal Research Corp., to join the sales staff at radio station WFIL, Philadelphia. He was formerly head of the New York radio department of N. W. Ayer & Son, Inc., and vice-president of Adrian Bauer Advertising Agency, Philadelphia.

Spokane City Manager Named

A. L. Baker, manager for Hamrick-Evergreen theatres in Bellingham, Wash., succeeds J. J. Rosenfeld, who resigned, as city manager for Evergreen theatres in Spokane. Mr. Baker formerly was manager at the Fox theatre in Spokane.

Leach with Ross

Charles W. Leach, formerly with Gaumont-British in New Haven, has been appointed Ross Federal Service manager in Albany. He succeeds Ralph Unks, made manager in Philadelphia.

Appoint Miriam Howell

Miriam Howell has been made head of the motion picture division of the Lyons and Lyons agency.

Mansfield Branch Manager

Harold I. Mansfield has been named branch manager for Universal at Memphis. He succeeds James Pritchard, who has been transferred to Charlotte, North Carolina.

Mayer with Monogram

Peter Mayer, associate producer of "Lights Out in Europe," has arrived at Monogram's Coast studio, from New York, to be associate producer to Sam Katzman.

Truce in Music War Sought by Orchestra Heads

The country's best known orchestra leaders this week intervened in the fight between the National Association of Broadcasters and the American Society of Composers, Authors and Publishers. Fearing the dispute might cause the loss to them of valuable music libraries, for radio broadcasting, the band leaders invited officials of both sides to a luncheon this week at the New York Athletic Club, asked them to resume negotiations, and offered mediation.

Conference Uncertain

Early this week there were few indications that the invitation would be accepted. Officials of ASCAP, of the NAB, and of Broadcast Music, Inc., the organization set up by the broadcasters' association to supplant ASCAP as a music source for radio, screen, and stage, had not conferred since early this year when ASCAP introduced its new five-year contract, to take effect January 1st at the expiration of the present five-year agreements.

Both sides have since conducted a war by public statement, preparing for January 1st. BMI has acquired almost 400 station-subscribers, several thousand songs, and a "stable" of music writers. ASCAP has pointed out that its music is popular, and the public will resent its banning from the air after January 1st. It also signed stations.

Early this week, John G. Paine, general manager of ASCAP, denied that his unit was unwilling to meet with NAB and BMI officials. He was referring to an assertion by Sidney Kaye, vice-president and general counsel to BMI.

The band leaders intervening are headed by Fred Waring. Their action is the result of several meetings among themselves, with BMI-NAB officers, with ASCAP officers, and with heads of the New York musicians' local, 802. The band leaders fear a lack of popular music after January 1st, the necessity to popularize new BMI music and make new arrangements, the loss of old arrangements and the vast ASCAP catalogue; and they resent the order by networks that they include certain non-ASCAP numbers per sustaining program. They see themselves "in between," in the music fight.

Last week, after the meeting with Local 802 officials, it was said the orchestra men might ask the National American Federation of Musicians for aid.

Meanwhile, MGM's music publishing firms, the Robbins, Feist, and Miller corporations, this week were negotiating to continue affiliation with ASCAP. Attempts by BMI to acquire the catalogues of these corporations have apparently been dropped.

Middleton Joins Air Force

Len Middleton has resigned his post of Twentieth Century-Fox office manager in Vancouver, to join the Canadian air force. Kenneth McHale is his successor.

Raise "Kildare" Budget

Metro-Goldwyn-Mayer will increase budgets on the "Dr. Kildare" series and has set Robert Young to support Lionel Barrymore and Lew Ayres in the next.

Latin-America Bookings

Several French pictures are scheduled for release in Latin-America by Producers Releasing Corporation.

Bernard Fay Becomes an Officer of Fay Theatres

Bernard E. Fay has become assistant general manager and assistant treasurer of the C. and F. Theatre Company, of Providence. The appointment was announced this week by his brother, Edward.

Albert J. Clarke, former manager of the Carlton Theatre, in that city, succeeds Bernard Fay as manager of the Majestic and Jack Toohey replaces Mr. Clarke at the Carlton.

The Majestic is being re-seated, re-decorated, and is being equipped with a new box-office and marquee.

Theatre Has Second Fire

The Majestic Theatre, New Orleans, was reopened on June 27th, after fire several weeks before had almost completely destroyed it. On October 1st, it was again badly damaged by fire between the balcony and the projection booth during an afternoon performance. Loss from this fire is estimated at $12,500. Mrs. Thomas Donnell operates the house.

Albert and Piermont Named

Marvin Schenck, chairman of the producers' committee, announced this week that Don Albert of WHN and Sidney Piermont of Loew's, would act as musical director and stage manager, respectively, of the seventh annual "Night of Stars" to be held in the Madison Square Garden, November 27, for the benefit of the United Jewish Appeal.

Gets Municipal Post

James J. Smith, who has been employed at various exchanges of Twentieth Century-Fox and Fox Film Company for the past six years, has been appointed executive secretary of the New Jersey League of Municipalities at a salary of $5,000 per year. He succeeds the late Samuel Kenworthy, whose term would have expired on December 1.

Remodel Paramount Exchange

The Paramount exchange in San Francisco is being remodelled at a cost exceeding $50,000. Complete new fixtures and furnishings are being installed, plus a new projection room and 40-seat theatre. When completed, Paramount will occupy the upper floor, with United Artists taking over the street floor.

Ohio Censors Order 22 Cuts

Ohio censors ordered 22 deletions from a total of 511 reels reviewed in September, as compared with 28 eliminations from 549 reels reviewed in August. During September, 1939, a total of 508 reels was reviewed and 25 eliminations made.

Daven Rejoins Fox

Andre Daven, French producer and former London member of the Twentieth Century-Fox staff, has rejoined the company in Hollywood, as assistant to Darryl F. Zanuck, vice-president in charge of production.

Hirsch Announces Company

The Follies Amusement Corporation has been formed to operate the Alvin Theatre, formerly the Shubert, in Minneapolis. Harry Hirsch is president of the company. Other officers are Harry Katz, treasurer, and Samual Smilow, treasurer.

Red Cross, Relief Defense Get Aid From Industry

Mobilization of film industry facilities and contributions in support of the American Red Cross drive to aid war refugees, the various British and other war aid organizations, and the United States Government's preparations for national defense, continued this week.

France Excluded

In Hollywood last week, it was decided that France would receive no benefit from the film to be made for RKO distribution, to help war sufferers. The distribution of proceeds has been revised thus so as to give 75 per cent to the British and 25 per cent to American charity.

C. W. Allen, RKO Omaha branch manager, has become district coordinator for the Red Cross theatres campaign in that territory. This completes the list of branch managers who will be district coordinators and represent the part the distributors will play in the campaign.

Gordon S. Mitchell, manager of the Motion Picture Academy of Arts and Sciences Research Council, has been serving for two weeks with the United States Army Signal Corps in Washington, and it is understood he discussed the formation of a photographic reserve unit for the Army in Hollywood.

Delvert Homer, chief of service at the Warners' Uptown, Philadelphia, resigned to enlist in the United States Marines.

Approximately 1,800 employees of the Balaban and Katz, Alliance Theatres, and Roseland State circuits in Chicago have been advised by the Equitable Insurance Company that, if called for army service, their death benefits will be continued, but no health insurance.

The Eastman Kodak Company, of Rochester, last week announced that drafted employees would share in any 1941 dividend, and receive a four weeks pay bonus when they leave. It also promised "every possible" effort to reinstate such men.

Members of Actors Equity will not have to pay dues during the period drafted, the Equity Council ruled on Thursday, in New York.

The Council also appointed Maida Reade to confer with the United States War Department on entertainment for draftees. Equity wishes to have its members used for such entertainment.

On Wisconsin Board

Harvey C. Buchanan, manager of the Palace theatre in Superior, Wis., has been reappointed to the Wisconsin Athletic Commission by Governor Julius P. Heil for a term which expires August 20, 1945.

General Theatres' Dividend

General Theatres Equipment Corp., announced on Tuesday, a dividend of 20 cents a share on the capital stock, payable October 15th to stockholders of record October 7th.

Indianapolis Pool

The Indianapolis Cooperative Theatres and the Cantor circuit have established a booking pool for their neighborhood theatres.

Postpone Luncheon-Meeting

The Connecticut MPTO has postponed its regular luncheon-meeting from October 21st to October 28th.

THE HOLLYWOOD SCENE

Up Again

Production rose again slightly this week, with 11 pictures finished, compared to last week's eight; 10 started, one more than the week before; 39 shooting, 19 being prepared and 69 being edited, against the 40, 18 and 75 in the same categories during the preceding week.

The week's tabulation:

COMPLETED

COLUMBIA
Ellery Queen
MGM
Should Dr. Kildare Tell?
PARAMOUNT
Virginia
RKO
No, No, Nanette
REPUBLIC
Melody Ranch
Meet the Missus
20TH-FOX
Hudson's Bay
Romance of the Rio Grande
Golden Hoofs
WARNERS
High Sierra
Always a Bride

STARTED

COLUMBIA
Legacy
MONOGRAM
Oklahoma Bound
NEUFELD
Riders of Black Mountain
PARAMOUNT
You're the One
Doomed Caravan
REPUBLIC
Barnyard Follies
ROWLAND (UA)
Cheers for Miss Bishop
UNIVERSAL
Trail of the Vigilantes
WARNERS
Carnival
Trial and Error

SHOOTING

COLUMBIA
This Thing Called Love
MGM
Go West
Flight Command
Comrade X
Gallant Sons
MONOGRAM
Phantom of Chinatown
PARAMOUNT
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
RKO
Citizen Kane
You'll Find Out
Kitty Foyle
Debutantes, Inc.
Mr. and Mrs. Smith
Three Girls and a Gob
REPUBLIC
The Mysterious Dr. Satan
Texas Terror
KORDA (UA)
Lady Hamilton
LOEW-LEWIN (UA)
Flotsam
20TH-FOX
Chad Hanna
Tin Pan Alley
Corncob Kelly's Benefit
The Private Practice of Michael Shayne
Western Union
UNIVERSAL
The Bank Dick
San Francisco Docks
WARNERS
The Lady with Red Hair
South of Suez

▽

Vox Populi

A new conception directly utilizing public response to film material got under way this week at Metro-Goldwyn-Mayer's Culver City studio, with start of work on a new one reel subject, "The Happiest Man on Earth."

Produced by Jack Chertok and Richard Goldstone, the picture, at the outset, will ask the audience to write to the studio stating whether or not they feel the medium is suitable for screen material. For the story, a departure from the norm, is based on the *Harper's Magazine* story written by Albert Mantz, which won the O. Henry Memorial Award for the best American short story of 1938.

The prologue, used thus for the first time, is being adapted as the best means of determining public opinion regarding the production of a series of short subjects based on outstanding short stories as a definite part of the company's program.

The screen adaptation was done by Karl Kamb and directed by Dave Miller. Paul Kelly and Victor Killian, the latter last seen in "All This and Heaven, Too," have the leading male roles.

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ONE MAN DELEGATE

Orson Welles, one-time creator of panic on the airwaves, erstwhile Broadway actor and producer, and variously bearded and in degrees clean shaven, has some six union-guild memberships behind him in his various endeavors. Said endeavors currently still consist of writing, directing, producing and acting in pictures for RKO Radio.

Mr. Welles' wallet now bulges with the following, among, no doubt, other memorabilia: cards in the Screen Writers Guild, Screen Directors Guild, Screen Actors Guild, Radio Writers Guild, American Federation of Radio Artists, and Actors Equity Association.

Membership in the last-named entitles him to a minimum salary of $40.00 a week. Membership in all makes him a one man demonstration of certain advantages said to accrue if the "one big union" plan, so much discussed, goes through.

Grant's Next

With the exercising of an option, this week, Cary Grant will appear in four Columbia pictures during the next two years. One of the most sought after leading men in the Hollywood community, Grant's latest is Frank Lloyd's "The Howards of Virginia."

The first of his assignments under the new arrangement will cast Mr. Grant as a newspaper reporter when he co-stars with Irene Dunne in "Penny Serenade," filmization of the Martha Cheaven novel. First vehicle for producer-director George Stevens at Columbia, the story is slated to go before cameras this month, with screen play written by Morrie Ryskind.

Two of the other three vehicles planned for the star are "Royal Mail," concerned with England's early postal service, and "There They Go Again," a comedy in which it is planned to co-star Mr. Grant and Rosalind Russell.

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"Amateur Angel," an original by Tom Kilpatrick, has been purchased by Columbia and set for production by Charles Rogers. Michael Blankfort, author of the novel, "The Brave and the Blind," has been assigned the screen play.

A romantic comedy with a college and gambling ship background, the story concerns a young professor, a marine biologist and a hostess on the ship. Production is slated for November, immediately following Mr. Rogers' current film, "A Girl's Best Friend Is Wall Street."

▽

CHRISTINE CABANNE and MARGUERITE JENNINGS have been signed by Desider Pek for roles in "Forty Thousand Smiths," stage play which opens in Hollywood this month.

RAOUL WALSH is to direct "Strawberry Blonde" for Warners. The picture will star JAMES CAGNEY and ANN SHERIDAN.

ANN PENNINGTON has been signed by Republic for a role in "Texas Terror."

EDDIE ALBERT has been signed to a new term contract by Warners.

RAY BOLGER and PAUL and GRACE HARTMAN have been signed by RKO for roles in "Sunny."

WALLY KLEIN and AENEAS MACKENZIE are writing the screen play of "They Died With Their Boots On" for Warners.

▽

Jed Buel has been added to the producing roster of Producers Releasing Corporation by Harry Rathner, president. His first picture will be "Heaven On a Dime," a comedy drama which recites the adventures of three synthetic "glamour girls," who hitchhike their way to fame.

Maude Fulton, author of "The Brat," stage play, and a number of screen comedies, and Vernon Smith, former chief writer for Mack Sennett, are writing the screen play. Production will start approximately October 20, at Fine Arts Studios, formerly Grand National.

Buell is the second of four unit heads to be placed under contract to Producers Releasing Corporation, the other being Sigmund Neufeld. Contracts with two other producers are being drawn and will be announced shortly.

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William Dieterle has announced the formation of his own company, William Dieterle Productions, to produce on the RKO lot. Details were worked out recently when Mr. Dieterle went to New York to confer with George Schaefer, RKO president. The director has eight stories under consideration, two of which will be selected for production during the coming year. His previous pictures include "Pasteur," "The Life of Emile Zola," "Dr. Ehrlich's Magic Bullet," and "The Hunchback of Notre Dame."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Knute Rockne—All American

(Warner Brothers)

Biography of a Sportsman

First film to bring tears to more men's eyes than women's, this presentation of facts in the life of a sportsman who won the hearts of America and died between halves of a career that became a tradition stands apart from and above the football films of this or any year. And it is, in essence and in spite of all else it is, a football film at core, a football film featuring football games that may be looked up in the record books and checked for accuracy by whatever few there may be who do not know them by heart.

There's a saying in the Middle West that every man has two *Alma Maters,* the school he attended and Notre Dame. It is to be set down here that people on the Pacific Slope feel the same way about it, if reaction of a Hollywood preview audience may be accepted as indicative.

Cheers for the George Gipp who was Rockne's one-man team, and for the Four Horsemen of three seasons marked by no defeats, were as unanimous as if everyone present were wearing a letter. Tears for the Rockne who abandoned a professorship to coach a football team were of the kind crowds shed for heroes they've known at firsthand.

The production, directed by Lloyd Bacon from a Robert Buckner screen play based on information supplied by Mrs. Rockne and friends of her late husband, is in effect a documentary. It is not without the highlights and undertones of fiction, for the record is full of them, but there is no artificiality, no stretching of values or softening of connotations.

Of Pat O'Brien's performance in the title role showmen may say to their customers that the actor here portrays a character, modulating his delivery to duplicate Rockne's and submitting to makeup which obliterates the O'Brien lineaments. It is of exploitation moment, too, that Howard Jones, Glenn "Pop" Warner, Alonzo Stagg and William Spalding, coaches who shared Rockne's prominence in the years of his activity and have lived on to continue their work, play themselves in the picture.

Previewed at Warners' Hollywood theatre to a response described above.—WILLIAM R. WEAVER.

Produced and distributed by Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Robert Fellows. Directed by Lloyd Bacon. Screen play by Robert Buckner. Photographed by Tony Gaudio. Edited by Ralph Dawson. P.C.A. Certificate No. 6204. Release date, Oct. 5,1940. Running time, when seen in Hollywood, 96 minutes. General audience classification.

CAST

Knute Rockne	Pat O'Brien
Bonnie Skiles Rockne	Gale Page
George Gipp	Ronald Reagan
Father John Callahan, C.S.C.	Donald Crisp
Father Julius Nieuwland	Albert Basserman
Committee Chairman	John Litel
Doctor	Henry O'Neill
Gus Dorais	Owen Davis, Jr.
Lars Knutson Rockne	John Qualen
Martha Rockne	Dorothy Tree
Knute (At Age of 7)	John Sheffield
The Four Horsemen	Nick Lukats, Kane Richmond, William Marshall, William Byrne

Also Howard Jones, Glenn "Pop" Warner, Alonzo Stagg, William "Bill" Spaulding.

They Knew What They Wanted

(RKO-Radio)

Passion in the Grape Country

This is that Sidney Howard play of the period of the speak-easy twenties and the oh-so-conscious, candid new familiarities of the flapper frankness about sex and things. It was about romance in the raw and love in the orchard, and such like. Grey haired men can remember Richard Bennett in the role of "Tony," reckless, joyous "Tony," cuckolded in love and enjoying it. It came along about the same time as "Desire under the Elms." Those were not actually main stem shows then, tending rather to the margins of the decidedly sophisticated areas.

Now Hollywood has done "What They Wanted" all over again, with variations, and with Charles Laughton in the celebrated "Tony" role, and liking it too, apparently as well as Mr. Bennett did.

It is, to state the matter at once, a picture just about passion, the passion of man for woman, woman for man, that surpasseth everything but understanding—if you understand.

Into the production and enactment have been poured the talents of Erich Pommer as producer, Garson Kanin as director, Charles Laughton, Carole Lombard and William Gargan, to name, on the performance side, only those portraying the corners of the triangle, and to omit Frank Fay as the padre who views it all with tolerance, understanding and what passes for patience and mayhap a hope for the best.

Scene of the yearning, yenning and sinning which gives the picture its point and preoccupies the lens is the Napa Valley of California, which is grape country and a place where things like this can happen and do. Germ of the story is the picture-bride idea, substitution of photographs, with urges that stem from setting, climate and hormones providing the complications. Mr. Laughton portrays the grower who signifies determination to marry the girl, etc.

An audience attracted to the Golden Gate theatre in San Francisco, which is not far from the scene of the story, seemed to find the picture okay.

Previewed as above noted.—WILLIAM R. WEAVER.

Produced and distributed by RKO Radio. Executive producer, Harry E. Edington. Producer, Erich Pommer. Director, Garson Kanin. Screen play, Robert Ardrey. From the play by Sidney Howard. Musical score, Alfred Newman. Director of photography, Harry Stradling. Special effects, Vernon L. Walker. Art director, Van Nest Polglase. Associate, Mark-Lee Kirk. Wardrobe, Edward Stevenson. Set decorations, Darrell Silvera. Soundman, John L. Cass. Film editor, John Sturges. Assistant director, Ruby Rosenberg. P.C.A. Certificate No. 6449. Release date, October 25, 1940. Running time, when seen in Hollywood, 90 minutes. Adult audience classification.

CAST

Amy	Carole Lombard
Tony	Charles Laughton
Joe	William Gargan
The Doctor	Harry Carey
Father McKee	Frank Fay
The R. F. D.	Joe Bernard
Mildred	Janet Fox
Ah Gee	Lee Tung-Foo
Red	Karl Malden
The Photographer	Victor Kilian

Third Finger, Left Hand

(MGM)

Comedy of Situation

Story direction and cast are here blended into a comedy which maintains a smooth pace and is at the same time punctuated by individual sequences which evoked hearty and spontaneous preview night applause.

Seen as a New York career woman, the editor of a fashion magazine, is Myrna Loy, who has adopted the strategem of pretending to be married in order to hold her job and not be pestered by a bevy of suitors. Her eventual undoing comes through a chance meeting with a young artist portrayed by Melvyn Douglas, an artist very sure of himself and his ideas, as well as of the pleasure to be gained by living in his small home town in Ohio.

Falling in love, the young man is hurt and shocked when he learns the girl already has a husband; checks up on the situation, discovers it to be a ruse, and literally moves in on the girl and her family posing as her husband.

Yielding finally to her pleas and those of Lee Bowman, seen as an attorney also in love with the young lady, he consents to marry her quietly in order that she may then divorce him and straighten out the situation. But the two have really fallen in love, admit it to one another only on arriving at his home town, to which she has accompanied him while en route to Reno.

High points in the comedy include those oc-

(*Continued on page* 49)



THE WORLD WILL SOON BE *LAUGHING* AGAIN!

WORLD PREMIERE TUESDAY EVE., OCTOBER 15 at the Astor and the Capitol Theatres, New York. All seats reserved at $2.20. Thereafter, all seats reserved at the Astor only at $2.20 top, while at the Capitol, continuous showing, from $1.10 to 75c.

Charlie Chaplin



THE *Great* DICTATOR

PRODUCED, WRITTEN AND DIRECTED BY CHARLES CHAPLIN

with PAULETTE GODDARD

JACK OAKIE · HENRY DANIELL · REGINALD GARDINER · BILLY GILBERT · MAURICE MOSCOVICH

Released thru UNITED ARTISTS

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 46)

curing as a result of their trip to Niagara Falls, picked as a likely and unobtrusive spot in which to marry. There they meet, in addition to a lovesick Swedish couple, friends from his home town, giving her opportunity in plenty to repay him for the embarrassment she's been caused by his sudden appearance as her "husband." Ernest Whitman provides a scene adjudged equally funny by his performance as the colored porter turned into an obfuscating lawyer in order to draw out legal proceedings supposed to facilitate the impending divorce.

The cast includes such performers as Raymond Walburn, as the girl's father; Bonita Granville, as her sister, and Felix Bressart, Donald Meek, Ann Morriss, Sidney Blackmer and Halliewell Hobbes.

An original by Lionel Houser, the screen play was directed by Robert Z. Leonard and produced by John W. Considine, Jr.

Previewed at the Village Theatre, Westwood, to hearty approval.—WALTER SELDEN.

Produced and released by Metro-Goldwyn-Mayer. Robert Z. Leonard, director. John W. Considine, Jr., producer. Original screenplay by Lionel Houser. Director of photography, George Folsey. Musical score, David Snell. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Paul Groesse. Set decorator, Edwin B. Willis. Wardrobe by Dolly Tree. Film editor, Elmo Veron. P.C.A. Certificate No. 6660. Running time, when seen in Hollywood, 95 minutes. Release date, October 11, 1940. General audience classification.

CAST

Margot Sherwood Merrick.....Myrna Loy
Jeff Thompson.....Melvyn Douglas
Mr. Sherwood.....Raymond Walburn
Philip Booth.....Lee Bowman
Vicky Sherwood.....Bonita Granville
August Winkel.....Felix Bressart
Mr. Flandrin.....Donald Meek
Beth Hampshire.....Ann Morriss

The Long Voyage Home

(UA-Wanger)

Story of the Sea

Fabricated of four Eugene O'Neill plays of the sea, this is a tale of seamen in the manner of director John Ford and screen playwright Dudley Nichols, a pair whose collaborations in the past have established a style of their own. Realism, mood, tension and suspense are essentials of the Ford-Nichols style, as they are also of the O'Neill product, a congeniality of techniques brought to flower in this offering.

Giving value to each of the plays merged in the picture, the script is so devised that most of the action takes place aboard a steamer carrying munitions to England. Highlight of the film is an attack upon the ship from a plane, which is not shown, resulting in the death of a principal. Another has died before this in a storm which is another highlight. Shanghaiing of another principal provides the ending. Development of character is, however, emphasized throughout the picture.

Portraying the sailors whose yearnings and adventurings compose the story are Thomas Mitchell, Ian Hunter, John Qualen, John Wayne, Barry Fitzgerald and Ward Bond among others. Wilfred Lawson is seen as captain. Life as lived aboard ship by men who want to go home but never do is pictured without conditioning in behalf of the juvenile or unsophisticated. Strength of plot, power to impress and force of narrative are, as in the case of other Ford-Nichols films, characteristics, to be underscored by exhibitors in their exploitation.

Previewed at the Four Star Theatre, Hollywood to press and professional audience which appeared impressed with the artistic nature of the attraction.—W. R. W.

Produced by Argosy Corporation. Distributed by United Artists Corporation. Director, John Ford. From the one-act plays of Eugene O'Neill. Adaptation. Dudley Nichols. Music, Richard Hageman. Musical director, Edward Paul. Cameraman, Gregg Toland. Art director, James Basevi. Film editor, Sherman Todd. Special effects, R. T. Layton and R. O. Binger. Interior decorations, Julia Heron. P.C.A. Certificate No. 6410. Release date, November 22, 1940. Running time, when seen in Hollywood, 104 minutes. Adult audience classification.

CAST

Ole Olson.....John Wayne
Driscoll.....Thomas Mitchell
Smitty.....Ian Hunter
Cocky.....Barry Fitzgerald
Captain.....Wilfrid Lawson
Freda.....Mildred Natwick
Axel.....John Qualen
Yank.....Ward Bond
Donkey Man.....Arthur Shields
Davis.....Joseph Sawyer
Limehouse Crimp.....J. M. Kerrigan
Tropical Woman.....Rafaela Ottiano
Bumboat Girl.....Carmen Morales
Bumboat Girl.....Carmen D'Antonio
Scotty.....David Hughes
Joe.....Billy Bevan
First Mate.....Cyril McLaglen
Second Mate.....Douglas Walton
Frank.....Constantine Romanoff

Mexican Spitfire Out West

(RKO)

Farce

Third in a series of farces featuring Lupe Velez and Leon Errol, "Mexican Spitfire Out West" was greeted with hilarity bordering on hysterics by the preview audience in Los Angeles. The picture is based on the fundamentals of comedy, from satire to slapstick, and has Errol again playing a dual role. He enacts the part of a henpecked husband and the part of a wealthy Englishman. The comedy, for the most part, arises from the henpecked husband's assaying the role of the Briton, for purposes of the plot.

Supporting the principals are Donald Woods, Elisabeth Risdon, Cecil Kellaway, Linda Hayes, Charles Coleman, all of whom appeared in "Mexican Spitfire," and Lydia Bilbrook, Charles Quigley, Eddie Dunn, Grant Withers and Tom Kennedy.

The screenplay by Charles E. Roberts and Jack Townley, who adapted the former's story, is filled with dialogue and situations from which is milked every possible laugh. Alacrity in developing the story is shown in Leslie Goodwins' direction.

Cliff Reid was the associate producer, acting under executive producer Lee Marcus.

"Carmelita," angered at her husband, goes to Reno for a divorce. "Dennis," busy with his wealthy English advertiser, sends "Uncle Mat" to his wife to influence her not to divorce him. "Uncle Mat," in trying to help "Dennis," impersonates "Lord Epping," in order to prevent a rival advertising agency from contacting him.

Previewed at the RKO Hillstreet, Los Angeles, where the seats prevented the audience from rolling in the aisles.—V. K.

Produced and distributed by RKO. Executive producer, Lee Marcus. Produced by Cliff Reid. Directed by Leslie Goodwins. Screenplay by Charles E. Roberts and Jack Townley. Story by Charles E. Roberts. Musical score by Roy Webb. Photographed by Jack McKenzie. Special effects by Vernon L. Walker. Art director, Van Nest Polglase. Associate, Albert D'Agostino. Edited by Desmond Marquette. P.C.A. Certificate No. 6495. Running time, when seen in Los Angeles, 75 minutes. Release date, Nov. 29, 1940. General audience classification.

CAST

Carmelita.....Lupe Velez
Uncle Mat / Lord Epping.....Leon Errol
Dennis.....Donald Woods
Aunt Della.....Elisabeth Risdon
Chumley.....Cecil Kellaway
Elizabeth.....Linda Hayes
Lady Epping.....Lydia Bilbrook
Ponsby.....Charles Coleman
Roberts.....Charles Quigley
Skinner.....Eddie Dunn
Withers.....Grant Withers
Taxi Driver.....Tom Kennedy

Too Many Girls

(RKO Radio)

Rhythm on the Campus

An oddity among comedies having to do with college and football, a variant also from the norm of musical-comedies as fashioned for the screen, this is a transplantation of George Abbott's Broadway stage production from footlights to film without sacrifice of viewpoint, style, humor or score. Exploitation referring to the success of the Broadway run, and stating that the attraction is here to be seen and heard as was, appears indicated.

In common with the original, the film kids college and collegians, lampoons traditions, amuses itself and witnesses with dance numbers, songs, gags, all in the spirit of fun for fun's sake. The dances, staged by LeRoy Prinz, drew applause from a preview-audience also clapping approval of the Richard Rodgers-Lorenz Hart song numbers, audience behavior in whole indicating satisfaction in excess of that imparted by a musical-comedy in the environs of Hollywood for long and long.

Stand-outs in the cast are Eddie Bracken for humor, Ann Miller and Hal LeRoy for dancing, Frances Langford and Lucille Ball for singing. Any or all of these rate exploitation emphasis. Construction of the picture is such, however, that the burden of entertainment is spread with impartiality over the many members of the cast, ensembles accounting for the peaks in the stream of applause.

Production and direction are by Mr. Abbott, under authorization of executive producer Harry E. Edington, orchestral arrangements by George Bassman and Gene Rose, musical direction by George Bassman and the book by George Marion, Jr.

Previewed at the Pantages theatre, Hollywood, to the response noted in the foregoing. —W. R. W.

Produced and distributed by RKO-Radio. Executive producer, Harry E. Edington. Producer and director, George Abbott. Screen play by John Twist. Book by George Marion, Jr. Music by Richard Rodgers. Lyrics by Lorenz Hart. Dance direction, LeRoy Prinz. Orchestral arrangements, George Bassman and Gene Rose. Musical direction, Bassman. Photographed by Frank Redman, special effects by Vernon L. Walker. Edited by William Hamilton. P.C.A. Certificate No. 6464. Release date, Oct. 11, 1940. Running time, when seen in Hollywood, 84 minutes. General audience classification.

CAST

Connie Casey.....Lucille Ball
Clint Kelly.....Richard Carlson
Pepe.....Ann Miller
Jojo Jordan.....Eddie Bracken
Eileen Eilers.....Frances Langford
Manuelito.....Desi Arnaz
Al Terwilliger.....Hal LeRoy
Tallulah Lou.....Libby Bennett
Mr. Casey.....Harry Shannon
Beverly Waverly.....Douglas Walton
Lister.....Chester Clute
Midge Martin.....Tiny Person
Mrs. Tewksbury.....Ivy Scott

Dancing On a Dime

(Paramount)

Comedy with Music

Squaring with all of today's demands for entertainment of a type to take the public's minds off on its troubles, this presentation of youngsters singing and dancing their way through such problems as confronted the WPA troupers when the government discontinued their financing, has freshness of manner, lightness of touch and wholesomeness in all departments as assets for showmen to underscore in its selling. Leading the youngsters, and a name to be emphasized both because of its importance to this picture and by way of breaking ground

(*Continued on following page*)

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from preceding page*)
for others to follow, is Grace McDonald, of Broadway and musical comedy, seen here in her first film and praised as few newcomers are by the crowd attending the preview.

Produced by A. M. Botsford and directed by Joseph Santley, with Leroy Prinz staging the dances, the production is a variant of the formula wherein the show can't open because funds have been withdrawn, this time by Washington, wherefore the performers fenagle new financing, this time by pledging counterfeit money for credit. It is not upon story, however, that accent is placed, but upon personality and humor, quip and tune, with Peter Hayes, Eddie Quillan, Frank Jenks and William Frawley supplying the comedy. Virginia Dale, Lillian Cornell and Carol Adams aid Miss McDonald in the feminine division.

Of the five songs, Frank Loesser sharing credit with Burton Lane for three and with Victor Young for two, at least a pair have hit parade qualities.

Previewed at the Paramount Theatre, Los Angeles where an audience expectant of nothing momentous and compelled to sit through a half hour radio broadcast from the stage before the film came on found material in it to applaud and many good things to say about it in the foyer afterward.—W. R. W.

Produced and released by Paramount. Director, Joseph Santley. Screenplay by Maurice Rapf, Anne Morrison Chapin and Allen Rivkin. Based on a story by Jean Lustig and Max Kolpe. Sound Mixer, Gene Merritt. Film editor, Doane Harrison. Art directors, Hans Dreier and Haldane Douglas. Photographer, Charles Lang. P. C. A. No. 6283. Running time when seen in Hollywood, 75 minutes. Release date, November 1, 1940. General audience classification.

CAST

Ted Brooks.....Robert Paige
Dandy Joslyn.....Peter Hayes
Lorie Senton.....Grace McDonald
Jack Thompson.....Eddie Quillan
Phil Miller.....Frank Jenks
Dolly Stewart.....Virginia Dale
Polly Adams.....Carol Adams
Doris Marlowe.....Lillian Cornell
Mac.....William Frawley
Frank Hurd.....John Gallaudet
Brent Martin.....Philip Terry
Sammy Brook.....Tom Collins
L. L. Bancroft.....George Meader
Freeman Taylor.....Charles Lane
Policeman.....James Flavin
Electrician.....Jerry Fletcher
Policeman.....Frank C. Shannon
Brass polisher.....Snowflake

Wagon Train

(RKO)

Western

"Wagon Train" is the first of a new series of westerns being produced by RKO with Tim Holt in the starring role. Dyed in the wool western fans will find that the dialogue conforms to what may have been the style of the early west, the plot is marked by uncertainty and the acting featured by unsteadiness. The scenery compelled attention.

Holt is supported by Ray Whitley, Emmett Lynn, whose characterization resembles that created by George "Gabby" Hayes in another series of westerns, Martha O'Driscoll and others.

Edward Killy directed from a script by Morton Grant, who adapted the story by Bernard McConville. Bert Gilroy produced under the supervision of executive producer Lee Marcus.

Previewed at the Studio theatre, North Hollywood, to a Friday night audience which responded the wrong way.—V. K.

Produced and distributed by RKO. Executive producer, Lee Marcus. Associate producer, Bert Gilroy. Directed by Edward Killy. Screenplay by Morton Grant. Story by Bernard McConville. Photographed by Harry Wild. Art director, Van Nest Polglase. Associate, Lucius Croxton. Edited by Frederic Knudtson and Harry Marker. P.C.A. Certificate No. 6554. Running time, when seen in North Hollywood, 58 minutes. Release date, Oct. 4, 1940. General audience classification.

CAST

Zack.....Tim Holt
Ned.....Ray Whitley
Whopper.....Emmett Lynn
Helen.....Martha O'Driscoll
Coe Gardner.....Malcolm McTaggart
Matt Gardner.....Cliff Clark
Amanthy.....Ellen Lowe
O'Follard.....Wade Crosby
Hays.....Ethan Laidlaw
Kurt.....Monte Montague
Wilks.....Carl Stockdale

Angels Over Broadway

(Columbia)

Metropolitan Melodrama

Showmen who've found profits in exhibition of melodramas set in New York are justified in extolling this one as tops in that variety of entertainment. Exhibitors whose customers go in for character-studies are as warranted in ranking this one above the record-holder in that field. Still other approaches are by way of calling it Thomas Mitchell's performance of performances, or a film in which Douglas Fairbanks, Jr., breaks new ground, but the truth is that here, at last, is the Ben Hecht talent for narrative freed of supervision and thriving in the interests of entertainment for entertainment's sake.

The Hecht talent has something of a history in the world of exhibition. There are those still in business who will recall an earlier adventuring of Mr. Hecht more than script-deep into films. The record of that adventuring is not memorable for cash brought to till thereby. But this time Mr. Hecht not only wrote and directed and produced the picture but also confined himself to story-telling, at which art few have challenged his proficiency, and to the field of entertainment, beyond which he strayed with more purpose than success in those other tries.

The Hecht story told here—and it is a Hecht story, in subject, treatment and presentation—is of the doings of a night on and near Broadway. Principals are four characters, each a Broadway type, none glorified, none condemned, and the things they do stems from their wants, their circumstances, their concepts of ways and means to satisfy appetites and ambitions. At core of the tale is a frustrated suicide, out of which develops a scheme to plunder a supposed millionaire via the poker table, a counter-scheme to plunder the would-be plunderers, a staging of the affairs of living people by a playwright in the throes of alcoholc inspiration. It is by no sequence of commonplaces that the story winds its way to what is, by no design of any character, a happy conclusion for each and all.

Mr. Fairbanks, down as associate producer as well as star, excels past efforts. Mr. Mitchell, given the fat role of broken-down playwright, surpasses himself. Rita Hayworth and John Qualen rank close to these.

Previewed at the Pantages theatre, Hollywood, where it delivered manifest satisfaction. —W. R. W.

Produced and distributed by Columbia. Producer, director, author, Ben Hecht. Associate producer, Douglas Fairbanks, Jr. Co-director and photographer, Lee Garmes. Edited by Gene Havlick. P.C.A. Certificate No. 5647. Release date, Sept. 30. 1940. Running time, when seen in Hollywood, 79 minutes. General audience classification.

CAST

Bill O'Brien.....Douglas Fairbanks, Jr.
Nina Barona.....Rita Hayworth
Gene Gibbons.....Thomas Mitchell
Charles Engle.....John Qualen
Hopper.....George Watts
Dutch Enright.....Ralph Theodore
Louie Artino.....Eddie Foster
Eddie Burns.....Jack Roper
Sylvia Marbe.....Constance Worth

Before I Hang

(Columbia)

Doctor's Dilemma

Having already demonstrated in principle the Carrel-Lindbergh artificial heart in "The Man They Could Not Hang," and sundry other medical theories in previous films, Boris Karloff now takes the stand for rejuvenation by serum injection. All of the films referred to have one other thing in common—they are melodramas of the thrill type.

Supporting Karloff are Evelyn Keyes, portraying the doctor's daughter; Bruce Bennett, playing opposite Miss Keyes in the romantic spot; Edward Van Sloan, as the prison doctor, and Pedro de Cordoba, as an aged pianist.

Opening on a court room scene where "Dr. Garth" (Karloff), is receiving his death sentence for a "mercy killing," the story moves along to the prison. There under the patronage of the warden and the prison doctor, "Dr. Garth" is permitted to continue his experiments in rejuvenation. The night he is to be hanged "Dr. Garth" with the aid of the prison doctor injects the serum into his heart. Then comes a last minute reprieve.

The serum works and after a spell in the hospital the doctor finds his hair grey where it was white and his eyes strong where before they were weak. But the serum had been mixed before injection with the blood of a murderer and before the doctor cashes in he strangles four men.

Reviewed at the Bryant theatre, New York, where a small afternoon audience viewed the film with interest but without indicating any other reaction.—Paul C. Mooney, Jr.

Produced and distributed by Columbia Pictures. Producer, Wallace MacDonald. Director, Nick Grinde. Story, Karl Brown and Robert D. Andrews. Screen play, Robert D. Andrews. Assistant director, Milton Carter. Cameraman, Benjamine Kline. Film editor, Charles Nelson. Art director, Lionel Banks. Musical director, M. W. Stoloff. Sound engineer, J. S. Westmoreland. P. C. A. Certificate No. 6488. Running time, when seen in Hollywood, 63 minutes. Release date, September 17, 1940. ..... audience classification.

CAST

Dr. John Garth.....Boris Karloff
Martha Garth.....Evelyn Keyes
Dr. Paul Ames.....Bruce Bennett
Dr. Ralph Howard.....Edward Van Sloan
Warden Thompson.....Ben Taggart
Victor Sondini.....Pedro de Cordoba
George Wharton.....Wright Kramer
Stephen Barclay.....Bertram Marburgh
Capt. McGraw.....Don Beddoe
District Attorney.....Robert Fiske

The Girl in the News

(20th Century Pictures-Metro)

Murder Drama

Unlike the conventional "whodunnit" this quite competently devised and tidy murder drama resolves itself into the "howcansheget-awaywithit" category. There are two deaths—a suicide and a murder—but there is little mystery woven into it save the possible problem of how the sweet young charmer in the nurse's uniform will escape the gallows. There are already crowded ranks in this brand of entertainment, and it is doubtful whether either of the principals, Margaret Lockwood as the nurse or Barry K. Barnes as the barrister, have strong enough personalities to bring the film into the super category.

Miss Lockwood is involved in the death of a neurotic old woman and saved from conviction for murder by the skill of Barnes. Again she is caught in the net of suspicion which makes it look as if she has been plotting a murder on

(*Continued on page 52*)

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SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page* 50)

similar, coldblooded lines. And again Barnes, in spite of his doubts, chivalrously takes up the cudgels of the law and having bludgeoned crucial evidence from one of the murderers, saves his fair lady, this time for himself.

Technically the film is extremely competent, photography in particular being effective; the cutting, too, shows application.

Though there is nothing outstanding about the film neither in subject matter nor in treatment, it offers a steady hour or so of entertainment in a familiar genre. And it ignores the war which is a booking advantage this side.

Shown to a trade audience preoccupied with air raid warnings the film held attention throughout.—AUBREY FLANAGAN.

A Twentieth Century Production. Distributed by Metro-Goldwyn-Mayer Pictures, Ltd. Produced by Edward Black. Directed by Carol Reed. Maurice Ostrer in charge of production. Screen play by Sydney Gilliat. From the novel by Roy Vickers. Running time, 78 minutes. Adult audience classification.

CAST

Anne Graham.....Margaret Lockwood
Stephen Farringdon.....Barry K. Barnes
Tracy.....Emlyn Williams
Bill Mather.....Roger Livesey
Judith Bentley.....Margaretta Scott
Edward Bentley.....Wyndham Goldie
Dr. Treadgrove.....Basil Radford
Miss Blaker.....Irene Handl
James Fetherwood.....Marvyn Johns
Elsie.....Betty Jardine
Cook.....Kathleen Harrison
Prosecuting Counsel.....Felix Aylmer

Frontier Vengeance

(Republic)

Western

A stagecoach war leading up to a race for a mail contract serves Don "Red" Barry as a plot for this newest in the series. It's a rehashing of a rather time worn theme but the personable Barry and production values make for entertainment.

Others in the cast include Betty Moran, George Offerman, Jr., Ivan Miller, Obed "Dad" Pickard, Cindy Walker, Kenneth MacDonald and Yakima Canutt. George Sherman was associate producer and Nate Watt directed.

"Jim Sanders" (Barry) at the urgings of his friend "Clay Blackburn" comes to Crescent City to become a driver for the "Blackburn" stage line, operated by "Clay's" father. En route he meets "Ruth Hunter," whose father operates the rival stage line. After a spell as a driver for "Blackburn" "Jim" realizes that "Blackburn" by nefarious methods is forcing "Hunter" out of business.

"Jim" quits "Blackburn" and becomes a driver for "Hunter." The night before the race for the mail contract "Clay" is killed by one of his father's henchmen and "Jim" is accused of the crime. He escapes and in the big race "Jim" replaces "Ruth" as driver once the stage is passed the town. "Jim" wins after a brush with the rival line's gunmen and driver.

Reviewed in a projection room in New York. —P. C. M., Jr.

Produced and distributed by Republic. Associate producer George Sherman. Directed by Nate Watt. Screen play by Bennett Cohen and Barry Shipman. Original story by Bennett Cohen. Production manager, Al Wilson. Photographed by Reggie Lanning. Editor, Edward Mann. Musical director, Cy Feuer. P.C.A. Certificate No. 6631. Running time, 57 minutes. Release date, October 10, 1940. General audience classification.

CAST

Jim Sanders.....Don "Red" Barry
Ruth Hunter.....Betty Moran
Clay Blackburn.....George Offerman, Jr.
Frank Blackburn.....Ivan Miller
Rocky.....Obed "Dad" Pickard
Dancer.....Cindy Walker
Slash.....Kenneth MacDonald
Joel Hunter.....Griff Barnette
Zack.....Yakima Canutt
Mover.....Jack Lawrence

Drums of the Desert

(Monogram)

Love and the Legion

This Paul Malvern production strikes a topical note by introducing the use of parachute troops in the African desert on the part of the French Foreign Legion.

In addition to the desert warfare depicted, the interests of romance are served by Ralph Byrd, as leader of the parachutists, Lorna Gray and Boyd Irwin. The two latter are engaged, but Byrd finally gets the young lady, with whom he has fallen in love while both were en route to the Legion post.

Comedy relief is ably provided by Manton Moreland, who depicts the Senegalese sergeant of the parachute troops. Peter George Lynn and William Castello portray desert tribal leaders.

Directed by George Waggner, the screen play by Dorothy Reid and Joseph West was based on a story by John T. Neville.

Previewed at studio.—W. S.

Produced by Paul Malvern. Distributed by Monogram. Directed by George Waggner. Screen play by Dorothy Reid and Joseph West. Original story by John T. Neville. Photographed by Fred Jackman, Jr. Film editor, Jack Ogilvie. P.C.A. Certificate No. 6877. Release date, Sept. 30, 1940. Running time, when seen in Hollywood, 63 minutes. General audience classification.

CAST

Paul Dumont.....Ralph Byrd
Helene.....Lorna Gray
Sgt. Williams.....Mantan Moreland
Raoul.....Peter George Lynn
Abdullah.....William Castello
Col. Fouchet.....Jean Del-Val
Mrs. Fouchet.....Ann Codee
Capt. Andre.....Boyd Irwin
Ben Ali.....Neyle Marx
Hassan.....Albert Morin
Sgt. Duval.....Charles Townsend
Steward.....Jack Chafe
Bartosh.....John Stark
Bobo.....Bud Harris

Diamond Frontier

(Universal)

Romance and Melodrama

Laid in South Africa of the 1870's, "Diamond Frontier" tells of the crimes of a group of diamond miners, and their eventual downfall through the efforts of a man they have had wrongfully sentenced to 10 years of penal servitude.

Leader of the trio which by hook or crook gets control of the output of a diamond town is Victor McLaglen; the man he has convicted on a trumped-up charge is John Loder, who had returned to the town to become a doctor and marry his sweetheart, Anne Nagel. Escaping from the penal camp after years of service, with the help of a character portrayed by Siegfried Arno, and later with the aid of Cecil Kellaway, he returns to see justice done.

Action aplenty, involving both shooting and riding, and fights with natives and jungle animals, feature the film, which is the second turned out by associate producer Marshall Grant. The original screen play by Edmund Hartmann and Stanley Rubin treats the hero's exploits after his escape in the same manner as those of Edmund Dantes of Dumas "Count of Monte Cristo." The fact is noted to the extent of giving the protagonist the name of Dantes after his return, when he poses as a diamond buyer, and by having the resemblance commented upon by his friend.

Harold Schuster directed the picture, while the cast also includes Philip Dorn, Francis Ford Hugh Sothern and Ferris Taylor.

Previewed at the studio.—W. S.

Produced and distributed by Universal. Associate producer, Marshall Grant. Directed by Harold Schuster. Original screen play by Edmund Hartmann and Stanley Rubin. Photographed by Milton Krasner. Film editor, W. Donn Hayes. P.C.A. Certificate No. 6411. Release date, Oct. 4, 1940. Running time, when seen in Hollywood, 71 minutes. General audience classification.

CAST

Terrance Regan.....Victor McLaglen
Dr. Charles Clayton.....John Loder
Jeanne Krueger.....Anne Nagel
Noah.....Cecil Kellaway
Stafford.....Philip Dorn
Derek Bluje.....Francis Ford
Travers.....Hugh Sothern
Willem.....Ferris Taylor
Matt Campbell.....J. Anthony Hughes
Julia Bloem.....Evelyn Selbie
Piet Bloem.....Lionel Belmore
Hamilton.....John Ellis
Judge.....Ed Stanley
Mrs. Willem.....Dorothy Vaughan
Kendis.....Bill Ruhl
Morgan.....Skelton Knaggs
Kohler.....Dewey Robinson

Here Is Ireland

(Irish-American Film Corp.)

Erin Excursion

Whether you or your mother came from Ireland, here is a picture book trip to the Old Sod. Under the guidance of Pat Stanton the spectator makes a complete circuit of the land of saints and scholars from the starting point in Cork. The stopoffs include innumerable places, lakes and lands of song and story fame, and spots not so romantically known but photographically picturesque. A litany of the itinerary is liltingly Irish.

The time allotment for each county and town visitation is short but Mr. Stanton has covered a lot of fond, familiar sights. The modern and progressive tone of Ireland's mode of living is shown as well. There are sequences depicting the latest developments in school building, housing construction, factory maintenance, road laying, electricity production and army servicing. Various church, and governmental figures are briefly seen. The religious life of the country is given reverent treatment.

The film is tinted and in certain instances the shadings are none too artistically fortunate. Another deficiency is the excessive length of the travelogue's but for all of its failings from the professional standpoint the film has nostalgic appeal for all the wandering sons and daughters of Eire. Strangely enough, there is not a single brogue in the whole sound track but Mr. Stanton has supplied a witty Irish line for the commentary.

Seen at an early evening performance at the Belmont Theatre in New York where a fine sized audience of evident extraction sat in a reminiscent mood.—JOSEPH F. COUGHLIN.

Presented by Pat Stanton. Distributed by Irish-American Film Corp. No P. C. A. Certificate No. Running time, when seen in New York, 80 minutes. Release date, October 3, 1940. General audience classification.

Whirlpool

(Mayer-Burstyn)

Marital Triangle

"Whirlpool" is a French made screen story of the lives of a husband and wife and how their marriage is frustrated when the husband is crippled in an automobile accident. Peggy Thompson, an American writer, wrote the original screen play in French.

The film was originally titled "Remous" when it was imported from France some four years ago. At that time the picture was banned by the New York State board of censors as being "immoral, indecent and tending to corrupt morals." Since then Mayer-Burstyn, who own the American distribution rights to the film, have revised the picture more than a few times

and have received approval for public exhibition from the censor board. These revisions have made the picture, as it is now being shown, somewhat jumpy and scattered.

Jeanne Boitel and Jean Galland play the roles of wife and husband whose honeymoon is interrupted by an automobile accident which leaves him partly paralyzed. Maurice Maillot offers an impressive portrayal of the young athlete in whom the lonely wife finds solace, while Francoise Rosay, seen many times before in other imported French productions and remembered by French cinema fans for her portrayal of "Madame Burgomaster" in "Carnival in Flanders" returns in this as the gossiping beldame. Edmond T. Greville directed the picture subordinating the dialogue to action in many of the scenes. English subtitles and a musical background help hold the film together.

Previewed at a special screening for the daily and trade press at the new Art theatre in the heart of Greenwich Village in New York.—GEORGE SPIRES.

Produced by H. O. Film Productions in France and distributed in the United States by Mayer-Burstyn. Directed by Edmond T. Greville from an original screen play by Peggy Thompson. Music by A. Sendrey. Release date, October 7, 1940. Running time, 73 minutes. Adult audience classification.

CAST

Jeanne Saint-Clair	Jeanne Boitel
Henri Saint-Clair	Jean Galland
Mme Gardane	Francoise Rosay
Robert Vanier	Maurice Maillot
Pierre	Robert Arnoux
Paulette Gardane	Diana Sari
Singer	Lyne Clevers
Doctor	Jean Kolb

SHORT PRODUCT

A Class in Swing
(Universal)
Youth in Song and Dance

The pattern previously formulated by the song and dance numbers for this category of musical moments is kept intact for the current entertainment round. Although the locale has been changed to a classroom, the bill of talent still offers one male and female vocalist, a bevy of girl harmony singers, an all female troupe of musicians and an assorted collection of specialty dancers. The cue for the vaudeville parade comes when the students, who face a postponement of a rehearsal period for their school show, decoy the absent minded professor out of the room on a false alarm call from the dean's office. With the absent minded professor out of the way, the boys and girls go to the front of the class to demonstrate their talent tricks. The result is a show that is light and youthful.—Running time, 16 minutes.

Andy Panda's "Crazy House"
(Universal)
Rough-house in Color

When Andy Panda and his papa take refuge from a storm in a house which in its outward appearance looks comfortable and conservative, but which in reality is a crazy house unoccupied during an off season, trouble finds the cartoon pair. The perplexed predicament and rousing rough-house treatment to which the father and son find themselves subjected are the meat of the subject. Color adds nicely to a depiction of the crazy house atmosphere and antics.—Running time, 7½ minutes.

Going Places, No. 82
(Universal)
Trip Out West

The wonderland of nature in and near the resort center, Sun Valley, is the excursion material for the newest itinerary item on the Going Places list. The scenic inspection includes an examination of Mother Nature in her normal and abnormal moods. The valleys and the peaks have all been photographed with crystal clear camera craftsmanship.—Running time, 9 2-3 minutes.

Stranger Than Fiction, No. 83
(Universal)
Oddities

Another round of extraordinary folks and facts is offered in the chapter from the "Stranger Than Fiction" classification. Shown are the work of a lady in Little Rock, Ark., who creates from ordinary egg shells some unusual and comic facial representations; a lady log roller being about her he-man job in Newport, Ore.; an elderly lady at Pitman, N. J., who has collected pitchers to the number of 6,800, and a demonstration by two Indian braves from Birdtown, N. C., who demonstrate their bull's-eye marksmanship with blow guns. Human interest and strangeness predominate.—Running time, nine minutes.

Stranger Than Fiction, No. 82
(Universal)
Interesting Array of Oddities

Out of the ordinary bits of people and places for the latest collection of oddities for this series include a visit to the house of presidents, the Adams mansion in Quincy, Mass.; an inspection of the miniature collection of pets for a South Carolina gentleman; a look at the work of a man from New York who fashions models from burnt matches, and a tour of a rubber plantation in Florida, where there is being conducted an experiment in raising this product. Two other items of "stranger than fiction" nature are a youngster in Shelby, Mass., who owns a toy tractor with all the facilities of the original big model, and an enterprising dog from Atlanta, Ga., whose master has schooled him in the art of retrieving lost golf balls.—Running time, nine minutes.

Going Places, No. 83
(Universal)
Trip to the Southwest

An interesting and expertly photographed camera jaunt to Arizona and the borderline country is made in this current cruise for the Going Places travelogue. There is an abundance of wide open spaces panorama with side excursions to a cactus forest and geological wonder spot. Another variation on the travel theme is offered in a run across the border to a Mexican town. The tour is nicely conducted, interesting and informative.—Running time, 9½ minutes.

Floating Elephants
(Columbia)
Balloon Barrage

Prepared in the documentary manner this Cinescope subject shows England's balloon barrage, knicknamed "floating elephants," in action. Much has been written about the effect of the balloon barrage pro and con and while this subject does not pretend to give the answer it does present the onlooker with the opportunity to understand just what the balloon barrage is. Shown also is its mobile operation directed by a centrally located headquarters staff. Running time, 9 minutes.

The Spook Speaks
(Columbia)
Buster Keaton

The zany comedy peculiar to Buster Keaton is prominent in this two reel comedy staged in a magician's house. Buster and Elsie Ames play a married couple who become caretakers of the house when the magician goes on tour. Mysterious things happen, naturally, but it is the Buster way, which, for the uninitiated, calls for much physical pummelling with Buster on the receiving end. He can take it. Other characters involved in the goings-on include a newly wedded couple, a rival magician, and a trained penguin. Running time, 18 minutes.

Farmer Tom Thumb
(Columbia)
A Fable Cartoon

Tom Thumb is a farmer's son who has never grown beyond two inches tall. Tom is quite a problem what with falling in the fish bowl and almost drowning and his escapades with the family cat. Tom, however, doesn't remain in disfavor with his parents for long. Seeing an ad in a magazine about farm vitamins he obtains the vitamins and revitalizes the crops saving the farm and postponing the trip over the hill to the poorhouse. Running time, 6 minutes.

Schoolboy Dreams
(Columbia)
Phantasy Cartoon

Scrappy in this "Phantasy Cartoon" is the sleepy little boy who reluctantly goes to school and there finds a new teacher. The teacher is young and beautiful and Scrappy when he dozes off dreams that he is a knight rescuing the teacher from a villain. There are other odds and ends in this short short cartoon, one of them having to do with the byplay between Scrappy's dog and a worm. Running time, 5 minutes.

Master of the Cue
(Columbia)
Willie Hoppe

Some 34 years after he earned his first world championship and the title of "Boy Wonder," Willie Hoppe beat the best in billiard players in an unprecedented performance of 20 consecutive tournament victories. Hoppe turned that feat not so very long ago. Here, the master of the cue, shows how he does it. Interspersed with straight billiard shots are a collection of trick shots. Slow motion is used effectively. Running time, 9½ minutes.

Tangled Television
(Columbia)
Color Rhapsody

A cartoonist preview of television is given here in the latest of the "Color Rhapsody" series. Guided by three inventors the television screen covers a wide territory including scenes in India, Africa and the South Seas. The optical journey, of course, is essentially one of farcical interest. Running time, 7½ minutes.

French Print Arrives

A single print of "Musicians from Heaven" (Les Musiciens due Ciel), one of the last French films to be produced abroad, has just arrived in the United States via Canada, Nat Saunders, president of Leo Films, Inc., of New York, announced on Tuesday. Starring Michel Simon, Michele Morgan and Rene Lefevre, "Musicians from Heaven" will be the second Fall release of Leo Films.

Stein With Select

Select Attractions, Inc., has indicated that Paul L. Stein, director, now in London, will make several pictures in this country and possibly in Bermuda. Mr. Stein is expected here next month.

Acquires Astor Franchise

O. K. Bourgeois has resigned his post of general sales manager of Astor pictures in New York and has acquired the Astor franchise in Texas, Arkansas and Oklahoma, with headquarters in Dallas.

Blaustein Replaces Halliday

Julian C. Blaustein, assistant story editor, has replaced Richard Halliday, story editor, at Paramount.

FILM LIBRARY NOW HAS CIRCUIT OF 325 UNITS

Modern Art Museum Division Ships Programs and Study Units Free for School Use

Indicating steadily increasing interest in the motion picture as an art industry, approximately 325 colleges, schools, universities, clubs, and other educational and cultural groups, are now renting films from New York's Museum of Modern Art Library circulating service. The films are contributed by film companies and individuals after playing regular theatres. Eight series of historic and indicative films are now available to library patrons.

Began Five Years Ago

The library began circulating films five years ago with only two series: "A Short Survey of the Film in America," comprising six programs of approximately two hours length each; and "Some Memorable American Films, 1896-1935," comprising five programs. Six additional series now available are: "The Swedish Film and Post-War American Films," of eight programs; "The Film in Germany and the Film in France," with seven programs; "The Work of D. W. Griffith, 1907-1924," with five programs; "Non Fiction Films," divided into a number of films merely illustrating this category, six fims illustrating the documentary and instructional film field, six films illustrating the American documentary film field; ten films illustrating British documentaries, three illustrating German documentary, and two Swedish documentary; and "The Russian Film."

The programs constituting each series roughly are of two hour length. The Museum prefers to rent by series or program and it will not allow patrons to book single films. This is because films are sent out in 1,600 foot 16 mm reels. Thus, several subjects of short length may be on one reel and the work of splicing and re-splicing for one-picture demands would be difficult and technically undesirable. Films are available in both 16 and 35 mm.

Requests for films come from throughout the United States, a majority from the northeastern states, and there have been requests from Hawaii and Canada.

Few Current Films Released

Excepting a few documentary films, none of the films released are up-to-date, their commercial life being ended before the library obtains them. Library officials say documentaries have a longer commercial life than entertainment films.

Physical distribution is done by American Railway Express, from the Museum. Films are sent collect to patrons who also receive from the library, gratis, program notes and piano scores for silent films. In some instances, such as "The Birth of a Nation," these piano scores are the original. However, in most cases, they are arranged by Arthur Kleiner, of the Museum.

The library receives many requests from operators of art theatres but is forced to refuse them because the films cannot be used for money-making purposes. It cannot even rent films for benefits.

Most requests come from the English, foreign language, sociology, and writing departments of educational institutions.

Columbia University's Fine Arts department is giving a course in motion pictures at three points per term and Iris Barry and John Abbott, directors of the library, are instructors of the course, Wednesday afternoons, at the Museum.

Among the institutions whose departments find the library's pictures valuable supplementary information are Harvard, Yale, Princeton, Cornell, the University of Michigan, the University of California, the University of North Carolina, Duke, Dartmouth, Amherst, Williams, Vassar, and Smith.

Allen Porter is in charge of film distribution.

Harriet Parsons Signed By Republic for Series

M. J. Siegel, head of Republic studio, has signed Harriet Parsons to produce, direct and write a series of 12 one reel subjects under the general title of "Hollywood High Lights." The subjects will be similar to "Screen Snapshots" of Columbia in that they will use Hollywood personalities. However, the subjects will have definite stories. It is the first deal of its kind made by Republic.

Berke Quits Republic

William Berke, associate producer at Republic Pictures for the past four years, has resigned. He will take a month's vacation before announcing his plans for the future. Mr. Berke was the producer of the Gene Autry westerns and prior to that was in charge of the Three Mesquiteers series of cowboy films.

Named GE Film Head

Charles R. Brown of the market research section has been appointed director of General Electric's motion picture department. He succeeds John G. T. Gilmour, who has been made program manager of the new television station which is to begin operations shortly. W. T. Cook has been put in charges of scenarios for both television and motion picture programs.

Change "Higgins" Cast

Republic has replaced James, Lucile and Russell Gleason; Maude Eburne and Harry Davenport, with Roscoe Karns, Ruth Donnelly, George Ernest, Polly Moran and Spencer Charters in the "Higgins Family" series. The only member of the original cast to stay is Lois Ransom.

New 20th-Fox Musical

Plans have been set by Twentieth Century-Fox for a high budget musical, "Yankee Doodle Goes to Plattsburg." The story, by Delmar Daves and Robert Hopkins, concerns life in an army training camp. Lou Edelman will produce from a screen play by Mr. Daves.

Early Admissions in New York Increased

The "morning matinee" admission scale at the Paramount, Roxy and Strand theatres in New York was increased this week from 25 cents (28 cents with the defense tax) to 35 cents, including the tax. The Capitol went to 35 cents some time ago for admission up to 1 P. M. The Rivoli and the Music Hall charge 40 cents from the time the doors open to noontime.

The increase, which has been considered for some time, while indicating that business is better, also answers complaints of subsequent run houses that the important downtown theatres were charging too low admissions in the morning. Operators in other key cities will watch the results of the admission increase in New York, it was reported.

Ashcraft Completes Tour

C. S. Ashcraft, head of the projection lamp manufacturing company bearing his name has returned to New York following a tour of the country during which he visited dealers and exhibitors.

Applies for Charter

The Pennsylvania Roadside Council, which has been opposed to roadside billboards, has applied for a charter in Common Pleas Court, Philadelphia.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933,

Of Motion Picture Herald, published weekly at New York, N. Y., for October 1, 1940.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to, wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1270 Sixth Ave., N. Y. City; Editor, Terry Ramsaye, 1270 Sixth Avenue, N. Y. City; Managing Editor, Ernest A. Rovelstad, 1270 Sixth Avenue, N. Y. City; Business Manager, Theo. J. Sullivan, 1270 Sixth Avenue, N. Y. City.

2. That the owner is: Quigley Publishing Company, Inc., 1270 Sixth Avenue, N. Y. City; Martin Quigley, 1270 Sixth Avenue, N. Y. City; Gertrude S. Quigley, 1270 Sixth Avenue, N. Y. City; Colvin W. Brown, 1270 Sixth Avenue. N. Y. City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
Business Manager.

Sworn to before me this 30th day of September, 1940.

[SEAL]

ANNA MILBERT,
Notary Public.
N. Y. Co. No. 210.
Reg. No. 2M401.

(My commission expires Mar. 30, 1942)

THIS, Ladies and Gentlemen of Show Business, IS A RAVE!

Hollywood Review

"Angels Over Broadway"
(Columbia)

HOLLYWOOD, Oct. 6.—This, Ladies and Gentlemen of Show Business, is one of those rare pictures you'll be wanting to recommend not only to the customers but to friends, family and favored relatives. For this is a picture apart from the crowd, an intelligent employment of incisive dialogue, veracious setting, plausible circumstances, credible incident and brilliant acting in the telling of a strong story which springs from and is animated by impulses inherent in the characters participating. It is a film of ideas and force, suspense and power, conceived and executed solely for entertainment purposes and entertaining mightily.

Author, producer and director of the picture is Ben Hecht. This is about the finest specimen of screen writing in some years.

Scene of Hecht's realistic imaginings is New York. His characters are a weakling defaulter on suicide bent, a would-be scout for crooked gamblers, a down-at-heel dancer seeking a break on any terms she can wangle, a spent playwright vocal and inventive in his cups, assorted night-figures, gangsters, citizens. Kernel of the story is a scheme for plundering the defaulter which succeeds, contrary to plannings, in saving him, but the power of it is in characterization, plot development and, finally, a series of taut situations seldom paralleled for sustained tension.

Douglas Fairbanks, Jr., starred as the would-be crook and also on the credit sheet as associate producer, turns in a sterling portrayal of an unheroic hero. Thomas Mitchell's enactment of the dissolute playwright is an all-time high in his long sequence of sparkling performances. Rita Hayworth as the girl and John Qualen as the colorless defaulter measure up to Fairbanks and Mitchell. Others adding importantly to the whole are George Watts, Ralph Theodore, Eddie Foster, Jack Roper and Constance Worth. Lee Garmes co-directed and photographed the production.

Running time, 79 minutes. "G."* ROSCOE WILLIAMS

*"G" denotes general classification.

(Reproduction of Motion Picture Daily Review)

COLUMBIA PICTURES



J. J. Walker Files Anti-"Juke" Suits

James J. Walker, ex-Mayor of New York City, as trustee for the National Association of Performing Artists, joined in filing three suits in common pleas court in Philadelphia on Saturday, October 5th, against three distributors of the nickel phonographs and one restaurant proprietor renting a phonograph.

The NAPA has already instituted suits against leading broadcasting companies to prevent them from playing records unless the entertainers are paid, but these are the first suits to be brought against the distributors of the public phonographs.

Mr. Walker and Fred Waring, orchestra leader, as trustees for the association, declare in the suits that there are 300,000 "juke boxes" in the country, and that the revenue from them is between $175,000,000 and $200,000,000 a year. The money is split, they said, by the distributors of the machines and the persons in whose establishments the machines are set up.

The defendants named in the suits are Irwin Newman, trading as the Modern Music Machine Company; Edward Klein, trading as the Premier Automatic Music Company; and Maurice Finkel and Alexander Weiss, trading as High Point Amusement Company, and Id C. Rosenblut, trading as the Gay Nineties Cafe, all of Philadelphia.

Publish Five New Durbin Songs in Special Album

The Robbins Music Corporation is issuing a "Spring Parade Album of Songs," featuring five new songs sung by Deanna Durbin in the Universal picture, "Spring Parade." It is said to be the first time five new songs from one picture have been published collectively in one book.

Titles of the songs are "Waltzing in the Clouds," "When April Sings," "It's Foolish, But It's Fun," "The Blue Danube Dream" and "In a Spring Parade."

Form New Company

H. Threlkeld-Edwards, president of the Non-Theatrical Pictures Corporation, and William Alexander, have formed the Irish American Film Corporation for the distribution of Irish-made films in the United States and Canada. The first release will be Pat Stanton's 11-reel natural color travel feature of Ireland, "Here Is Ireland."

Riley Shifts Posts

James Riley, formerly assistant manager of the Capitol, Wilkes-Barre, is now in a similar post at the Irving, same city. He succeeds Wilbur Martin, resigned. Tom Broderick, formerly assistant manager at the Strand Theatre, Sunbury, has taken Mr. Riley's Capitol position.

Sound Truck Ruling

Barnet Hodes, corporation counsel of Chicago, has ruled that the city council was within its rights when it banned sound trucks from Chicago streets. The corporation counsel held that the right to free speech did not carry with it the right to make people listen to things in which they were not interested.

Pittsburgh Variety Tent Plans Banquet Oct. 20

Committee chairmen for the Pittsburgh Variety Tent's 12th annual banquet to be held October 20th in the William Penn Hotel, were announced as follows by Chairman John H. Harris and Assistant Chairmen James G. Balmer and Harry Kalmine:

Burtus Bishop, Jr., Harry Feinstein, Herbert A. May, Harold C. Lund, Rosey Rowswell, Elmer Ecker, Larry Katz, Ben Brown, Frank J. Harris, Harry Kramer, M. J. Gallagher, George D. Tyson, James Totman, Ira Cohn, C. C. Kellenberg, Art Levy, Bill Stitler, William Zeilor, John C. Hooley, Ray Downey, Red Cowell, J. T. McGreevey, Al Kerkhan, Brian McDonald, F. R. Pinner, Harry Kalmine and Bill Gardner.

Nationally prominent personalities will be guests. Showboat atmosphere will prevail.

Winners of national turtle derby prizes were: Morris Rosenberg, Ernest T. Weir, Louis Pieri, Anna M. Deasy, Al Mercur, Milton Jaffe. Hollywood Theatre employes and Kramer's Luncheon employes each won $100. Judges were: Mayor Cornelius D. Scully, County Commissioner John S. Herron, Senator John M. Walker, Congressman Robert Allen, Major Al Williams, Dr. James H. Greene, Billy Conn, Joseph Barr and Harry L. Neaman.

The golf tournament committee, headed by Art England, turned over $250.60 to the charity fund.

Variety Club Election

C. C. Kellenberg has been elected chief barker of the Pittsburgh Variety Club. Other officers designated were: Bertus Bishop, Jr., first assistant; M. N. Shapiro, second assistant; Mort England, treasurer, and Al Weiblinger, secretary.

An Election Party will be held on November 5th, by the Cleveland Variety Club, headed by Nat L. Lefton. Bert Stearn, chairman, is being assisted by Dave Hyman and Dave Spizell. The program will include dinner, dancing, cards and Keeno. Prizes totaling $1,100 will be given away. A. M. Goodman has been appointed chairman of the "Monday Night Stags," as successor to "Duke" Clark, who has been transferred to Los Angeles.

The Washington Variety Club has received $1,731 as its share of the Henry Armstrong-Phil Furr welterweight championship fight held in that city recently. Carter T. Barron, chairman of the sports committee, announced that the funds would be given to the club's charity fund.

The Baltimore Variety Club will open the fall social season with a dance and floor show, Saturday, October 12th. Edwin A. Sherwood, chairman, is being assisted by Leon Back, Barry Goldman, Morris Oletsky and Eddie Perotka.

Famous Players Canadian Names Clearance Agents

Three representatives of Famous Players Canadian Corp., Thomas J. Bragg, Ben Geldsaler and Morris Stein, have been named to the newly created Dominion Clearance Board which will draft new booking procedure and clearance schedules, for all Canada. Ultimately, it will act as a field board for trade differences arising in territories under regional board jurisdiction.

Independent exhibitors have not yet named representatives to the board.

Mass Meeting on Sunday Films Set

Dr. William B. Forney, general secretary of the Lord's Day Alliance, waging the campaign against Sunday movies in Pennsylvania, will hold a mass meeting some time this month to open the campaign against organized opponents of Sunday films.

Communities To Vote

Communities balloting next month on the issue include: Berks county: Boyertown, Reading; Bucks county: Doylestown; Carbon county: Mauch Chunk, Lehighton, Palmerton, Summit Hill, Weatherly; Chester county: West Chester, Parkesburg, West Grove, Phoenixville, Downingtown; Clinton county: Lock Haven; Columbia county: Berwick, Catawissa; Dauphin county: Harrisburg, Williamstown; Lackawanna county: Taylor; Lancaster county: Columbia, Ephrata, Manheim Township, Lancaster; Lebanon county: Lebanon; Lehigh county: Allentown, Emaus, Coplay, Whitehall Township, North Whitehall Township.

Also, Luzerne county: Hazleton, West Hazelton, Shickshinny, Kingston, White Haven, Conyngham Township; Lycoming county: Williamsport, Muncy, Jersey Shore; Montgomery county: Norristown, Ambler, Conshohocken, Jenkintown, Pennsburg, Narbeth, Pottstown, Abinton Township, East Greenville; Northampton county: Easton, Bangor, Wilson, Hellertown, Northampton, Nazareth, Bethlehem; Northumberland county: Mt. Carmel, Sunbury, Upper Augusta Township, Shamokin; Schuylkill county: Tamaqua; Union county: Lewisburg.

In southern New Jersey, Sunday movies will be a voter's question in Bridgeton and Woodbury.

Service Employees Elect

Marty Murrett has been elected president of the newly organized Shea Theatres' Service Employees Benevolent Association, at Buffalo. The first board meeting was held last week and a constitution was formulated. Meetings will be held in the clubrooms in Shea's Buffalo every Sunday. George Mauer was elected vice-president, Thomas Bingham, secretary, and Robert Conlon, treasurer.

Kallet Circuit Adds Two

The Kallet Circuit, with headquarters in Oneida, N. Y., has taken over operation of the Newberry in Ellenville, and the Center, at Woodburn, it was learned this week.

In the Adirondack mountain region, Bob Yates has closed the Lake, Lake George, and Morris Schulman, the Gaiety, at Inlet. Rossi Brothers, Schroon Lake, have shuttered the Paramount but are keeping the Strand open. In the Albany area, the Happy Hour, Rensselaer, has gone dark.

Moves to Larger Quarters

To provide additional space for their expanding business, North Carolina Theatres, Inc., H. F. Kincey, president, has moved its offices from the Liberty Life Building to the former Southern Bell Telephone Company building, in Charlotte, N. C. Southern Attractions, Inc., an affiliate, has also moved to the new quarters. The circuit operates theatres in North and South Carolina.

City Manager Wins Prize

Harry Unterford, Syracuse city manager, for Schine's Circuit, has won first prize in the circuit-wide contest on promotion.

OBITUARIES

George W. Dell, 65, Dies in Buffalo

One of Buffalo's first motion picture operators, George W. Dell, 65, 34 Knowlton Avenue, Kenmore, died October 3rd in Millard Fillmore Hospital after an illness of several weeks. Mr. Dell had been connected with the Little Hippodrome Theatre, in Lower Main Street, since 1906. He, Arthur P. Miller, Fred C. Taylor and Dewitt L. Martin opened the house, one of the first in Buffalo. They were the only four operators at one time.

In 1901, Mr. Dell started out as an illustrated song projectionist. He quickly saw the possibility of movies and two years later acquired an Edison "gooseneck" machine which used limelight for illumination. Prior to opening of the Little Hippodrome, Mr. Dell and his associates nightly would pack up their primitive equipment and dash from one amusement spot to another to show their films. Mr. Dell was a partner in the first film exchange in Buffalo and brought Pathe's famous "Life of Christ" from France to screen it in almost every church in the city.

An old-time member of the operators' union, No. 233, Mr. Dell is survived by a sister, Mrs. Lottie Schrader. Funeral services were held in Kenmore.

Mrs. Little Jack Little

Tea Hellman Little (Mrs. Little Jack Little), daughter of Harry Hellman and sister of Neal Hellman, who operates the Royal and Paramount theatres, Albany, and Palace, Troy, N. Y., died October 2nd. Mrs. Little was the wife of the radio singer, Little Jack Little.

Edward O'Toole

Edward O'Toole, 74, secretary and treasurer of Colonnade Pictures Corporation, died in Miami October 2nd.

Joseph L. Menchen

Joseph L. Menchen, said to have introduced the use of miniatures into motion picture production, died in Hollywood Sunday, aged 60. Mr. Menchen, an inventor, also developed some military weapons.

Settle Auten Suit

Settlement of the suit of Maurice Manger and Marcel Coutant as trustees of Societe Pathe Cinema S. A. against Harold Auten has been filed in New York supreme court. Mr. Auten must pay $3,000 and surrender prints and negatives of seven films produced by the plaintiff. The suit charged Mr. Auten had failed to account for the proceeds of films received under a contract which gave the defendant United States distribution rights.

$59,104 Tax Refund

The Internal Revenue Bureau in Washington, last week, disclosed that in July it had granted a refund of $37,762, and credited the account of R. & R. Theatres, Inc., of Dallas, with $21,342, in connection with an overassessment of $59,104 on its 1937 income tax return.

Head of ABP Dead in London



JOHN MAXWELL

John Maxwell, chairman and managing director of Associated British Pictures Corporation, Ltd., died in London October 2nd. He was 63 years old. In recent months he had been constantly attended by a nurse.

A solicitor in Glasgow, Scotland, Mr. Maxwell entered the motion picture business in 1912 becoming an exhibitor. Later he became actively interested in Wardour Films, Ltd., renting house, and as chairman of that company made it one of the foremost distributing concerns in England.

When he turned to production he became a leading figure in the formation of the present British International company, one of the two largest studios in the United Kingdom, which he welded with Wardour Films and Associated British Cinemas circuit into a producer-renter-exhibitor group.

In 1934 Mr. Maxwell was president of Kinematograph Renters Society of Great Britain.

Sues for Dissolution

A suit to dissolve the partnership operating the Vogue, St. Matthews, and the Strand and Shelby, Shelbyville, was filed, last week in Jefferson circuit court, Louisville, by William Rosenthal, Indianapolis, against George Settos, of the same city and Frank M. Krapp, LaJolla, Cal., partners in the firm which operates under the name of Settos Theatres. The suit also seeks appointment of a receiver, asks that Settos make an accounting of the company's funds and that proceeds or property be distributed among the partners.

The action follows a similar suit brought in Indianapolis last week by Mr. Settos against the other two partners, also seeking dissolution and appointment of a receiver.

Edwards Sues Film Alliance

Sol Edwards has filed suit in New York against Film Alliance of the United States for a settlement of the balance of his contract, following the severing of his connections with the company. Mr. Edwards was eastern sales head of Film Alliance.

IN COURTS

"Ramparts" Appeal Against Pennsylvania Ban Filed

RKO and the March of Time took their appeal against the Pennsylvania Censor Board's banning of their film, "The Ramparts We Watch", to a higher court last Saturday, after the state's Court of Common Pleas had upheld the censors' action. They took their case to the state Superior Court. Attorneys for the two companies are maneuvering to have their plea heard as early as possible.

Showing of the film in Reading and Harrisburg was halted several weeks ago by censors, who claimed that the inclusion of two reels from the German film "Baptism of Fire" made it unfit to be shown, and propaganda. Louis de Rochement, of the March of Time, producer has indicated he will take the action to the highest courts.

Court Halts Theatre Project

Judge Rowland K. Adams of the Baltimore city court has reversed a decision of the Zoning Board granting permission for the erection of a new theatre in the Park Heights section of Baltimore. The Buildings Engineer had denied a permit for the project. An ordinance authorizing the Park Heights Amusement Company to construct the theatre had been passed by the City Council early in the summer, but it specified that the construction be under the supervision of the Buildings Bureau and in accord with existing building laws. Opposition to the theatre project included a nearby church and local merchants.

Court Orders Arbitration

Motion Picture Operators Local 306, New York, this week was restrained by Aron Steuer, New York supreme court justice from pressing its suit against the People's Cinema, Inc., owner of the People's Cinema, Brooklyn, to enforce a union contract unless the union consents to arbitrate its dispute. The court refused an injunction to restrain picketing, because of insufficiency of the pleading.

Authorizes New Theatre

The Pennsylvania supreme court in Philadelphia last week ruled that a new motion picture theatre, to be included in a project along with five modern stores, may be erected in the Stenton section of Mt. Airy, new Philadelphia residential section. The opinion, filed by Justice H. Edgar Barnes came as a climax of an 18 month fight by Frank B. Todd, Jr., who lives opposite the proposed development, and other neighbors. Plans for the new theatre were originated by Abe Sablosky, who operates an independent circuit in Philadelphia.

Sues Union Officials

Darwood Shelton, former operator at the Overland theatre, St. Louis, has filed suit in circuit court there for $5,794 from Robert Tomsen, business agent of the Motion Picture Operators Union, Local 143, and Frank B. Gralike, assistant business agent of the International Brotherhood of Electrical Workers, claiming loss of his job, because of the defendants.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE ON A BUDGET: Penny Singleton, Arthur Lake, Larry Simms—Good business. Good show. Poor shorts. Why does this company make some of these cartoons Running time, 68 minutes. Played September 18-19.—Earl J. Logan, State Theatre, Clarence. Iowa. Rural patronage.

First National

LADIES MUST LIVE: Wayne Morris, Rosemary Lane. A fair "B" picture with a slightly different angle. Running time, 60 minutes. Played August 28-29.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

MAN WHO TALKED TOO MUCH: George Brent, Virginia Bruce, Brenda Marshall, Richard Barthelmess—Fair crowd the first night which fell off for the second. Feature seemed to please but didn't hear anything about it so guess it was just another picture. Running time, 75 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MAN WHO TALKED TOO MUCH, THE: George Brent, Virginia Bruce, Brenda Marshall—A good picture for Bank Nite with plenty of suspense. Running time, 76 minutes. Played September 3-5.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

THEY DRIVE BY NIGHT: Ann Sheridan, George Raft, Humphrey Bogart, Ida Lupino—A very good film sometimes will draw only average attendance and this seemed to be the situation with this one. The college students turned out well but the people in town passed it by. It has plenty of rapid action and no slow moments. It also has a good many risque wise cracks that suited the students just fine. The first two-thirds of the film do not seem to belong to the last third. Running time, 93 minutes. Played September 25th.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

THREE CHEERS FOR THE IRISH: Priscilla Lane, Thomas Mitchell, Dennis Morgan—A wonderful picture. Lots of laughter. Just what we need during times like this. Box office receipts excellent. Play this any place. Running time, 100 minutes. Played September 19-21.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask, Can. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Lewis Stone, Mickey Rooney, Judy Garland—Good picture. Excellent business. Played September 16-17.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Lewis Stone, Cecilia Parker, Fay Holden—Good entertainment but only fair draw here. Seemed to please but that didn't help box office report. Running time, 86 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

AT THE CIRCUS: Marx Brothers, Florence Rice, Kenny Baker—Just a fair picture. Too far fetched to be amusing to grown-ups. Children like it. Played September 12-14.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Small town patronage.

BROADWAY MELODY OF 1940: Eleanor Powell, Fred Astaire, George Murphy—Good show. Fair business. Horse show in next town. Still not the picture for my town. Played September 14-15.—Earl J. Logan, State Theatre, Clarence, Iowa. Rural patronage.

CAPTAIN IS A LADY, THE: Charles Coburn, Beulah Bondi—Not a bad little comedy. Something different and unusual. Running time, 65 minutes. Played September 18-19.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—Excellent feature. Business very good. Sold out in 15 minutes flat. Keep pictures coming like this one and we all will be satisfied. Had to turn away hundred or more second day of run. Running time, 107 minutes. Played September 26-27.—George O. Wiggin, Maplewood theatre, Malden, Mass. Neighborhood and transient patronage.

FLORIAN: Robert Young, Helen Gilbert—Fair picture. Poor business. Just something wrong. Played September 11-12.—Earl J. Logan, State Theatre, Clarence, Iowa. Rural patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson—First time I've liked Cantor. Crowd liked it. Excellent business. Warm weather. Running time, 87 minutes. Played September 21-22.—Earl J. Logan, State Theatre, Clarence, Iowa. Rural patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—Good picture; good business. Pleased all. Running time, 82 minutes. Played September 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOLD RUSH MAISIE: Ann Sothern, Lee Bowman, Virginia Weidler—Swell picture. Best one of the "Maisie" series yet. Wish I had played it on Sunday. Pleased everyone. Played September 21.—R. D. Melton, Thompson Theatre, Wilson, Okla. Small town patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Nice draw and a very good comedy that you could go to town on. Feature pleased and sent everyone out laughing. Running time, 99 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MORTAL STORM, THE: Margaret Sullavan, James Stewart, Robert Young, Frank Morgan—A good picture showing the change in Germany after Hitler was made chancellor. Good business. Running time, 100 minutes. Played September 8-9.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Mary Boland, Maureen O'Sullivan—Good story, good acting, good show for women, but definitely N. G. for small town box office. Running time, 118 minutes. Played September 1-2.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

TWENTY MULE TEAM: Wallace Beery, Leo Carrillo, Anne Baxter, Marjorie Rambeau—Good cast and picture kept crowd excited and interested to the very end. Beery's performance could not be equalled. Business exceptionally good and I feel it would do well anywhere played. Running time, 83 minutes. Played September 24-25.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, Virginia Weidler—**EDISON THE MAN:** Spencer Tracy, Rita Johnson—I am listing these together because that is the way I played them. I have never heard so many raves about a show here before. Everyone at the show was completely satisfied and said so. You would be surprised at how well these two films hooked together. MGM should re-issue these together at a later date. I ran only one performance each evening and played to the same number of folks each night. Business was good enough so that there was overage to pay. That is a fairly rare occurrence in this spot. In other words, I was well satisfied with the receipts. Even if I had lost money, I would still consider the show worth playing because of the good-will it created here. You may be interested in how I ran it. I started off by running both main titles and credit titles first, so that there would be no break between the films. Then I started "EDISON THE MAN" up until the point where he goes to sleep at the banquet, then instead of letting him dream his Spencer Tracy life, I inserted "YOUNG TOM EDISON" at this point. Then when "YOUNG TOM" finished, I shifted right over into the beginning of the story of "EDISON THE MAN." Anyway, I'm glad I did it and I thought some of you might be able to try the same thing. Naturally, both of the films are excellent as might be expected. I had better stop so Motion Picture Herald won't have to add a couple of pages to this issue. Running time, 191 minutes. Played September 26-27.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

> IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—
>
> *What the Picture Did for Me*
> MOTION PICTURE HERALD
> Rockefeller Center, New York

Paramount

CAT AND THE CANARY, THE: Bob Hope, Paulette Goddard, Gale Sondergaard—Quite spooky. Kept the crowd on edge. Hope is quite popular with everyone. Goddard is O.K. Sondergaard is perfect in her role. Running time, 78 minutes. Played September 20-21.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel, Jerry Colonna—This is a turkey if you ever saw one. It is cheap, crude, in both direction, action and scenario. Why Bob Burns accepts such inane vehicles I wouldn't know. They had a supposed screw ball comedian, this Colonna. If he is not the worst excuse for a comedian, I'll eat my hat, and the audience will, too. Not often do we have an unruly house, but they gave this chap the bird, plenty. Burns is on his way out, if they don't give him better than his last two.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel, Jerry Colonna—Too much hill billy to this. While I did a good business, people said it wasn't what they thought it was. Would advise a mid-week date on this.—Played September 14-16. —R. D. Melton, Thompson Theatre, Wilson, Okla. Small town patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Thought this picture was very good. Bob Hope, of course, stole the picture and Goddard did her part well. Business swell first day but fell off slightly on second night, even though it was "Bank Night." Running time, 85 minutes. Played September 29-30.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

GOLDEN GLOVES: Richard Denning, Jean Cagney, William Frawley—Well enjoyed by all who saw it. Running time, 70 minutes. Played September 13-14.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MYSTERY SEA RAIDER: Henry Wilcoxon, Carole Landis—Played on Jack Pot night. Average business for the occasion. Picture seemed to please. Played September 20.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—Joe Brown always draws well here. This was no exception. Martha Raye did better in this. Running time. 74 minutes. Played September 27-28.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

QUEEN OF THE MOB: Ralph Bellamy—Don't see why they keep making these. The public is tired of these. Same old thing over and over. Business way below average. Running time. 60 minutes. Played September 24-25.—R. D. Melton, Thompson Theatre, Wilson, Okla. Small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—First Paramount picture for some time and it was a good one. Had a nice draw and no kicks so everyone must have enjoyed it. Not the best picture Bing has made but the next one to it. Running time, 94 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—Same old Bing; not much change. Fairly good show though. Average business. Pleased all. Running time, 90 minutes. Played September 21-23.—R. D. Melton, Thompson Theatre, Wilson, Okla. Small town patronage

TYPHOON: Dorothy Lamour, Robert Preston—

(*Continued on page* 60)

KENNY BAKER · FRANCES LANGFORD · HUGH HERBERT · MARY BOLAND · ANN MILLER

in

HIT PARADE of 1941

A REPUBLIC PICTURE



PATSY KELLY · PHIL SILVERS
STERLING HOLLOWAY · DONALD MACBRIDE · BARNETT PARKER
FRANKLIN PANGBORN
SIX HITS AND A MISS
BORRAH MINEVITCH AND HIS HARMONICA RASCALS

AND A BRILLIANT CAST OF SCREEN AND RADIO STARS. JOHN H. AUER—DIRECTOR

(*Continued from page* 58)

Good color and well produced. Lynne Overman was the real attraction and held interest throughout the picture. Running time, 71 minutes. Played September 15-17.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

WAY OF ALL FLESH, THE: Akim Tamiroff, Gladys George—Well, we have had a new experience. Better than forty per cent of the small audience walked out on this one before it was half through. The longer I am in this business, the more I wonder at the stupidity of the producers in an industry that seems to know so little of what the people want. When does business approach somewhere near normal? When you have a fairly good picture, they don't need to be super specials, just good program pictures that had had some care in selecting stories, fitting the cast, and good direction.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Republic

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette—Good picture and good business. Running time, 61 minutes. Played September 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

LUCKY PARTNERS: Ronald Colman, Ginger Rogers—I bet my last dollar that this was a low budget picture, but it had clever direction, lines and acting. But you could see that some effort had been made to develop the plot and make a smooth picture that had audience value. Which bears out my contention that high budgets mean nothing if thought and savy of what the public wants is lacking. Business is not normal on anything, but common sense will tell you that if we ever hope to recoup and gain back the patrons that have been alienated by poor pictures, more of what it takes will have to come thru this season. The business is here, always has been, but if you get gypped on merchandise, you don't go back and get gypped twice. Is there any difference? —A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—Here is a very good picture suitable for all types of patronage. Should please all for it did here. Business excellent both days and second run house. Running time, 88 minutes. Played September 22-23.—George O. Wiggin, Maplewood Theatre, Malden, Mass. Neighborhood and transient patronage.

PRIMROSE PATH: Ginger Rogers, Joel McCrea—Didn't do a terrific business but seemed everyone liked it. Played September 22-23.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town patronage.

RAMPARTS WE WATCH, THE: Documentary —I have seen hundreds of motion pictures but never in my life have I seen one so dynamic as this one. Every man, woman and child should see it, then take a few minutes off to themselves and think over a few things that have been troubling their minds. This picture should be sealed in the vaults for future showings. If you don't run RKO, I suggest you buy and run it. It's worth your time and money. Running time, 87 minutes. Played September 22-24.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

Twentieth Century-Fox

I WAS AN ADVENTURESS: Zorina, Richard Greene, Erich Von Stroheim—Another flop. No business here. People will only come to see pictures that are big, have drama, action, story and punch and cast. Played September 18.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town patronage.

LITTLE OLD NEW YORK: Alice Faye, Fred MacMurray, Richard Greene, Brenda Joyce—A swell picture. Print a little bad and very dark but acting overcame defects. Running time, 100 minutes. Played September 13-14.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

LUCKY CISCO KID: Cesar Romero, Mary Beth Hughes, Evelyn Venable—Pleased my western fans and others who came to this. Enough comedy to please all and this Hughes girl gave the old boys in the back rows something to think about. Running time, 65 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Anna Sten—Good picture. Extremely poor business. Played September 18-19.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

MARYLAND: Brenda Joyce, John Payne, Walter Brennan, Fay Bainter—Just another horse picture with no box office punch whatever. Played September 27-28.—Rudolph J. Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

RETURN OF FRANK JAMES, THE: Henry Fonda, Jackie Cooper, Henry Hull—Good picture and capacity business. No complaints. Seems to be a natural for the small town. Running time, 92 minutes. Played September 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO CONTRIBUTORS JOIN DEPARTMENT

Two new contributors this week sent in opinions on pictures they have played in recent weeks. They are:

Earl J. Logan, State Theatre, Clarence, Iowa.

H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can.

Read the reports of these and other contributors in the adjoining columns.

SHOOTING HIGH: Jane Withers, Gene Autry—A nice picture with both Jane Withers and Gene Autry going over good. Running time, 65 minutes. Played August 30-31.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

United Artists

MY SON, MY SON: Brian Aherne, Madeleine Carroll, Louis Hayward, Laraine Day—No draw and no money. Didn't please any too well, either. Running time, 115 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

OUR TOWN: William Holden, Martha Scott, Frank Craven, Thomas Mitchell, Fay Bainter, Beulah Bondi, Guy Kibbee, Stuart Erwin—Didn't do a bit of business on this after the first night and many said it was the poorest picture they'd seen in my place for some time but my personal opinion was that it was an exceptional good feature and I enjoyed it very much but then I don't have to pay to see shows. Running time, 90 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TURNABOUT: Carole Landis, John Hubbard, Adolphe Menjou, Mary Astor—Went out on the limb on this one and did I ever get it on the neck. Had a good draw but they just sat there and seemed to dare the picture to make them laugh so they didn't. Don't know whether they didn't understand what it was all about or whether they just didn't care for it but no more limbs for me for some time. Running time, 83 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural patronage.

Universal

BOYS FROM SYRACUSE, THE: Allan Jones, Martha Raye, Joe Penner, Rosemary Lane, Irene Hervey, Charles Butterworth—The original of this picture was a stage production called "The Comedy of Errors" and we saw it in Stratford-on-Avon 40 years ago but the picture is very funny throughout and quite similar to the original production in Shakespeare's own theatre. This producton, funny throughout, should please all audiences seeing it. Running time, 73 minutes. Played September 27-October 3.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

Warner Brothers

FLOWING GOLD: John Garfield, Frances Farmer, Pat O'Brien—Just the show for my audience. A very good story and plenty of action and some comedy. Can recommend this one which will do good business in a situation such as ours. Plenty of excitement in the tower fire scene. Play it. Running time, 82 minutes. Played September 26.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

GRANNY GET YOUR GUN: May Robson, Harry Davenport—The crowd liked this one but it failed to draw. May Robson is a fine old trouper and will be missed when she drops out of pictures. Running time, 62 minutes. Played August 23-24.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

IT ALL CAME TRUE: Ann Sheridan, Jeffrey Lynn, Humphrey Bogart, Zasu Pitts—This was a dandy. Pleased 95 per cent of the crowd and the people came out the second night to see it. Running time, 95 minutes. Played August 16-17.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

KING OF THE LUMBERJACKS: John Payne, Gloria Dickson, Stanley Fields—A good picture and story but the last scenes were cut from the "Valley of the Giants." Running time, 58 minutes. Played September 20-21.—Guy G. Black, Plaza Theatre, Lyons, Neb. General patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman—They didn't go for this here but it is a very good feature. If your patrons like good music, then by all means sell this as an exceptional fine picture. If they don't care for music, then you will have the trouble I had. No money. Running time, 81 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell—Good picture; fair business. The dialogue is too high hat for a small town. Also, there is not enough action for small town audiences. But, nevertheless, a fine picture. Running time, 93 minutes. Played September 29-30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIVER'S END: Dennis Morgan, George Tobias, Elizabeth Earl—Pleased action fans and they said so. Had fair draw only. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolp Scott, Humphrey Bogart, Alan Hale—This is a very wonderful picture but did not have the draw of "Dodge City." Perhaps, because Dodge City is in Kansas and was nearer home. Running time, 120 minutes. Played September 6-7.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

Short Features

Columbia

KING VULTURE: Special Sport Thrills—A good short depicting the risks men take to fill museums. Running time, 11 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

UNVEILING ALGERIA: Columbia Tours—A poor excuse for a travel. Running time, 9 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Metro-Goldwyn-Mayer

BUYER BEWARE: Crime Doesn't Pay Series—Another excellent "Crime Doesn't Pay," revealing the danger of drug stores buying stolen merchandise. Running time, 21 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

SOCIAL SEA LIONS: Pete Smith Specialties—This is a very good comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOCIAL SEA LIONS: Pete Smith Specialties—Pete Smith's comments and the actions of a threesome of seals loose at a house party brought forth plenty of good laughs here. Count it as a comedy when booking it. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

WOMEN IN HIDING: Crime Doesn't Pay Series—Another fairly good one of this series. However, it was very much like Columbia's feature "Babies for Sale." Running time, 22 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Paramount

MOMENTS OF CHARM OF 1940: Headliners—A honey of a picture but the film was rotten. Operator had to splice ten places before we could use it. Running time, 19 minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

NEVER SOCK A BABY: Popeye the Sailor—An average Popeye. Don't seem to hit the spot like they did a year or two ago. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

PARAMOUNT NEWS: No. 7—National AAU diving meet, Walker new postmaster general, Baltimore cork factory fire, Roosevelt explains Conscription Bill, American rearming. A very interesting and instructive program. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PUTTIN' ON THE ACT: Popeye the Sailor—Popeye and Olive Oyl think vaudeville is coming back, so they rehearse some of their bag of tricks. It is about average but a lot better than many preceding Popeyes. Running time, 7 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RKO Radio

ARROW POINTS: RKO Pathe Sportoscope—Andre Vail shows us how talented he is in archery by shooting many trick and remarkable shots. It is good of its kind.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

BESTED BY A BEARD: Leon Errol Comedies—They still can't make comedies in sound.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

MARCH OF TIME NO. 1: On Foreign Newsfronts—This is a good presentation showing how the news is gathered from Europe at present. A fine summary of the War thus far is included. Play it soon to get the greatest benefit from it. Running time, 20 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME NO. 11: U. S. Navy—1940—The very best to bring the general public to realize

what the governments of the New World are doing to protect the lives and interests of their nationals, and they don't need it. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MARCH OF TIME NO. 12: Spoils of Conquest: Dutch East Indies—This is an exceptionally good reel on the situation at present in the Dutch East Indies with a good discussion on the possibilities of future action there. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MARCH OF TIME NO. 12: Spoils of Conquest: Dutch East Indies—Another good one of this series depicting Japan's threat to the Dutch East Indies. Running time, 17 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

CLUB LIFE IN THE STONE AGE: Terry-Toons—Just an ordinary cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOG IN A MANSION: Terry-Toons—A good cartoon. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

EDGAR RUNS AGAIN: Terry-Toons—A good cartoon. Very amusing. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

ISLE OF MYSTERY: Father Hubbard's Alaskan Adventures—Just a filler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PROFESSOR OFFKEYSKI: Terry-Toons—Only an ordinary black and white cartoon. Running time, 6 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TOUCHDOWN DEMONS: Terry-Toons—Average black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

STRANGER THAN FICTION: No. 72—An interesting short. Running time, 9 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

Vitaphone

BEAR'S TALE: Merrie Melodies—A perfect colored cartoon. Satisfied 100 per cent. of the crowd. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

CALLING DR. PORKY: Looney Tunes—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town and rural patronage.

CALLING DR. PORKY: Looney Tunes—The calls for the Dr. were very numerous and the pink elephants the patient saw seemed very real. An excellent cartoon. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

CONFEDERATE HONEY: Merrie Melodies—A nice colored cartoon but not up to the other Merrie Melodies. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

DOGS YOU SELDOM SEE: Sports Parade—Unusually interesting. Excellent photography.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

EGG COLLECTOR, THE: Merrie Melodies—A very, very cute color cartoon that will be especially enjoyed by adults in the audience. Like Disney cartoons, it depends a great deal on facial expressions for the humor. Running time, 8 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

FAMOUS MOVIE DOGS: Color Parade Series—Excellent scenes of well-known movie dogs in very good color. Interest is well sustained. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HARDSHIP OF MILES STANDISH: Merrie Melodies—A very interesting cartoon. The little man is getting to be a great favorite with the youngsters. Running time, eight minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

LARRY CLINTON AND HIS ORCHESTRA: Melody Masters—This is about the best one we have had. Everyone present liked it and that is something. Running time, 10 minutes.—John Stafford, Royal Theatre, Leonardville, Kansas. Rural patronage.

MATTY MALNECK AND BAND: Melody Masters—Above average band short.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

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GENTLEMEN . . . WHETHER
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OR ROOSEVELT . . .

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QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

INSPIRATIONAL

If the Quigley Awards have made any lasting success—and of course they have—then an important reason must be they constitute a competition which allows each entrant to compete against himself.

In so saying, we do not lose sight of the many promotions, salary rises, and bonuses accruing to winners, a goodly percentage, incidentally, of the total entries. The Awards have as great a value, however, for those winners who have yet to be showered with any kind of gold.

Successful management requires a high consistency of week-after-week endeavor. The conscientious theatreman aims to keep way up on his toes at all times. To do so without undue strain, he must be able to call upon some inspiration from deep down inside him.

Such inspiration to many is to be had from the Awards, according to what the boys say about it to this corner. The general tenor of their opinions is that here is an entirely neutral background for showmanship against which the theatreman may measure his accomplishments.

Thus, a man who scores in one "Quarter-Master" establishes a mark to shoot at in the next. Outside judges have found his work of sufficient merit to be selected for honors. He digs in deeper to retain that standing, or better it, by a continuous personal competition that eventually must bring its own reward.

△ △ △

TO BE ENCOURAGED

Rodney Bush attended a recent managers' advertising conclave called by Harry Shaw, of Loew's Poli, in New Haven, and presided over by Oscar A. Doob, circuit ad head. Bush, Twentieth Century-Fox exploitation manager, was invited to suggest boxoffice aids on behalf of his company's "Down Argentine Way", spot-booked in the division's houses before national release date. According to Lou Brown, enthusiasm was rife and indicated in the minutes of the meeting, containing a raft of selling ideas developed by the conference.

The bringing together of distributor admen and theatremen for these purposes is something the industry can stand much more of. Surely, the home office boys "in" on a campaign from the time a picture is in production can be a power of aid to the grosses through such contacts. Living with the picture for weeks ahead of release, they are in a sound position to add strength to press book suggestions by these across-the-table discussions.

Bush is nice enough to say he got more out of the meeting than he gave. That may be so. The fact remains that his being on hand stimulated a lot of ticket-selling exploitation outpourings.

The traditional Hallowe'en celebration this October 31, becomes something more than just that. According to theatremen who realize it, the occasion is to be outstanding in "screwballery." Strong medicine is indicated to alleviate encroaching war jitters. Thus, managers who make it their business to satisfy the wide hunger for bellylaffs may expect to be thrice blessed at the boxoffice and in the esteem of their communities.

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A TWO-DOLLAR CAMPAIGN

Without any budget for special exploitation, Manager Bud Borns, of the Capitol, Whiting, Indiana—a "B" house—recently played "Women In War" to capacity business. The campaign that made it possible was put on at a cost of two dollars and five cents.

The front was promoted from another house. Bakery bags stuffed with paper served as "sandbags" for added atmosphere. An old flat was cut down to make an "A" board covered with six-sheets. For passes, two girls in borrowed trench coats and steel helmets paraded the town with title cards, worked the lobby.

This department gets its share of doleful letters explaining how budgetary restrictions hobble the writers in putting over their shows. We also receive quite a few campaigns where explanations are confined to what has been accomplished with a handful of fingernails, a few dimes in cash and some old-fashioned sweat.

A-Mike Vogel

Round Table In Pictures





(Above) For the home town premiere of "Dreaming Out Loud", at the Lyric, Mena, Ark., L. E. Gwaltney, following the store style in the picture, dressed his front in keeping. Lum and Abner attended the premiere which was put on in true Hollywood fashion.

Special animated set-piece was rigged up in the lobby of Fabian's St. George, St. George, S. I., N. Y., by Art Lane for "Rhythm on the River". Cutout Crosby strummed guitar, while concealed phonograph played hit tunes.



Effective was the 7 foot standee of Edward G. Robinson planted in the lobby of the Suipacha Theatre, in Buenos Aires by the Warner publicity director, Elias Zagalsky in advance of the opening of "Brother Orchid" at that spot.



Believing that his theatre should do everything possible to promote patriotism, Manager Ralph G. Pollock at the Million Dollar Theatre, in Chicago, displays the National Screen Accessories' "God Bless America" banner atop his marquee. Size is 18 feet by 20.



Optimism is the watchword of the Chakeres Theatres managers who met recently at the Shawnee Hotel, in Springfield, Ohio. Meeting, which was presided over by Phil Chakeres, president, covered discussions on bookings, selling of the new movie season product and remodeling theatres.

Police and Health Bureaus Cooperate For 'Baby Parade'

With a special grandstand for the judges, cooperation of the Philadelphia police department and highway bureau in clearing and cleaning the route, the sixth annual Baby Parade recently conducted by Warners Benn, under the supervision of Manager Bob Kessler, repeated the success of previous occasion in gaining public and boxoffice attentions. Sufficient prizes offered in different divisions, encouraged a record-breaking number of entries, with three awards made in each class for prettiest, fattest, most comical babies, for nicest set of twins and best float.

Formation of the procession was arranged by Kessler in back of the theatre with the assistance of a group of high school girls acting as parade hostesses and distributing free gifts to mothers of the contestants. The entire line of mothers and babies then marched twice around the theatre block, passing the judges stand and the theatre. Newsreel cameras photographed the proceedings, picture shown at the Benn later.

Newspaper Coverage Stressed

Kessler's advance started a month ahead with stage announcements and trailer copy carrying date and instructions to mothers regarding entries. This was followed with lobby posters detailing arrangements and prizes, the posters embellished with photos of representative neighborhood babies. Newspaper copy was planted in the downtown columns and the occasion was featured regularly in advance by the three neighborhood weeklies. Heralds also stressed the event.

On a tieup with three leading dairies, drivers left special heralds with all milk deliveries. The better neighborhood stores were also promoted to cooperate by displaying the prizes and instruction posters. Distribution of imprinted eye-shades to children at advance Saturday kid matinees also aided in spreading the word.

In keeping with the importance of the event, Kessler was able to effect an arrangement with the Bureau of Public Health wherein all entrants were examined at the local station. The officials cooperated further with window and bulletin announcements.

As added attractors in addition to the main prizes, the Warnerman promoted such "baby" companies as Gerber and Nestle for samples distributed to attending parents. Local kiddie shops contributed cartoon books, the theatre also coming in with souvenir American flags.

"LET'S HEAR FROM YOU"

Martin's Dictionary Gag

To publicize "I Married Adventure" at the Fox Granda in Inglewood, Cal. Dave Martin purchased a half dozen inexpensive dictionaries and imprinted copy in vivid red "words can't begin to describe," etc., on each sheet torn from the books and distributed them to outgoing patrons in advance of opening. Additional copy included playdates and Osa Johnson tieup. Assistant Russ Mortenson aided on the gag.

Ferrara Invites Prominent Women To Sponsor Dates on New Product

To the many different boxoffice purposes for which theatremen have promoted cooperation of local clubwomen, Manager M. E. Ferrara adds another twist in persuading the top socialites of Abbeville, La., to act as individual sponsors for dates on his October attractions. Including the wife of the Mayor, each of the women was asked to honor one program, the picture and name of sponsor coupled in the advertising and publicity.

The idea was good enough for front page treatment in the local dailies, the stories also stressing the high grade of the product so honored, which, of course, was the snapper behind the entire idea. There was plenty of buzzing as a result, and the Round Tabler gave the plant another nudge by inviting each sponsor to give a theatre party for four to "her" picture. In advance, the women were supplied with material about the pictures for discussion at club meetings, card parties, etc.

As a follow-up at the theatre to stress the October releases, Ferrara made up an elaborate setpiece in the form of a Christmas tree heaped underneath with simulated gift boxes imprinted with titles and dates. Copy at top was to the effect that since, by Presidential proclamation, Thanksgiving Day had been moved up, the theatre felt encouraged to do likewise with Christmas by advertising Santa Claus in advance. Tree was decorated in holiday lights and trimmings, with cartoon drawings of the President and Kris Kringle for atmosphere.

Local Committee Builds "Ramparts" for LaBarr

Francis LaBarr of the Imperial, Asheville, N. C., highlighted his campaign on "The Ramparts We Watch" by having the local committee for the Defense of America by Helping Britain sponsor the date. With an active membership of 2,300, consisting of town's most prominent citizens, cards were mailed urging them to boost the picture and buy tickets. Booths were set up in department stores and specially printed tickets sold. Every type of audience was reached.

Advertising campaign was extensive with teasers used effectively, opening date copy stressing the new ending, and many breaks were obtained via broadcasts. Direct mail played a part in the program, with letters sent to clubs, clergy, civic and educational leaders, the preview being attended by publishers and managers of local newspapers, heads of radio station and others. LaBarr constructed a special front for his house, using the Life one-sheets to good effect.

"LET'S HEAR FROM YOU"

Burke Plays to Kids On "Boom Town" Date

To attract his kid patronage on "Boom Town" at the Schine State, in Fostoria, Ohio, Round Tabler Bill Burke ran a four-day coloring contest in newspaper whereby each day outlines of two large title letters were run, centers of which featured members of the cast. Starting off with the letters "B" and "O," succeeding days carried balance of letters until entire title was spelled out. Guest tickets went to those kids submitting best coloring jobs.

For "Great McGinty" a five day teaser contest was planted, paper running conversational balloon photos of members of cast, tickets going to entrants sending in smartest lines. Imprinted bags were promoted from cooperating merchant and special voting heralds were distributed, each carrying different scene stills from the picture.

Caldwell Ties "Correspondent" To Lobby News Broadcasts

Before leaving Loew's Valentine, in Toledo for his post at the Stillman, in Cleveland, Round Tabler Wally Caldwell on "Foreign Correspondent" planted a radio in his lobby broadcasting war news each hour on the hour. One sheet cards in front and over radio invited public to step in and listen. Opening day giant compo passes were handed out on downtown shopping corners to men and women who agreed to carry them to the theatre. Copy on cards read: "I am on my way to see," etc. Stunt attracted wide attention with plenty of willing toters anxious to be guests of Wally.

Through tieup with local automobile agency, new style cars toured all sections of the city appropriately bannered three days ahead, travelling billboard mounted on new truck also covered streets, bookmarks were distributed throughout library system, imprinted napkins planted with restaurants and gummed red and white disc stickers were attached to evening newspapers by downtown newsboys day ahead.

"LET'S HEAR FROM YOU"

Guessing Contest Aids May on "Mule Team"

To arouse interest in "20 Mule Team" at the Paris, in Paris, Kentucky, Ed May, manager, secured a transparent piece of borax which was planted in a glassine case and patrons were invited to guess the weight of the display for promoted merchandise prizes and passes. At no cost to the theatre, May landed a serialization in local newspaper, merchants on main street devoted windows to appropriate displays, heralds were promoted from leading store and radio plugs were landed over WLAP.

For "Doctor Takes a Wife," May promoted a "just married" street bally, car and couple supplied by cooperating automobile agency. Machine was decorated with banners, streamers, tin cans and one sheet giving title, cast and playdates.

PLAN LAUGH PROGRAMS AS HALLOWE'EN NEARS

"Screwball" Stage Games and Spook Stuff To Be Stressed in Offsetting War Jitters

With the traditional October 31 holiday just a step away, theatremen everywhere are up to their elbows in Halloween plans. As usual, spook shows and stage games will be given the spotlight, but obviously more so this year on account of war conditions and the public's desire for "escape." Brushed up for current usage, too, will be the safe-and-sane projects to discourage local youth from damaging property, a special "honor party" or similar affair being given wherein the kids are guests at the theatre or allowed in for a special price in exchange for keeping the peace.

The "spook" angle takes different forms, in conjunction with feature pictures fitting the occasion or with special stage accessories to build up the holiday atmosphere. Last year, Harold Grott tied in a "horror" date with animations such as jagged lightning, flying bats, weeping willows moaning in the wind, black cat with raised tail and fur on end, etc. Les Pollock has made his annual show a standout with such devices as "dancing spooks," swaying to spooky organ music, dangling skeletons at end of a long pole swinging out over the audience.

Lobby Decoration in Keeping

Lobby decorations are in keeping, with black cat cutouts, goblins, witches on broomsticks, among the most popular. To be again emphasized is the avoidance of cornstalks and similar stuff found to be fire hazards. Pumpkins have been employed to advantage by Dave Dallas with an offer of prizes for largest pumpkins brought to the theatre. These were used for advance display to advertise the Halloween party.

Different times have been selected for the special show, in some situations beginning at eight o'clock, in others at the usual midnight. Paul Binstock switched his last year's celebration to the Saturday matinee ahead aimed at the youngsters under the heading of an old-fashioned picnic and costume party. Prizes and other gifts were promoted, each child attending receiving bag of cakes, books, etc. In addition, the major prizes went to those voted by audience applause for best costumes, judging held on stage. The regular contests followed. Show was heavily advertised in schools and playgrounds, via trailers and stage announcements, etc. Binstock acted as his own master-of-ceremonies.

Many Games Available

Since laughs are uppermost in this year's proceedings, highlights of contest slants expected to produce the chuckles are set down. These include many of the reliables as well as variations and added gags—with the accent upon "screwballery."

"Apple" ideas stress, first, the ducking party wherein stemless apples are placed in water in large washtub, contestants on knees facing audience, apples to be removed with teeth without aid of hands. This can also be done with small washtubs, one for each contestant. A variation is to have apples on strings held over contestants' heads, the first to bite apple tagged the winner. Another variation is to suspend a three-foot stick, with apple on one end and small weighted bag on the other. Stick is whirled and an attempt made to bite into the apple as it passes.

For balloons, entrants line up with balloons in mouth. Winner is the one first bursting balloon in blowing it up. And quite "screwy" is the stunt of having needle threaded by contestant while sitting on top of a milk or other wide-lipped bottle.

Play Football With Bubbles

Football is played by teams of two's, one of each team given a bubble pipe and bowl of soap suds to blow bubbles. As these are formed, the other team-mate endeavors to blow them over a goal post placed center stage and above heads of the contestants. First team to make a goal is declared winner.

Also suggested is the peanut game wherein piles of goobers on one side of stage, contestants supplied with ordinary table knives with which to carry the peanuts to opposite exit using the blade as carrier. Winner is the one transporting greatest number in space of three minutes.

For those who enjoy feats of gastronomy, four sticks, each containing one dozen doughnuts, are set up on two tables. Four good eaters, one to a stick, then compete for the honor of disposing quickest of the sinkers, plus a bottle of soda pop, within a time limit of five minutes.

Shoe Contest Amusing

Other contests to be mentioned are, pie-eating without aid of hands; milk drinking from nursing bottle via regulation nipples; cracker-eating, starting with unopened box to each contestant with winner the one who first opens box, consumes crackers and whistles "Turkey in the Straw." Also good for merriment is the shoe contest for two classes, boys and girls. Contestants line up, remove shoes which are placed in barrel and thoroughly mixed, then dumped on stage. Winner is first one finding and putting on and lacing one shoe or both of correct pair.

"LET'S HEAR FROM YOU"

Autographed 'Tom Brown' Book Given to School by Kidwell

Individually autographed by all members of the cast, was the copy of "Tom Brown's Schooldays" presented with due ceremony to the Superintendent of Schools as a goodwill gesture of Ed Kidwell's for that picture's opening at the Schine Kent Theatre, in Kent, Ohio. Newspapers covered the presentation with stories and appropriate plugs for the theatreman and picture.

Additional publicity was landed by Ed on "Pride and Prejudice" when local columnist took a jovial poke at his teaser ad "We want a husband, five charming sisters," etc.

Cohn Ties Council To Date on 'Road'

The possibilities of "Girls of the Road" for civic tieins were recognized by Manager Artie Cohn, at Warners Roosevelt, Philadelphia, in securing cooperation of welfare and other social-minded organizations on his subsequent-run engagement on the picture. This was brought about, first, in a private screening for the heads of these important local associations, Cohn addressing the guests on the significance of the picture as well as its entertainment values. Written endorsements obtained as a result were used advantageously in the advertising.

Prominent in the campaign was the local Youth Council with representatives on hand to distribute organizational literature hooking in with the attraction and to urge attendance among the membership. Officials of the Council spread the word further at meetings, also calling attention to the day-and-date runs of the picture at the Nixon and 69th Street, other of the circuit's houses in the same district.

Since the feature ran 60 minutes, the Round Tabler emphasized the supporting shorts in a "whole show" buildup of five units through special two-color heralds showing a number of picture reels stacked above each other. Titles of the individual units were lettered on the sides. Reverse panel below read "Yes, it's all one show," other side of herald, referred to by arrow, carrying smash copy on the feature. Giant action lobby display of scenes from the picture and nine-foot lobby easel listing the program units aided in stopping "sidewalk traffic."

"LET'S HEAR FROM YOU"

Newspaper Coverage Landed By DiPesa on "Boom Town"

Two different contests ran concurrently in leading Boston newspapers as part of the "Boom Town" campaign put over by Joe Di Pesa, Loew's publicity man, for the film's day-and-date State and Orpheum showings in that city. "How Would You Make Boston a Boom Town?" was the question asked of *Traveler* readers in a four-day contest which required replies in the form of letters not to exceed 100 words. The *Daily Record* carried a four-day identity contest requiring correct names of pictures and players involved in selected photos published in the paper. In both instances forty prizes were offered, with winners receiving cash and tickets.

Di Pesa also planted a Spencer Tracy-Claudette Colbert still in the rotogravure section of the *Sunday Herald*, and the same edition of the paper carried a large-sized co-op beauty ad.

"LET'S HEAR FROM YOU"

RKO Newsette Contest

Readers who thought they would like to compete in a novelty drawing contest arranged for advance exploitation on "Lucky Partners" were invited so to do through the pages of the RKO Newsette. A series of numbers starting with one were outlined and when traced successfully formed the heads of the co-stars. The decision of the judges was based on correctness and neatness of the contestants, with guest tickets going to winners, according to Blanche Livingston, Newsette Editor.

Saunders Promotes 'Names' for Bows

Names make news, agrees Matt Saunders, in rounding up celebrities for appearances on his campaigns at Loew's Poli, Bridgeport, Conn. As his most recent guest, Matt had Dr. Levi Young, grand nephew of Brigham Young, and head of the Mormon Church in New England, as a buildup for the Twentieth Century-Fox attraction. And recently, Frazier Hunt, famous war correspondent, did the honors for the Loewman on "Foreign Correspondent."

Discovering that Dr. Young was en route to his home in Cambridge, Mass., Saunders induced the church head to stop off for a screening of the picture. The visit was applauded by the papers in photos and stories. Matt secured further publicity on the Mormon angle by inviting the heads of the local church and congregation to the show.

In keeping with current military activities, the Round Tabler established his opening night in honor of the local militia, the National Guardsmen marching to the theatre in full uniform, headed by their band. Special stage presentation featured the event in which the guardsmen and prominent stage stars participated.

Publicity on "Foreign Correspondent" stressed the cooperation of Frazier Hunt, who lives nearby. After seeing the picture, the famed war reporter, interviewed by the press, spoke highly of the feature as entertainment and also credited the attraction for calling attention to the need of strong American defense measures in keeping out of war. Here again, photos and feature-length stories resulted, all of which included sizeable plugs for the theatre and dates.

"LET'S HEAR FROM YOU"

Girl in Window Exploits "Hired Wife" for Unterfort

Tying up the stenographer angle of the picture, Harry Unterfort at Keith's in Syracuse for date on "Hired Wife," planted girl in window of leading furniture store taking dictation gratis from anyone who wished to avail themselves of her services. Large sign in window plugged the picture, theatre, stars and playdates. Post Standard announced a telephone contest whereby 25 folks were called daily and asked what the picture was at Keith's. Those answering correctly were awarded guest tickets.

For novelty, paper plates were distributed with imprinted copy reading: "Don't wash your dishes. Use these paper plates so you can rush down to see," etc. Plugs were landed over Stations WSYR and WFBL, numerous windows were secured and department store used a co-operative ad tying up Kelvinator refrigerators with stills of Brian Aherne and Rosalind Russell.

"LET'S HEAR FROM YOU"

Street's "Phoolish" Contest

A "phoolish photo" contest, with local newspaper readers asked to submit humorous snapshots from the old family album, was one of the highlights of the "I Love You Again" campaign put over by Eugene Street, Tennessee, Knoxville. Guest tickets were awarded the winning entries.

FIRST OF THE LAST

Now we enter the fourth and last Quarter in the Quigley Awards, as findings for the first Fortnight for the period are listed. Little deviation from the standard previously established is noted either in quality or quantity at 61 entrants take down 59 Fortnights, the added mentions given for double credits. The winners and their situations are:

STAN ANDREWS
Capitol, Guelph, Ont., Canada

DAVE BACHNER
Warners, Cleveland, Ohio

JOHN BARCROFT
RKO, Columbus, Ohio

W. F. BORNS
Capitol, Whiting, Ind.

STANLEY BENFORD
Colonial, Philadelphia, Pa.

LIGE BRIEN
Prince, Ambridge, Pa.

HARRY BROWN, JR.
Grand, Circleville, Ohio

EV C. CALLOW
Warners, Philadelphia, Pa.

M. CHAKERES
OLIVER NICKLAS
State, Springfield, Ohio

HARVEY COCKS
Strand, Syracuse, N. Y.

ARTIE COHN
Roosevelt, Philadelphia, Pa.

BEN COHN
Frolic, Chicago, Ill.

A. D. DEASON
Wichita, Wichita Falls, Tex.

FRED DOUGHTY
Lyric, Winchester, Ind.

FRANCIS DEERING
Loew's, Houston, Texas

BILL ELDER
Loew's, Harrisburg, Pa.

M. E. FERRERA
Dixie, Abbeville, La.

FRANCIS J. FAILLE
Paramount, North Adams, Mass.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

WARD FARRAR
Loew's, Indianapolis, Ind.

GEORGE S. FRASER
Columbia, Portsmouth, Ohio

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

FRANCIS GILLON
LeClaire, Moline, Ill.

CLARENCE GOLDER
Rena, Kellogg, Idaho

ROBERT F. GRIFFITH
Lex, Chicago, Ill.

KEN GRIMES
Warner, Erie, Pa.

BILL HARWELL
Ohio, Canton, Ohio

GARY JAFFA
Temple, Cortland, N. Y.

BOB KESSLER
Benn, Philadelphia, Pa.

A. J. KALBERER
Indiana, Washington, Ind.

STANLEY LAMBERT
Rialto, Racine, Wis.

LOUIS LAMM
Palace, Lorain, Ohio

DAVE MARTIN
Fox Granada, Inglewood, Cal.

ED MAY
Paris, Paris, Ky.

FRANK W. MILLER
Morgan, Morgantown, W. Va.

PAT NOTARO
Columbia, Sharon, Pa.

J. K. O'DONNELL
Haines, Waterville, Me.

E. A. PATCHEN
Chief, Pueblo, Colo.

DUKE PRINCE
Ohio, Marietta, Ohio

LEO ROSEN
Troy, Troy, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JOE RYAN
Eastman, St. Cloud, Minn.

W. S. SAMUEL
Rio, Nederland, Texas

CHARLES SCHLAIFER
United Artists, San Francisco, Cal.

JOHN R. SCHULTZ
Liberty, Sharon, Pa.

FRANK SHAFFER
Dixie, Staunton, Va.

BOYD SCOTT
Strand, Uvalde, Texas

CLARA SCHMITT
Yazoo, Yazoo City, Miss.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

ARNOLD STOLTZ
Avon, Utica, N. Y.

ROBERT S. TAYLOR
Harris-DuBois, Dubois, Pa.

ROBERT UNGERFELD
RKO Proctor's, Newark, N. J.

HARRY UNTERFORT
Keith, Syracuse, N. Y.

TED E. WAGGONER
Majestic, Abilene, Texas

R. D. WALSH
Lafayette, Buffalo, N. Y.

TOM WARD
El Raton, Raton, N. Mex.

J. R. WHEELER
Roxy, LaPorte, Ind.

Attention is drawn to the importance of the final period in the Awards Competitions, since obviously much will depend upon what is done by entrants aiming at consideration in the Grand Awards judging. To be emphasized is the number of two-week periods remaining in the six Fortnights to be listed before the end of the year's Competitions.

EXPLOITATION BRIEFS FROM A-FIELD

"Dr. Kildare's prescription for winning a girl's heart" was the basis of a contest planted in the local Times-Star by Morris Rosenthal, Loew's Poli-Majestic, Bridgeport, as part of his campaign for "Dr. Kildare Goes Home."

▽

Best "Pride and Prejudice" reviews by school children received cash awards in a contest planted in the local Item Tribune by Rodney Toups, Loew's, New Orleans, as part of his campaign for that film.

▽

Minneapolis *Star Journal* Columnist Cedric Adams co-operated with the Century Theatre in a contest for the run of "Lucky Partners." Couples were asked to write on reasons why they had been deprived of a honeymoon. They were given a belated honeymoon day and were guests, of course, at the Century. The theme of the stunt ties in with that of "Lucky Partners."

▽

Cutouts of Mickey Rooney and Judy Garland atop a large drum were used as a lobby display in advance of "Strike Up the Band" at Loew's Poli, Hartford, by Jack Simons. The display was so illuminated as to give the impression of the drum being beaten.

▽

Learning that a new plant for the manufacture of defense materials would soon be erected in Pottstown, Pa., Dwight Van Meter, Strand, sold a double truck of coops using the line, "The Nation's Newest Boom Town," as part of his campaign for "Boom Town."

▽

Entire staff of the LeClaire, in Moline, Ill., wore jockey caps as part of Francis Gillon's campaign on "Maryland". Gaily colored "racing tip" heralds were distributed with copy reading: "Here's a sure thing, and the odds are 100 to one you'll say it's grand entertainment," etc., etc.

▽

For the "Information Please" Wendell Willkie issue, Ken Grimes at the Warner, in Erie, Pa., received editorial mention in the dailies for the short. Special added attraction copy was used in all theatre ads and for his lobby, Grimes contacted local beverage company for dispensing of cold drinks.

▽

A highly effective set-piece for "Strike Up the Band" was that employed in the lobby of Loew's Grand, Atlanta, by Ed Pentecost. Colored cutouts of Mickey Rooney and Judy Garland at a set of drums topped a replica of a large drum against a background of drapes bordered with stars.

▽

As part of his campaign for "Boom Town," Ken Reeves, Warner, Morgantown, W. Va., arranged to hold an essay contest in the local schools on the subject of oil. Guest ticket were awarded writers of the winning themes.

▽

Cutouts of Mickey Rooney and Judy Garland atop a large drum were used as a lobby display in advance of "Strike Up the Band" at Loew's Poli, Hartford, by Jack Simons. The display was so illuminated as to give the impression of the drum being beaten.

UNGERFELD LANDS PAGE ON "RAMPARTS" DATE

On behalf of "Ramparts We Watch", at Proctor's, Newark, N. J., Manager Bob Ungerfeld put on a special screening for the managing editor and publisher of the local Star-Ledger. *At luncheon following, Bob was able to sell the idea of a full-page layout of scenes from the picture, plus an "inquiring reporter" tiein, to fit in with the paper's editorial emphasis on American defense.*

The scenes reproduced were from the "Baptism of Fire" sequence, with each shot captioned. Theatre credits were prominently included.

For the run of "The Sea Hawk" at the Stanley, in Pittsburgh, James Totman tied in with the County Fair to sponsor "Sea Hawk" fencing matches each night. An Errol Flynn "Sea Hawk" cup was awarded the winner of each night's competition and the public address system was used to plug the film.

▽

On "Boys From Syracuse" at the Colonial, in Germantown, Pa., Manager Stan Benford sent sets of cards plugging the picture to all restaurateurs for distribution to diners. Each guest was asked to compare cards with his neighbors, if they matched, guest tickets were awarded.

▽

Joe Bergin at the Stanley, in Chester, Pa., went after "They Drive by Night" by using window cards on all moving and hauling trucks. Photos of Ann Sheridan were given out a week in advance backed with picture copy and dates, cards carrying copy on traffic code for night driving were also distributed and three sheets posted at strategic points along roads leading into the city.

DETROIT UNITED STAGES TALENT HUNT IN LOBBY

Conspicuous buildup for the date on Jimmy Dorsey's band at the Michigan, Detroit, was the lobby talent hunt contrived by United and wherein nonprofessionals were invited to try out for public auditions with the orchestra. Limited to singers, over 750 aspirants were rounded up by Manager Bob Corbin and, after eliminations, the best were retained for the finals. Special platform constructed on mezzanine was used by the band and singers.

Entry blanks were distributed in the theatre, through singing schools and by mail. Papers recognized the news angle in playing up the tiein, since local girl declared the winner was givne an engagement with the house band shortly after.

Lush, tropical vegetation was used to dress the lobby of the Fort Plain, Fort Plain, N. Y., for "Safari," before Bill Johnson left that spot for the Smalley house in Dolgeville. Monkey in cage was the main attractor, special tinted herald being gotten out by the theatreman to invite patrons to view the display in his lobby.

▽

As a buildup for his kid patronage at the LeClaire, Moline, Ill., Francis Gillon distributed Junior G Men badges as an award from the "Dead End Kids." Cards carried lucky numbers which were posted in lobby, guest tickets going to those holding corresponding numbers.

▽

During one of the recent hot days, Ray McCormack at the Grand, in Linton, Ind., startled folks by his personal appearance as Santa Claus parading streets with banners reading: "I have come back to Linton to see 'Sandy Is a Lady.'"

▽

Ten days ahead of opening of "ATAHT," Glenn Nelson at the Harris, in Findlay, Ohio, secured 100 midget window cards and addressed them to important names on his mailing list. Cards at the rate of 10 a day were then hung on mail boxes with copy exposed to view so that passersby could read the message. Each day a different period was selected for planting the cards so that various groups of shoppers were reached. Contest in paper consisted of planting box daily a few days ahead of opening carrying well-known initials, such as "R.S.V.P., G.W.T.W.," etc., guest tickets going to those submitting correct list.

▽

Numerous cooperative ads were landed by J. R. MacEachron at the Paramount in Jackson, Tenn., for "My Favorite Wife," each merchant's ad carrying copy tied directly to the picture title. In addition circulars were distributed house-to-house, in cars, etc., several of the stores coming through with attractive window displays.

▽

Concentrating on the weekend floating population in and around St. George, S. I., Manager Art Lane at Fabian's St. George bannered a craft with "New Moon" title and had it ply nearby waters. Same banner was used on side of theatre building during run of picture. Singer covered night clubs, received special introduction and sang hit tunes from the film. Laundry cooperated by bannering sides of its fleet of trucks and lucky numbers were stamped on dodgers inserted in packages, winning numbers were posted on "New Moon" cutout in front of theatre each day, guest tickets going to the lucky ones.

▽

In connection with his stage attraction, "The Passing Show," Pat Notaro at the Columbia, Sharon, Pa., held a fur fashion show, which members of the cast modeled. Cooperating merchants plugged the event in their ads and storewide, in addition to supplying the furs. In addition a candid camera contest was promoted and cooperating jeweler ran ad tying his merchandise in with show title.

LATE NEWSPAPER ADVERTISEMENTS





(Above) Full figure of the star, in costume, with plenty of white space was Hardie Meakin's idea for "Spring Parade" at the RKO Keith's, Washington. Size: 100 lines on 3 col.



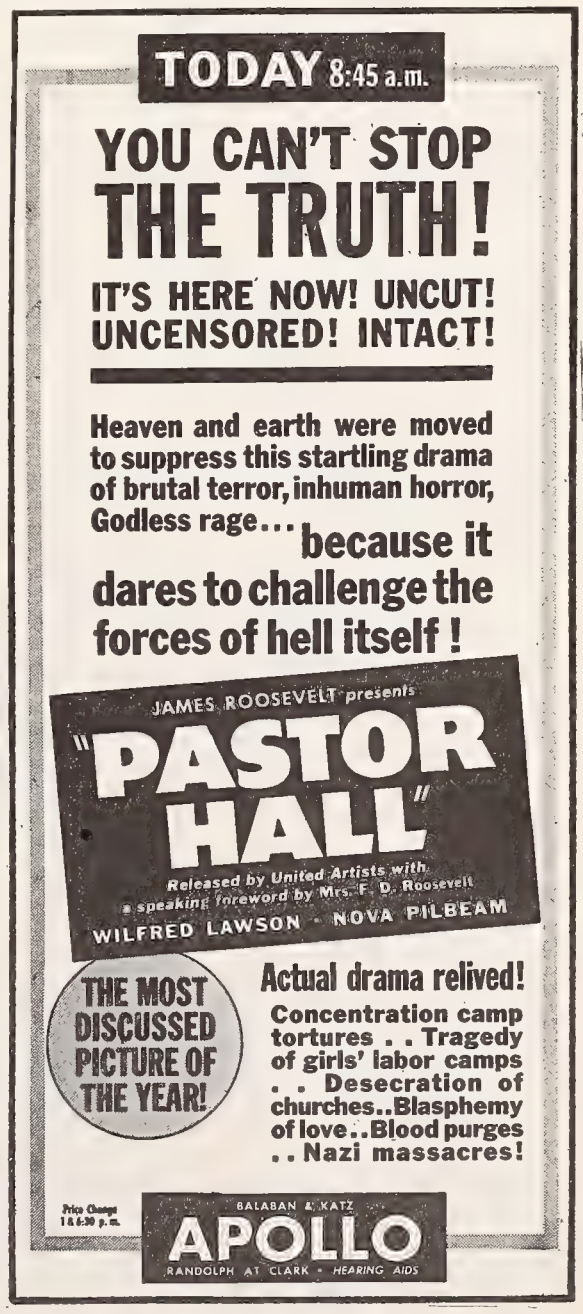
(Above) Played while the "ban" publicity occupied the front pages, "Ramparts" at the RKO Albee, Brooklyn, N. Y., was tied to the controversy in this poster layout, 110 lines on 2 col. Benday reverses aimed for theatre and title emphasis.

(Right) Silhouetting of star and action cuts were set to equalize attention to the romance, action, drama and comedy of the "Howards" at Warners' Hipp, Cleveland, in this 110 lines on 3 col. by Manny Pearlstein and executed by Artist John Southe.

(Above) To break away from too much flag-waving for the "Howards" at the Chief, Pueblo, Colo., Pat Patchen supplemented the drama page ads with a series on the woman's page, the cuts from the paper's advertising mat service. Size: 110 lines on col.

(Right) Assuming that the public was familiar with the story's background, Bill Hollander decided upon the "expose" slant for this 240 lines on 4 col. on "Pastor Hall" at the B. & K. Apollo, Chicago. Actual locale was restricted to the single "Nazi" in last line of copy.





• personalities

LAWRENCE LIBBY
formerly manager of the State, Waterville, Me., has been transferred to the State in Madison; BERNARD LA FLAMME has been made house manager of the Opera House, Waterville, and EDWARD HARRISON is still city manager.

▽

PAUL KETCHUM
has been transferred from the Strand, Seneca Falls, N. Y., to the Paramount, Glens Falls, replacing GEORGE BROWN, resigned. Other Schine changes include: GEORGE CAMERON, Geneva, Geneva, to the Strand, Seneca Falls; GERALD FOWLER from the State in Cortland, replaces Cameron while C. ALVIN HOSTLER, formerly of Altoona, Pa., has been appointed manager of the Glove, Gloversville, replacing HERMAN ADDISON, who goes to the State, in Cortland.

▽

BEN GOLD
manager of the Colonial, Nashua, N. H., for the past 10 years has resigned and leased the Park Theatre, there.

▽

LEE LEVY
has been named manager of the Warner downtown Arcadia, in Wilmington, Del.

▽

W. J. NEWCOMB
has opened his new Burg Theatre, at Williamsburg, La.

▽

FRANKLIN WOODS
is the new manager of Aaron Goldberg's Peerless, San Francisco, while A. CHASE manages the Egyptian.

▽

JACK DORLAND
former Paramount salesman, and MRS. JOSEPH MARKHOFF of Easthampton, Conn., have leased the Broadbrook, in Broadbrook, Conn.

▽

JOHN MATIS
former manager of the Fox Strand at Manitowoc, Wis., is managing the Wausau, in Wausau, Wis.

▽

H. L. CAESAR
formerly at the Orpheum, in Hancock, Mich., has been named manager of the Fox Lyric, Stevens Point, Wis.

▽

DR. J. T. GREENE
is erecting a new house in Elloree, S. C.

▽

JAMES LANDINO
student manager at the Roger Sherman, New Haven, is managing the reopened Warner Tremont in Ansonia, Conn.

▽

FRANK JENKINS
former manager of the Montlake and Uptown, Seattle, Wash., has been appointed manager of the Jensen-Von Herberg new Rainier, in Renton.

▽

WILLIAM OSTENBERG
succeeds HARRY RODELL as manager of the Bluffs Theatre, Scottsbluff, the latter going to the Delmar, in Morrell, Neb., while BOB ANDREWS of Morrell moves to Gering, Neb., as city manager.



CHARLES ALLEN, on September 11th, to Mr. and Mrs. Russell W. Barrett. Dad manages the Warner Strand Theatre, in Woburn, Mass.

▽

WILLIAM HAMRICK
has been named manager of the Coliseum, Seattle, Wash., succeeding CLYDE STROUT, who moved to the Paramount as assistant to Dan Redden.

▽

M. E. WALKER
operating the Gayety, Halifax, N. S., and the Imperial, Sackville, N. B., has leased theatres in Barrington Passage and New Germany, N. S.

Birthday Greetings

Herman B. Abrams
Edwin G. Austin
Rockwood Bailey
Al Bartolet
J. Gordon Bason
Leroy Boudreau
Frank Boucher
William Bowers
Charles Brown
Harry Browning
George Clarke
Maurice Crew
Reid Crow
Albert E. Crowder
L. O. Daniel
J. R. Defontaine
Robert Duberstein
Joseph Feldman
Bert Gildersleeve
Harold Goldman
Leonard Goldberg
Herbert Graefe
Jerome Greenbaum
Wesley Griffith
Sidney Grill
Mike Guttman
W. H. Hall
Rotus Harvey
H. R. Hellerich
R. H. Hightower
Jack Johnson
James Kakley
Thomas King
Maurice Leahy
Irving Levine
Herbert C. Lewis
W. W. Lineberger
John Link
George Livingston
H. B. McFarling
L. I. McMillin
Tom Malloy
Maurice Meek
Robert Menches
John Mier
Bill Miller
Michael Milo
Irwin Moffett
Clifford Mowry
Fred Naify
Lee Naify
James Nicholson
Vincent O'Leary
Robert Patterson
Alan Peters
Earle Potter
Jimmie Redmond
Ralph Ressler
Jarrell Rhea
G. A. Romine
Sam Rothstein
Joseph Rubenfeld
Harry Sayer
Paul Schoonmaker
Sam Schiwetz
Harry Sefton
Sidney Selig
Thomas Shannon
Martin Simpson
Morris Simms
Frank Solomont
Harold Spero
John Tucker
William Truesdell
Clarence Turbin
Harold Turner

DONALD KING
formerly with Wilbur Peterson's Orpheum, in Somerville, is now assistant manager at E. M. Loew's National in Boston.

▽

LARRY PETERSON
was named manager of the Stanley-Warner Princess, in Camden, N. J., coming up from Atlantic City where he managed the circuit's Stanley.

▽

GEORGE KURLANSIK
operator of the Towne, in Allentown, Pa., has opened the Cameo, in the midtown section there.

▽

HARRY CLEMENS
assistant manager of Warner's Park, in Darby, Pa., has been promoted to the Imperial, in Philadelphia.

▽

ERCIL ARNOLD
has taken over the Chapman at Chapman, Kan.

▽

JOHN GEYSER
has been appointed manager of the new Florence Theatre, in Florence, N. J.

▽

JACK SLINKER
has been transferred from the Gem, Topeka, Kan., to the Grand, there. Other Fox Midwest changes include: COBBIE STEWART from the Grand to the Jayhawk, Topeka; PHIL HILL of the Jayhawk to Belleville, Ill., succeeding C. H. Zile, resigned. JERRY BAKER, formerly at the Granada, Kansas City, Kan., but more recently on leave of absence, goes to the Waldo, Kansas City, succeeding LOUIS SPONSLER, who goes to the Gem and Oakland, Topeka.

▽

H. E. SCHWOCKO
is taking over the Gem at Rib Lake, Wis., from AUGUST GUMM.

▽

W. R. McCULLOUGH
former assistant at the Paramount, Waterloo, Ia., goes to the Granada, Sioux City. Other Tri-States changes include: IRA CRANE of the Granada shifted to the Omaha, in Omaha, as assistant to DON ALLEN. JACK KOLBO, assistant to Allen in Omaha, has been promoted to manager of the Esquire, Davenport. DON SHANE, formerly assistant at the Orpheum, Omaha, moved to Sioux City to manage the Capitol. J. W. PICKETT, manager of the Rivoli, Hastings, Neb., has moved to the Strand, Hastings, Neb., to succeed ORVILLE RENNIE, resigned to become commercial manager of a Hastings radio station, and LOUIS NUTZMAN, assistant at the Rivoli, takes Pickett's former job.

▽

WILLIAM GIBSON
has been appointed assistant to DICK WALSH, publicity head for the Strand and Cataract theatres, in Niagara Falls, and the Lafayette, in Buffalo.

▽

JOE WOLFSHOL
of San Antonio is now managing the Rialto and Arcadia, in Kerrville, Texas.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"This Thing Called Love"	Original, Ken Englund and George Seaton. Director: Alexander Hall.	Melvyn Douglas, Rosalind Russell, Binnie Barnes, Gloria Dickson, Allyn Joslyn, Lee J. Cobb, Joan Storm.	Shooting
"Legacy"	Director: Gregory Ratoff.	Warner Baxter, Ingrid Bergman, Fay Wray.	Shooting
METRO-GOLDWYN-MAYER			
"Comrade X"	Screen play, Ben Hecht, Charles Lederer. Director: King Vidor.	Clark Gable, Hedy Lamarr, Felix Bressart, Jody Gilbert.	Shooting
"Gallant Sons"	Director: George Seitz.	Jackie Cooper, Gene Reynolds, Ian Hunter, Bonita Granville, June Preisser, Edward Ashley, Gail Patrick, William Tracy, Leo Gorcey, Joe Yule.	Shooting
MONOGRAM			
"Phantom of Chinatown"	Director: Phil Rosen.	Keye Luke, Lotus Long, Grant Withers, Paul McVey, Charles Miller, Virginia Carpenter.	Shooting
"Oklahoma Bound"	Director: Al Herman.	Tex Ritter, Terry Walker, Bob Wells and his Texas Playboys.	Shooting
NEUFELD			
"Riders of Black Mountain"	Director: Sherman Scott.	Tim McCoy, Pauline Haddon, Rex Lease, Julian Rivero.	Shooting
PARAMOUNT			
"I Wanted Wings"	Original, Lt Beirne Lay, Jr. Director: J. Theodore Reed.	Brian Donlevy, Ray Milland, William Holden, Wayne Morris, Constance Moore, Phil Brown, Harry Davenport, Richard Webb, Herbert Rawlinson, Hedda Hopper, Richard Lane, Charles D. Brown, Alan Hale, Jr., Hobart Cavanaugh.	Shooting
"The Shepherd of the Hills"	From the novel by Harold Bell Wright. Director: Henry Hathaway.	John Wayne, Betty Field, Harry Carey, James Barton, John Qualen, Billy Gilbert, Ward Bond, Beulah Bondi, Marjorie Main, Samuel S. Hinds.	Shooting
"Reaching for the Sun"	Producer-director: William A. Wellman.	Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker, Charles Coburn, Billy Gilbert.	Shooting
"You're the One"	Director: Ralph Murphy.	Orrin Tucker and his Orchestra, Bonnie Baker, Edward Everett Horton, Albert Dekker, Lillian Cornell, Jerry Colonna, Don Castle, Teddy Hart.	Shooting
"Doomed Caravan"	Director: Lesley Selander.	William Boyd, Russell Hayden .	Shooting
REPUBLIC			
"Texas Terrors"	Producer-director: George Sherman.	Don "Red" Barry, Julie Duncan, William Ruhl, Al St. John, Arthur Loft, Eddie Waller, Snowflake.	Shooting
"Barnyard Follies"	Director: Frank McDonald.	Mary Lee, Rufe Davis, June Storey, Pappy Cheshire, Mrs. Uppington, the Kidoodlers, the Cackle Sisters, Dorothy Harrison, Jim Jeffries.	Shooting
RKO RADIO			
"Citizen Kane"	Screen play, Orson Wells. Director: Orson Wells.	Orson Welles, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.	Shooting
"You'll Find Out"	Original screen play, David Butler, James C. Kern. Producer-director: David Butler.	Kay Kyser and his band, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish, Alma Kruger, Ginny Simms.	Shooting
"Kitty Foyle"	From the novel by Christopher Morley. Screen play, Donald Ogden Stewart, Dalton Trumbo. Director: Sam Wood.	Ginger Rogers, Dennis Morgan, Gladys Cooper, Ernest Cossart, Eduardo Ciannelli.	Shooting
"Mr. and Mrs. Smith"	Original screen play, Norman Krasna. Director: Alfred Hitchock.	Carole Lombard, Robert Montgomery, Gene Raymond, Adele Pearce, William Tracy, Charles Halton, Esther Dale, Kate MacKenna.	Shooting
"Let's Find a Song"	Original, Edward Dein. Director: Les Goodwins.	Bob Crosby, Jean Rogers, Elisabeth Risdon, Joseph Bouiof, Joyce Compton, Benny Bartlett, Frank Orth, Grant Withers, Renee Hall .	Shooting
"Debutantes, Inc."	Screen play, Jerry Cady. Director: Frank Woodruff.	Kay Francis, James Ellison, Kane Richmond, Mildred Coles, Nigel Bruce, Margaret Hamilton, George P. Huntley, Katherine Alexander, Charles Quigley, Georgia Carroll.	Shooting
"Three Girls and a Gob"	Original, Grover Jones. Screen play, Frank Ryan, Bert Granet. Director: Richard Wallace.	George Murphy, Lucille Ball, Edmund O'Brien, Henry Travers, Lloyd Corrigan, Mady Correll, Richard Lane, George Cleveland, Kathleen Howard.	Shooting
TWENTIETH CENT.-FOX			
"Chad Hanna"	From the novel by Walter D. Edmonds. Director: Henry King.	enry Fonda, Linda Darnell, Dorothy Lamour, John Carradine, Guy Kibbee, Jane Darwell, Eddie Collins, Ted North, Olin Howland.	Shooting
"Tin Pan Alley"	Director: Walter Lang.	Alice Faye, Betty Grable, Jack Oakie, John Payne, Allen Jenkins, Elisha Cook, Jr., Ben Carter.	Shooting
"Corncob Kelly's Benefit"	Director: Norman Foster.	Marvin Stephens, Rita Quigley, Eugene Pallette, Richard Lane, Frankie Burke, Dorothy Peterson, Charles D. Brown.	Shooting
"The Private Practice of Michael Shayne"	Director: Eugene Forde.	Lloyd Nolan, Marjorie Weaver, Joan Valerie, Donald McBride.	Shooting
"Western Union"	Original, Zane Grey. Director: Fritz Lang.	Robert Young, Randolph Scott, Dean Jagger, Brenda Joyce, Laird Cregar, John Carradine, Slim Summerville, Minor Watson, Chill Wills.	Shooting
UNITED ARTISTS			
"Flotsam" (Loew-Lewin)	From the novel by Erich Maria Remarque. Screen play, Talbot Jennings. Director: John Cromwell.	Margaret Sullavan, Fredric March, Glenn Ford, Frances Dee, Eric von Stroheim, Lionel Royce, Anna Sten.	Shooting
"Lady Hamilton" (Alexander Korda)	Screen play, Walter Reisch, R. C. Sheriff. Producer-director: Alexander Korda.	Vivien Leigh, Laurence Olivier, Alan Mowbray, Sara Allgood, Ronald Sinclair, Louis Alberni, C. Aubrey Smith, George Renavent, Olaf Hytten, Norma Drury, Victor Varconi, Gladys Cooper.	Shooting
"Cheers for Miss Bishop" (Rowland)	Original, Bess Streeter Aldrich. Director: Tay Garnett.	Martha Scott, William Gargan, Edmund Gwenn, Sterling Hollaway, Dorothy Peterson, Donald Douglas.	Shooting
UNIVERSAL			
"The Bank Dick"	Director: Edward F. Cline.	W. C. Fields, Franklin Pangborn, Shemp Howard, Russell Hicks, Grady Sutton, Harland Briggs, Nora Cecil.	Shooting
"San Francisco Docks"	Original screen play, Stanley Rubin, Edmund L. Hartman. Director: Arthur Lubin.	Burgess Meredith, Irene Hervey, Barry Fitzgerald, Raymond Walburn, Robert Armstrong.	Shooting
"Trail of the Vigilantes"	Screen play, E. E. Paramore. Director: Allan Dwan.	Franchot Tone, Broderick Crawford, Mischa Auer, Andy Devine, Peggy Morgan, Warren William, Porter Hall, Harry Cording.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"The Lady with Red Hair"	Original, Mrs. Leslie Carter. Director: Kurt Bernhardt.	Miriam Hopkins, Richard Ainley, Claude Rains, Laura Hope Crews, Helen Westley, Mona Barrie, Helene Millard, John Hamilton, Fritz Leiber, Paul Stanton, Halliwell Hobbes, Doris Lloyd, Virginia Brissac.	Shooting
"South of Suez"	Screen play, Barry Trivers. Director: Lewis Seiler.	George Brent, Geraldine Fitzgerald, Brenda Marshall, James Stephenson, George Tobias.	Shooting
"Carnival"	Suggested by story by W. R. Burnett. Screen play, Fred Niblo, Jr., Barry Trivers. Director: Ray Enright.	Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie, Paul Panzer, Eddie Acuff, Cliff Saum, Leo White.	Shooting
"Trial and Error"	Screen play, Robert Rossen, Barry Trivers. Director: Vincent Sherman.	Thomas Mitchell, John Litel, Jeffrey Lynn, Geraldine Fitzgerald, Thurston Hall, James Stephenson, Hardie Albright, John Eldredge.	Shooting

THE RELEASE CHART

INDEX

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

ABE Lincoln in Illinois, 009 Mel.....RKO
Abuna Messias, Mel.....Foreign
Adventure in Diamonds, 3928 Mel.....Para
After Mein Kampf?, Documentary....Foreign
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
Always a Bride, Com.-Mel.....WB
Andy Hardy Meets Debutante, 43, Com..MGM
Angel from Texas, An, 468, Mel.....FN
Angels Over Broadway, Mel.....Col
Anne of Windy Poplars, 035, Mel.....RKO
Ape, The, Mel.....Mono
Argentine Nights, 5013, Mus.-Com.....Univ
Arise My Love, Mel.....Para
Arizona, Mel. .....Col
Arizona Frontier, West.....Mono
Arizona Gang Busters, West.....Producers

BABIES for Sale, Mel.....Col
Back Street, Mel.....Univ
Bad Man from Red Butte, 4063, West....Univ
Baker's Wife, The, Com.....Foreign
Bank Dick, The, Com.....Univ
Barnyard Follies, Mus.-Com.....Rep
Before I Hang, Mel.....Col
Beyond the Sacramento, West.....Col
Beyond Tomorrow, 031, Mel.....RKO
Bill of Divorcement, 028, Mel.....RKO
Billy the Kid, No. 3, 159, West...Producers
Billy the Kid in Texas, 158, West...Producers
Billy the Kid Outlawed, 157, West..Producers
Billy the Kid's Gun Justice, West...Producers
Billy the Kid Rides West, West.....Producers
Biscuit Eater, The, 3935, Mel.....Para
Bitter Sweet, Mus.....MGM
Black Diamonds, 4057, Mel.....Univ
Black Friday, 4018, Mel.....Univ
Blondie Goes Latin, Com.....Col.
Blondie Has Servant Trouble, Com.....Col
Blondie Plays Cupid, Com.....Col
Boom Town, 48, Mel.....MGM
Border Legion, West.....Rep
Boss of Bullion City, West.....Univ
Boys of the City, Mel.....Mono
Boys from Syracuse, 4003, Mus.-Com.....Univ
Bride Wore Crutches, 112, Mel.....20th-Fox
Brigham Young-Frontiersman, 107, Mel. 20th-Fox
Brother Orchid, 405, Mel.....WB
Buck Benny Rides Again, 3932, Com.....Para
Bury Me Not on the Lone Prairie, West..Univ

CALLING All Husbands, Com.....WB
Calling All Husbands, Com.....WB
Captain Caution, Mel.....UA
Captain Is a Lady, 42, Com.....MGM
Captain Moonlight, Mel.....Foreign
Caribbean Holiday, Mus.-Com.....Univ
Carnival, Mel. .....WB
Carolina Moon, 944, West.....Rep
Carson City Kid, 955, West.....Rep
Chad Hanna, Mel.....20th-Fox
Chamber of Horrors, Mel.....Mono
Charlie Chan at the Wax Museum, 110, Mel. 20th-Fox
Charlie Chan's Murder Cruise, 048, Mel. 20th-Fox
Charter Pilot, 118, Mel.....20th-Fox
Cheers for Miss Bishop, Mel..... .....UA
Cherokee Strip, West.....Para
Christmas in July, Com.....Para
Citizen Kane, Mel.....RKO
City for Conquest, Mel.....WB
Colorado, 051, West.....Rep
Comin' Round the Mountain, 3944, Com..Para
Comrade X, Com.-Mel.....MGM
Conquest of the Air, Mel.....Foreign
Contraband, Mel. .....Foreign
Convoy, Mel. .....Foreign
Corncob Kelly's Benefit, Com.....20th-Fox
Courageous Dr. Christian, 030, Mel.....RKO
Covered Wagon Days, 065, West.....Rep
Cowboy from Sundown, 3955, West.....Mono
Crooked Road, 923, Mel.....Rep
Crook's Tour, Com.....Foreign
Cross Country Romance, 039, Mel.....RKO
Cross Roads of Life, Mel.....Producers
Curtain Call, 027, Mel.....RKO

DANCE, Girl, Dance, 040, Mel.....RKO
Dancing on a Dime, Mus.....Para
Danger Flight, 3816, Mel.....Mono
Dangerous Cargo, Mel.....Foreign
Dark Command, 901, Mel.....Rep
Date with Destiny, A, Mel.....Para
Debutantes, Inc., Com.-Mel.....RKO
Daybreak, Mel. .....Foreign
Devil Bat, 104, Com.-Mel.....Producers
Diamond Frontier, Mel.....Univ
Dispatch from Reuter's, A, Mel.....WB
D. O. A., Mel.....Para
Dr. Christian Meets the Women, 036, Mel. RKO
Dr. Cyclops, 3929, Mel. (C).....Para
Dr. Ehrlich's Magic Bullet, 457, Mel.....FN
Dr. Kildare Goes Home, 101, Mel.....MGM
Doomed Caravan, West.....Para
Doomed to Die, Mel.....Mono
Down Argentine Way, 113, Mus.-Com. (C) 20th-Fox
Dreaming Out Loud, 102, Com.-Mel.....RKO
Drums of the Desert, Mel.....Mono
Dulcy, 106, Com.....Mono
Durango Kid, West.....Col

EARL of Puddlestone, 924, Com.....Rep
Earthbound, 034, Mel.....20th-Fox
East of the River, Mel.....WB
Edison, the Man, 36, Mel.....MGM
Ellery Queen, Mel.....Col
Elsa Maxwell's Public Deb No. 1, 105, Com.-Mel. 20th-Fox
Enemy Agent, 4033, Mel.....Univ
Escape, 108, Mel.....MGM

FALSE Rapture, Mel.....Foreign
Fargo Kid, The, West.....RKO
Father Is a Prince, Com.-Mel.....WB
Fight for Life, Mel.....Col.
Fighting Sons, Mel.....MGM
Fireman Save My Child, Com.....Univ
Five Little Peppers in Trouble, Com.....Col
Flight Angels, 466, Mel.....FN
Flight Command, Mel.....MGM
Flotsam, Mel. .....UA
Flowing Gold, 412, Mel.....WB
Flying News, Mel.....Univ
Flying Squad, The, Mel.....Foreign
For Beauty's Sake, Mel.....20th-Fox
Foreign Correspondent, Mel.....UA
For Freedom, Documentary.....Foreign
Four Mothers, Mel.....WB
Four Shall Die, Mel.....St. Rts
Four Sons, 047, Mel.....20th-Fox
French Without Tears, 3930, Com.....Para
Friendly Neighbors, Mus.-Com.....Rep
Frontier Crusader, 151, West.....Producers
Frontier Vengeance, 072, West.....Rep
Fugitive, The, 5046, Mel.....Univ
Fugitive from a Prison Camp, Mel.....Col
Fugitive from Justice, 473, Mel.....FN

GAMBLING on the High Seas, 424, Mel..WB
Gangs of Chicago, 906, Mel.....Rep
Gaslight, Mel. .....Foreign
Gaucho Serenade, 943, West.....Rep
Gay Caballero, The, 108, Mel.....20th-Fox
Gestapo, Mel. .....Foreign
Ghost Breakers, The, 3938, Com.-Mel....Para
Girl from Avenue A, 104, Com.....20th-Fox
Girl from God's Country, 904, Mel.....Rep
Girl from Havana, 017, Mel.....Rep
Girl in 313, 051, Mel.....20th-Fox
Girl Must Live, Com.....20th-Fox
Girls of the Road, Mel.....Col
Girls Under 21, Mel.....Col
Give Us Wings, Mel.....Univ
Glamour for Sale, Mel.....Col
Golden Fleecing, 49, Mel.....MGM
Golden Gloves, 3942, Mel.....Para
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Gold Rush Maisie, 47, Com.....MGM
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Go West, Com.....MGM
Grand Ole Opry, 908, Com.....Rep
Great Dictator, The, Com.....UA
Great McGinty, The, 3945, Com.-Mel....Para
Great Plane Robbery, Mel.....Col
Great Profile, The, 111, Com.....20th-Fox
Great Swindle, The, Mel.....Col
Gun Code, 152, West.....Producers
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HALF a Sinner, 4040, Mel.....Univ
Haunted Honeymoon, 104, Mel.....MGM
Haunted House, Mel.....Mono
Here Is Ireland, Travelogue.....Foreign
He Stayed for Breakfast, Com.....Col
Hidden Gold, 3958, West.....Para
High Sierra, Mel.....WB
Hired Wife, 5006, Com.....Univ
Hit Parade of 1941, The, 001, Mus.-Com..Rep
Hi-Yo Silver, 129, West.....Rep
Hold That Woman, Com.-Mel.....Producers
Honeymoon for Three, Mel.....WB
Hot Steel, 4056, Mel.....Univ
House of Seven Gables, 4013, Mel.....Univ
Howards of Virginia, The, Mel.....Col
Hudson's Bay, 115, Mel.....20th-Fox
Hullabaloo, 109, Com.....MGM

I Can't Give You Anything But Love, Baby, 4037, Mus. .....Univ
If I Had My Way, 4005, Mus.....Univ
I Love You Again, 50, Com.....MGM
I Married Adventure, Mel.....Col
I'm Nobody's Sweetheart Now, 5036, Mus.-Com. Univ
I'm Still Alive, 103, Mel.....RKO
In Old Missouri, 921, Com.....Rep
Invisible Woman, The, Mel.....Univ
Irene, 024, Mus. (C).....RKO
Island of Black Gold, Mel.....Univ
Island of Doomed Men, Mel.....Col
I Take This Oath, 101, Mel.....Producers
It All Came True, 407, Mel.....WB
I Want a Divorce, 4002, Mel.....Para
I Wanted Wings, Mel.....Para
I Was an Adventuress, 038, Mel.....20th-Fox

JENNIE, Mel. 20th-Fox
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King of the Lumberjacks, 422, Mel.....WB
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Laddie, 107, Com.-Mel.....RKO
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Lady Hamilton, Mel.....UA
Lady in Question, The, Mel.....Col
Lady with the Red Hair, The, Mel.....WB
Land of the Six Guns, 3964, West.....Mono
Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
Law and Order, West.....Univ
Law of the Texan, West.....Col
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Legacy, Mel. .....Col
Leopard Men of Africa, Mel.....St. Rts
Let George Do It, Com.....Foreign
Let's Find a Song, Mus.....RKO
Letter, The, Mel.....WB
Light of the Western Stars, 3931, West..Para
Li'l Abner, Com.....RKO
Lillian Russell, 045, Mel.....20th-Fox
Little Bit of Heaven, A, Mus.....Univ
Little Men, Com.-Mel.....RKO
Little Nellie Kelly, Mus.-Com.....MGM
Little Orvie, 020, Com.....RKO
Living Corpse, The, Mel.....Foreign
Lone Wolf Keeps a Date, The, Mel.....Col
Lone Wolf Meets a Lady, Mel.....Col
Long Voyage Home, Mel.....UA
Love, Honor and Oh, Baby, 4036, Mel....Univ
Love Thy Neighbor, Com.....Para
Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Partners, 038, Com.....RKO

MAD Men of Europe, Mel.....Col
Major Barbara, Com.....UA
Mala Yerba, Mel.....Foreign
Man From Tumbleweeds, West.....Col
Man I Married, The, 101, Mel.....20th-Fox
Man Who Talked Too Much, 467, Mel.....FN
Manhattan Heartbeat, 046, Com.....20th-Fox
Margie, Com.-Mel.....Univ
Marked Men, 103, Mel.....Producers
Mark of Zorro, The, 117, Mel.....20th-Fox
Maryland, 050, Mel. (C).....20th-Fox
Meet John Doe, Com.-Mel.....WB
Meet the Missus, Com.....Rep
Meet the Wildcat, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, Mus.-Com.....Rep
Men Against the Sky, 101, Mel.....RKO
Mexican Spitfire Out West, Com.-Mel....RKO
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Missing People, Mel.....Mono
Mr. and Mrs. Smith, Com.-Mel.....RKO
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Monkey Into Man.....Foreign
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Mortal Storm, The, 41, Mel.....MGM
Mummy's Hand, The, 5020, Mel.....Univ
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Mystery of Room 13, Mel.....Foreign
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NEW Moon, 31, Mus.....MGM
Night at Earl Carroll's, Mus.....Para
Night Train, 114, Mel.....20th-Fox
Nobody's Children, Mel.....Col
No, No, Nanette, Mus.-Com.....RKO
North West Mounted Police, Mel. (C)....Para
No Time for Comedy, Com.....WB

OBLIGATORY Mother, Com.....Foreign
Oklahoma Bound, West.....Mono
Oklahoma Renegades, 061, West.....Rep
Ole Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
One Million B.C., Mel.....UA
On Their Own, 044, Com.....20th-Fox
On the Spot, 3915, Mel.....Mono
Opened by Mistake, 3933, Mel.....Para
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PASSAGE, West, Mel.....Col
Passport to Alcatraz, Mel.....Col
Pastor Hall, Mel.....UA
Penny Serenade, Com.-Mel.....Col

Phantom of Chinatown, Mel.....Mono
Phantom Raiders, 40, Mel.....MGM
Phantom Wagon, Mel.....Foreign
Philadelphia Story, Com.....MGM
Pier 13, 106, Mel.....20th-Fox
Pinto Kid, The, West.....Col
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
Pride and Prejudice, 46, Com.....MGM
Private Affairs, 4007, Com.-Mel.....Univ
Private Practice of Michael Shayne, Mel. 20th-Fox

QUARTERBACK, The, Com.....Para
Queen of Destiny, 061, Mel. (C).....RKO
Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

RAGTIME Cowboy Joe, West.....Univ
Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Rebecca, Mel. .....UA
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C).20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, 158, West.Producers
Riders of Pasco Basin, 4062, West.....Univ
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
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Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
San Francisco Docks,' Mel.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secrets of a Model, Mel.....Col
Secret Seven, The, Mel.....Col
Shepherd of the Hills, Mel.....Para
Shooting High, 041, West.....20th-Fox
Should Dr. Kildare Tell? Mel.....MGM
Sing, Dance, Plenty Hot, 910, Mus.....Rep.
Sis Hopkins, Com.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Bandits, 3029, Mel.....Mono
Sky Murder, 105, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Star Dust, 036, Mel.....20th-Fox
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com.....MGM
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
Texas Terrors, West.....Rep
That Gang of Mine, Com.-Mel.....Mono
There's Magic in Music, Mus.....Para
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 992, Mel..RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.-Mel. MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel....Para
Three Cheers for the Irish, 465, Mel.....FN
Three Faces West, 903, Mel.....Rep
Three Gobs and a Girl, Com.-Mel.....RKO
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
Time in the Sun, Documentary.....World
Tin Pan Alley, Mus.....20th-Fox
Tomboy, 3911, Mel.....Mono
Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Trial and Error, Mel.....WB
Trail Blazers, West.....Rep
Trailing Double Trouble, West.....Mono
Trail of the Vigilantes, Mel.....Univ
Triple Justice, 085, West.....RKO
Tropical Sinners, Mel.....Univ
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono
Untitled, 105 .....Producers

VICTORY, Mel. .....Para
Villain Still Pursued Her, 105, Com.....RKO
Virginia, Mel. .....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel.....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? Mel.....Rep
Who Killed Doc Robin?, Mel.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
Youth Will Be Served, 119, Com....20th-Fox

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40	64.	
(See "In the Cutting Room," May 4,'40.)				
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70.	July 27,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61.	Aug. 31,'40
Five Little Peppers In Trouble	Edith Fellows-Dorothy Ann Seese	Sep. 1,'40	65.	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 27,'40		
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141.)				
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 62.)				
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67.	June 15,'40
Lady In Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71.	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73.	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59.	June 22,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62.	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Prairie Schooners	Bill Elliott-Evelyn Young	Sept. 30,'40†		
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59.	Mar. 30,'40
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40	72.	June 1,'40
(Exploitation: July 20,'40, p. 46.)				

Coming Attractions

Arizona	Jean Arthur-Wm. Holden		
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†	57.
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms		
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†	
Ellery Queen	Ralph Bellamy-Marg't Lindsay	Nov. 28,'40†	
Fight for Life (A)	Myron McCormick		69. Mar. 16,'40
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	
Great Plane Robbery, The	Jack Holt-Vicki Lester		
(See "In the Cutting Room," May 25,'40.)			
Great Swindle, The	Jack Holt-Marjorie Reynolds		
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray		
Lone Wolf Keeps a Date, The	Warren William-Francis Robinson	Nov. 14,'40†	
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers		
Passage West	Pat O'Brien-Constance Bennett	Nov. 21,'40†	
Penny Serenade	Irene Dunne-Cary Grant		
Pinto Kid, The	Chas. Starrett-Louise Currie		
This Thing Called Love	Rosalind Russell-Melvyn Douglas		
Thundering Frontier, The (G)	Chas. Starrett-Iris Meredith-Sons of the Pioneers	Dec. 5,'40†	57. Sept. 21,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	58. July 20,'40
Wildcat of Tucson	Bill Elliott-Evelyn Young		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecelia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147; Oct. 5,'40, pp. 62, 64, 66.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73.	Oct. 5,'40
Edison, The Man (G) 18	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern-Lee Bowman-Virginia Weidler	July 26,'40	82.	July 27,'40
Haunted Honeymoon (A) 104	Robert Montgomery-Constance Cummings	Sept. 20,'40†	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeanette MacDonald-Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80. 82.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young-Lewis Stone-Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Third Finger, Left Hand 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	96.	Oct. 12,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68; Sept. 28,'40, p. 147.)				
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

Bitter Sweet	Jeanette MacDonald-Nelson Eddy	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Comrade X	Clark Gable-Hedy Lamarr	Nov. 29,'40†		
Escape 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40†		
Fighting Sons	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40†		
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon			
Gone With the Wind (A)	Vivien Leigh - Clark Gable-Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros. - Lynne Carver			
Hullabaloo 109	Frank Morgan-Billie Burke	Oct. 25,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	Nov. 22,'40†		
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Should Dr. Kildare Tell?	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov. 29,'40†		
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		103.	Jan. 27,'40

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The	Boris Karloff-Maris Wrixon	Sept. 30,'40†		
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40†	*63.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid From Santa Fe, The (G) 3965	Jack Randall	May 23,'40	50.	Sept. 28,'40
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G) 3927	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	*62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40		
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	*70.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	*58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40	*56.	Sept. 7,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40	45	
(See "In the Cutting Room," May 11,'40.)				
Trailing Double Trouble	Ray Corrigan - John King - Max Terhune	Oct. 7,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Sky Bandits 3929	James Newill-Louise Stanley	Apr. 15,'40	56	
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	*62.	Oct. 5,'40
Tomboy (G) 3911	Jackie Moran-Marcia Mae Jones	Apr. 20,'40	70.	Apr. 27,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40	57	
(See "In the Cutting Room," May 18,'40.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming Attractions

Chamber of Horrors	Leslie Banks-Gina Malo	Nov. 8,'40†		
Gypsy Cavalier	Gilbert Roland	Nov. 28,'40†		
Oklahoma Bound*	Tex Ritter-Terry Walker	Nov. 4,'40†		
Ole Swimmin' Hole	Jackie Moran-Marcia Mae Jones	Oct. 14,'40†		
Phantom of Chinatown	Keye Luke	Oct. 25,'40†		

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson- Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)				
Cherokee Strip (G)	Richard Dix-Florence Rice	Oct. 11,'40†	*84.	Oct. 5,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Dr. Cyclops (G) 3929	Albert Dekker-Janice Logan	Apr. 12,'40	77.	Mar. 9,'40
(Exploitation: Mar. 16,'40, p. 59; Apr. 27,'40, p. 76; May 4,'40, p. 72; May 11,'40, p. 69; June 1,'40, pp. 59, 61; June 22,'40, p. 72; July 6,'40, p. 46; July 13,'40, p. 40.)				
French Without Tears (A) 3930	Ray Milland-Ellen Drew	Apr. 19,'40	67.	Nov. 11,'39
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Light of the Western Stars (G) 3931	V. Jory-R. Hayden-N. Beery, Jr.	Apr. 19,'40	67.	Apr. 20,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Quarterback, The (G)	Wayne Morris-Virginia Dale	Oct. 4,'40†	*69.	Oct. 5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40

Coming Attractions

Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love	Claudette Colbert-Ray Milland	Nov. 8,'40†		
Christmas in July (G)	Dick Powell-Ellen Drew	Oct. 25,'40†	*70.	Sept. 21,'40
Dancing on a Dime (G)	Grace MacDonald-Robt. Paige	Nov. 1,'40†	*75.	Oct. 12,'40
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Jan. 17,'41†		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Rod Cameron			
Doomed Caravan*	Wm. Boyd-Russell Hayden	Jan. 24,'41†		
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Feb. 21,'41†		
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Moon Over Burma	D. Lamour-R. Preston-P. Foster	Oct. 18,'40†		
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†		
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40		
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker			
Round Up, The	D. Wilson-P. Morison-P. Foster			
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†		
(See "In the Cutting Room," Sept. 21,'40.)				
Shepherd of the Hills	John Wayne - Betty Field - Harry Carey-Beulah Bondi-			
Texas Rangers Ride Again	J. Howard -E. Drew-M. Robson	Dec. 13,'40†		
There's Magic in Music	A. Jones-S. Foster-M. Lindsay			
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76.	Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†		
Virginia	Madeleine Carroll - Fred MacMurray	Feb. 14,'41†		
You're the One*	Bonnie Baker-O. Tucker's Orch.-J. Colonna.			

THE RELEASE CHART

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters	Tim McCoy	Sept. 16,'40†	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60	
Frontier Crusader (G) 151	Tim McCoy	June 15,'40†	62	June 15,'40
Gun Code 152	Tim McCoy	July 29,'40†	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67	
I Take This Oath (G) 101	Gordon Jones	May 20,'40†	67	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66	

Coming Attractions

Billy the Kid, No. 3, 159		Nov. 29,'40†	
Billy the Kid's Gun Justice	Bob Steele		
Billy the Kid Rides West	Bob Steele		
Cross Roads of Life		Nov. 15,'40†	
Devil Bat 104		Nov. 15,'40†	
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Oct. 30,'40†	
Untitled 105		Nov. 22,'40†	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57	June 22,'40
Colorado (G) 051	Roy Rogers-George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57	Sept. 7,'40
Covered Wagon Days (G) 965	Three Mesquiteers	Apr. 22,'40	56	May 11,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66	May 11,'40
Dark Command (G) 901 (Exploitation: May 25,'40, p. 67.)	J. Wayne-C. Trevor-W. Pidgeon	Apr. 15,'40	94	Apr. 13,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason.	Aug. 31,'40	67	Aug. 17,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40†	57	Oct. 12,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68	July 6,'40
Grandpa Goes to Town (G) 922	ames, Lucile, Russell Gleason	Apr. 19,'40	66	Apr. 20,'40
Hi-Yo Silver (G) 129	Silver Chief - Chief Thunder Cloud - Lynn Roberts	Apr. 10,'40	69	Apr. 20,'40
In Old Missouri (G) 921	Weaver Bros. & Elviry	Apr. 17,'40	67	May 4,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†	*71	Oct. 5,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72	Aug. 3,'40
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81	June 15,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40	59	Apr. 20,'40

Coming Attractions

Barnyard Follies*	M. Lee-R. Davis-J. Storey		
Border Legion*	R. Rogers-G. Hayes-C. Hughes		
Friendly Neighbors (See "In the Cutting Room," Oct. 5,'40.)	Weaver Bros. and Elviry	Nov. 5,'40†	
Hit Parade of 1941, The, 001 (See "In the Cutting Room," Sept. 21,'40.)	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†	
Meet the Missus	Roscoe Karns - Ruth Donnelly	Nov. 11,'40†	
Melody Ranch	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee..		
Sis Hopkins	Judy Canova		
Texas Terrors	Don Barry-Julie Duncan		
Trail Blazers (See "In the Cutting Room," Oct. 5,'40.)	3 Mesquiteers-Pauline Moore	Nov. 7,'40†	
Who Killed Aunt Maggie?	J. Hubbard-W. Barrie-W. Abel	Oct. 28,'40†	
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†	59 Oct. 5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Abe Lincoln in Illinois (G) 009 (Exploitation: Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Mar. 16,'40, p. 59; Apr. 6,'40, pp. 56, 57; May 4,'40, p. 73; May 25,'40, pp. 67, 70; July 13,'40, p. 40.)	R. Massey-R. Gordon-M. Howard	Apr. 19,'40	110	Jan. 27,'40
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74	Mar. 16,'40
Courageous Dr. Christian (G) 030	Jean Hersholt-Dorothy Lovett	Apr. 5,'40	67	Mar. 30,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40	63	Apr. 13,'40
Dance Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81	Sept. 14,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	*72	Sept. 21,'40
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101	Apr. 20,'40
Lucky Partners (G) 038 (Exploitation: Sept. 14,'40, pp. 50, 51.)	Ronald Colman-Ginger Rogers	Aug. 30,'40	101	Aug. 17,'40
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	75	Aug. 24,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88	May 4,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	59	June 22,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95	Aug. 10,'40
Ramparts We Watch (G) 171 (Exploitation: Sept. 14,'40, p. 50.)	Documentary	Aug. 16,'40†	87	July 27,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	59	Aug. 24,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64	Sept. 7,'40
Tom Brown's Schooldays (G) 029 (Exploitation: July 20,'40, p. 44.)	Sir Cedric Hardwicke - F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81	June 22,'40
Triple Justice 085	George O'Brien-Virginia Vale	Sept. 20,'40	66	
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 11,'40†	67	July 27,'40
Wagon Train (G) 181	Tim Holt-Martha O'Driscoll	Oct. 4,'40†	*58	Oct. 12,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney sherts 04701.)		Aug. 2,'40	117	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68	May 18,'40

Coming Attractions

Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41†	
Debutantes, Inc.	Kay Francis-James Ellison		
Fargo Kid, The	Tim Holt-Ray Whitley	Nov. 22,'40†	
Kitty Foyle	Ginger Rogers-Dennis Morgan	Nov. 29,'40†	
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	*69 Sept. 21,'40
Let's Find a Song	Bob Crosby-Jean Rogers		
Li'l Abner (See "In the Cutting Room," Oct. 5,'40.)	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40†	
Little Men (See "In the Cutting Room," Sept. 21,'40.)	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†	
Mexican Spitfire Out West (G)	Lupe Velez-Leon Errol	Nov. 15,'40†	*75 Oct. 12,'40
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond		
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†	
Remedy for Riches	Jean Hersholt-Dorothy Lovett		
Three Girls and a Gob	George Murphy-Lucille Ball		
They Knew What They Wanted (A)	Chas. Laughton-Carole Lombard	Oct. 25,'40†	Oct. 12,'40
Too Many Girls (G) 106	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov. 1,'40†	*84 Oct. 12,'40
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40†	

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young-Frontiersman (G) 107 (Exploitation: Oct. 5,'40, p. 65.)	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113	Aug. 31,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75	May 11,'40
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88	Oct. 5,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80	Aug. 31,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Johnny Apollo (A) 042	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40	93.	Apr. 20,'40
(Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)				
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48.)				
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40	85.	Apr. 6,'40
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40	70.	Mar. 23,'40
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North		
Chad Hanna	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Jan. 3,'41†	
Charlie Chan in New York	Sidney Toler-Marjorie Weaver		
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Nov. 22,'40†	
Corncob Kelly's Benefit	M. Stephens - R. Quigley - E. Pallette		
For Beauty's Sake	Ted North-Marjorie Weaver		
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92. May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers		
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71. Aug. 24,'40
Hudson's Bay 115	P. Muni-G. Tierney-V. Field-John Sutton	Nov. 22,'40†	93.
Jennie	Dorris Bowdon-Geo. Montgomery		
Mark of Zorro, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†	
(See "In the Cutting Room," Sept. 28,'40.)			
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.
Private Practice of Michael Shayne, The	Lloyd Nolan-Marjorie Weaver		
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison		
Tin Pan Alley	Alice Faye-Betty Grable-Jack Oakie-John Payne	Dec. 13,'40†	
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70. June 29,'40
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†	
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 29,'40†	*68. Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49; Oct. 5,'40, p. 62)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40 p. 46; Aug. 3,'40, p. 59.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	*90.	Aug. 3,'40
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Thief of Bagdad	Sabu-J. Duprez-C. Veidt	Sept. 27,'40†		
(Exploitation: Sept. 7,'40, p. 56.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)				

Coming Attractions

Cheers for Miss Bishop	Martha Scott-Wm. Gargan		
Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee		
Great Dictator, The	Charles Chaplin-Paulette Goddard - Jack Oakie		
Lady Hamilton	Vivien Leigh-Laurence Olivier		
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105. Oct. 12,'40
Major Barbara	Wendy Hiller-Robt. Morley		
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly		
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Nov. 8,'40†	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40	70.	Mar. 9,'40
(Exploitation: Mar 9,'40, p. 77.)				
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48; Oct. 5,'40, p. 64.)				
Diamond Frontier (G)	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†	*71.	Oct. 12,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Fugtive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40	59.	
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†		
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Ragtime Cowboy Joe (G)	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G)	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. E,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Oct. 5,'40, p. 65.)				
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Back Street	Margaret Sullavan		
Bank Dick, The	W. C. Fields	Dec. 27,'40†	
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight		
(See "In the Cutting Room," Sept. 28,'40.)			
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight		
(See "In the Cutting Room," Sept. 28,'40.)			

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Flying News	Richard Arlen-Andy Devine			
(See "In the Cutting Room," Sept. 28,'40.)				
Give Us Wings	"Dead End Kids"-W. Ford			
(See "In the Cutting Room," Sept. 21,'40.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	*64.	Aug. 10,'40
Invisible Woman, The		Dec. 13,'40†		
Island of Black Gold	Richard Arlen-Andy Devine	Nov. 1,'40†		
Law and Order	Johnny Mack Brown - Fuzzy Knight-Neil O'Day			
Margie (G)	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	*59.	Sept. 21,'40
Meet the Wildcat	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†		
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
San Francisco Docks	Burgess Meredith-Irene Hervey			
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Tropical Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†		
Trail of the Vigilantes*	F. Tone-B. Crawford-M. Auer-A. Devine - P. Moran - W. W. William			
Who Killed Doc Robin?	Richard Arlen-Andy Devine			

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143.	June 22,'40
(Exploitation: Aug. 17,'40 ,p. 59; Oct. 5,'40, p. 66.)				
Angel from Texas, An (G) 468.	Eddie Albert-Rosemary Lane-Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40	69.	May 18,'40
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40	103.	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74.	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucile Fairbanks	June 15,'40	53.	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58.	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75.	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55.	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95.	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)				
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40	100.	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40	99.	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88.	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91.	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G)	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64.	Sept. 21,'40
City for Conquest (G)	James Cagney-Ann Sheridan	Sept. 21,'40†	*103.	Sept. 14,'40
Father Is a Prince	Grant Mitchell-Nana Bryant	Oct. 12,'40†		
Flowing Gold (G) 412	P. O'Brien-J. Garfield-F. Farmer	Aug. 24,'40	82.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40	97.	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40	58.	Apr. 27,'40
Knute Rockne — All American (G)	Pat O'Brien-Gale Page	Oct. 5,'40†	*96.	Oct. 12,'40
(Exploitation: Sept. 28,'40, p. 147.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65.	Aug. 17,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85.	June 29,'40
(Exploitation: Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
No Time for Comedy (A)	James Stewart-Rosalind Russell	Sept. 14,'40†	93.	Sept. 7,'40
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69.	Aug. 24,'40
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40	101.	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126.	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48.)				
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55.	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121.	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always a Bride	Rosemary Lane-George Reeves	Nov. 9,'40†		
Carnival*	H. Bogart-S. Sidney-E. Albert			
Dispatch from Reuter's, A (G)	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger	Oct. 19,'40†	*90.	Sept. 28,'40
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 30,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains	Nov. 2,'40†		
Letter, The	Bette Davis-Herbert Marshall	Nov. 23,'40†		
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale			
(See "In the Cutting Room," Oct. 5,'40.)				
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†		
Trial and Error	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel			
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65.	June 29,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60.	Apr. 27,'40
While Thousands Cheer	Negro Cast	Million Dollar	Sept. 15,'40		

Coming Attractions

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90.	May 25,'40
After Mein Kampf? (A)	Documentary	Crystal		75.	May 25,'40
(Reviewed under title, "Mein Kampf—Mein Crimes")					
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife" Inc.	Feb. 26,'40	98.	Mar. 2,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58.	May 11,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71.	June 8,'40
Convoy (A)	Clive Brook	Assoc. British		90.	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82.	Sept. 7,'40
Dangerous Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73.	Sept. 21,'40
(Reviewed under title, "Hell's Cargo.")					
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88.	Aug. 3,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64.	May 11,'40
For Freedom (G)	Will Fyffe	General		85.	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American		89.	June 15,'40
Gestapo (A)	Margaret Lockwood	MGM		95.	June 8,'40
Here Is Ireland* (G)	Travelogue	Irish American	Oct. 3,'40	80.	Oct. 12,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73.	Mar. 30,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82.	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95.	Aug. 24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109.	Oct. 5,'40
Monkey Into Man (A)		World	May 1,'40	65.	Mar. 30,'40
Murder in the Night (A) 2.	Jack La Rue	Film Alliance	July 20,'40	57.	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91.	June 1,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90.	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69.	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes	Film Alliance	July 6,'40	62.	July 13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59.	Oct. 5,'40
Whirlpool (A)*	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	73.	Oct. 12,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel.	Date	Min.
ALL STAR COMEDIES			
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40	2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40	16....
Cold Turkey 2423 Harry Langdon	Oct.	18,'40†	2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†	17....
Fireman Save My Choo Choo (7-9-40) 1438 Andy Clyde	Aug.	9,'40	18....
His Bridal Fright 1437 Charley Chase	July	12,'40	2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40	16....
No Census, No Feelings 2402	Oct.	4,'40†	2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†	18....
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40	18½..
Spook Speaks, The 2422 Buster Keaton	Sept.	20,'40†	18....
Taming of the Snood, The 1436	June	28,'40	2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40	17....
CINESCOPES			
Floating Elephants (4-27-40) 2972 (Reviewed under title, "Squadron 992")	Oct.	4,'40†	1 rl..
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†	11....
Industrial Green Island 2972	Sept.	20,'40†	1 rl..
Odd Vocations 1975	May	24,'40	1 rl..
COLOR RHAPSODIES			
Egg Hunt, The (6-22-40) 1510	May	31,'40	7½..
Mad Hatter, The 2503	Nov.	3,'40†	7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†	7¾..
Tangled Television 2501	Aug.	30,'40†	7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40	7½..
Ye Old Swap Shoppe 1511	June	28,'40	1 rl..
COLUMBIA TOURS			
Historic Virginia 2551	Aug.	16,'40†	10....
In the Land of Pagodas 1558	June	14,'40	1 rl..
Old and New Arizona 2553	Sept.	27,'40†	1 rl..
Pleasure Bound in Canada 1557	May	3,'40	1 rl..
Savoy in the Alps 2552	Sept.	13,'40†	10....
COMMUNITY SING (Series 4)			
No. 6 1656	May	28,'40	1 rl..
(Medley of Hits-D. Baker)			
No. 7 1657	Aug.	16,'40	1 rl..
(Topical Songs-D. Baker)			
(Series 5)			
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†	1 rl..
FABLES CARTOONS			
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40	6½..
Barnyard Babies 1754	June	14,'40	1 rl..
Farmer Tom Thumb 2751	Sept.	27,'40†	6....
Happy Holidays 2702	Oct.	18,'40†	1 rl..
Mouse Meets Lion 2752	Oct.	25,'40†	1 rl..
Pooch Parade 1755	July	19,'40	1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40	6....
PHANTASIES CARTOONS			
Fish Follies 1705	May	10,'40	1 rl..
Millionaire Hobo 1702	Nov.	24,'39	7....
News Oddities 1706	July	19,'40	1 rl..
School Boy Dreams 2701	Sept.	24,'40†	5....
SCREEN SNAPSHOTS (Series 19)			
No. 7 1857 (Wardrobe Designers)	May	3,'40	10....
No. 8 1858 (Cowboy Jubilee)	June	7,'40	1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40	10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†	9½..
(20th Anniversary Snapshots)			
No. 1 2851	Sept.	6,'40†	1 rl..
No. 2 2852	Oct.	18,'40†	1 rl..
No. 3 2853	Nov.	22,'40†	1 rl..
SPORT THRILLS			
Canvas Capers 1809	July	19,'40	1 rl..
Fishing in Hawaii 1810	Aug.	30,'40	1 rl..
Master of Cue with Willie Hoppe 2801	Oct.	4,'40†	1 rl..
Saving Strokes with Sam Snead 1808	June	21,'40	1 rl..
Sport of Kings (6-15-40) 1807	May	24,'40	10....
WASHINGTON PARADE			
2nd Series			
No. 5 1905 (The Archives)	June	28,'40	1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40	1 rl..
3rd Series			
No. 1 2901 (The Mint)	Oct.	11,'40†	1 rl..

MGM

Title	Rel.	Date	Min.
CARTOONS (Color)			
Bookworm Turns, The (7-27-40) W-90	July	20,'40	9....
Milky Way, The (7-6-40) W-89	June	22,'40	8....
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40	8....
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40	8....
Swing Social (6-1-40) W-87	May	18,'40	8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40	7....
CRIME DOESN'T PAY			
No. 29—Women In Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40	22....
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40	20....
No. 31—Soak the Old (9-28-40) P-6 Ralph Morgan	Aug.	24,'40	20....
FITZPATRICK TRAVELTALKS			
Capital City, Washington, D. C., The T-211	Aug.	31,'40†	9....
Cavalcade of San Francisco (10-5-40) T-212	Sept.	28,'40†	9....
Modern New Orleans (6-15-40) T-61	May	11,'40	8....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40	9....
MGM MINIATURES			
Servant of Mankind (6-8-40) M-79	May	11,'40	9....
OUR GANG			
Auto Antics (9-16-39) C-942	July	22,'39	10....
Bubbling Troubles (7-6-40) C-138	May	25,'40	11....
Good Bad Boys (9-7-40) C-291	Aug.	31,'40†	11....
Waldo's Last Stand C-292	Oct.	5,'40†	11....
PASSING PARADE (Sepia)			
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40	10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40	11....
No. 16—The Baron and the Rose (9-28-40) K-126	Sept.	7,'40	11....
PETE SMITH SPECIALTIES			
Cat College (7-27-40) 110 (Sepia)	June	29,'40	9....
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40	10....
Please Answer (9-14-40) S-112	Aug.	24,'40	9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40	11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40	10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40	9....
SPECIAL			
Flag Speaks, The (5-4-40)	June	14,'40	19....

PARAMOUNT

Title	Rel.	Date	Min.
ANIMATED ANTICS			
Dandy Lion, The (10-5-40) HO-1	Sept.	20,'40†	7....
COLOR CLASSICS			
Kick in Time, A (5-18-40) CS-4	May	17,'40	7....
Snubbed by a Snob (8-24-40) C9-5	July	19,'40	7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	Aug.	23,'40	7....
COLOR CRUISES			
Pacific Paradise (7-13-40) K9-7	June	21,'40	10....
Rio de Janeiro K9-7	May	31,'40	1 rl..
HEADLINERS			
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40	10....
Moments of Charm of 1941 (10-5-40) AO-1	Sept.	13,'40†	11....
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40	11....
PARAGRAPHICS			
Dangerous Dollars (7-6-40) V9-9	June	28,'40	11....
Nature's Nursery VO-1	Oct.	11,'40†	1 rl..
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40	11....
Television Preview (5-18-40) V9-8	May	17,'40	10....
POPEYE THE SAILOR			
Doing Impossikible Stunts (8-24-40)			7....
Fightin' Pals (8-17-40) E9-9	July	12,'40	8....
Nurse Mates (7-6-40) E9-8	June	21,'40	7....
Onion Pacific (6-15-40) E9-6	May	24,'40	7....
My Pop, My Pop EO-2	Oct.	18,'40†	1 rl..
Popeye Meets William Tell (10-5-40) EO-1	Sept.	20,'40†	7....
Putin' on the Act (8-24-40) E9-12	Aug.	30,'40	7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†	7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40	7....
With Poopdeck Pappy EO-3	Nov.	1,'40†	1 rl..
With Popeye's Poppa E9-12	Aug.	30,'40	1 rl..
PARAMOUNT SOUND NEWS			
POPULAR SCIENCE (Color) 1939-40			
No. 5—(5-4-40) J9-5	May	3,'40	10....
No. 6—(7-20-40) J9-6	June	28,'40	11....
(New Series)			
No. 1 (10-5-40) JO-1	Sept.	6,'40†	11....
GRANTLAND RICE SPORTLIGHTS			
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40	10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40	10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40	10....
No. 79—Diving Demons (10-5-40) RO-1	Sept.	6,'40†	10....
No. 80—Sporting Everglades RO-2	Oct.	4,'40†	1 rl..
No. 81—Motorcycle Stunting RO-3	Nov.	8,'40†	1 rl..
STONE AGE CARTOONS			
Foul Ball Player, The (6-15-40) B9-5	May	24,'40	7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40	7....
Pedagogical Institution B9-11	Sept.	13,'40	1 rl..
Springtime in Rock Age B9-10	Aug.	30,'40	1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40	7....
Way Back When a Night Club Ws a Stick B9-4	May	10,'40	1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40	7....
Way Back When Women Had Their Weigh B9-12	Sept.	27,'40	1 rl..
Wedding Bells B9-7	July	5,'40	1 rl..
UNUSUAL OCCUPATIONS			
(Color)			
No. 5—(5-18-40) L9-5	May	31,'40	10....
No. 6—(8-24-40) L9-6	Aug.	2,'40	11....
(New Series)			
No. 1 (10-5-40) LO-1	Sept.	7,'40†	11....
No. 2 LO-2	Nov.	29,'40†	1 rl..

RKO RADIO

Title	Rel.	Date	Min.
LEON ERROL COMEDIES			
Bested by a Beard 03,704	July	16,'40	20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†	18....
Tattle Television 13,702	Nov.	29,'40†	19....
EDGAR KENNEDY COMEDIES			
Mutiny in the County 03,404	May	3,'40	17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†	18....
'Taint Legal, 03,405	May	25,'40	16....
Trailer Tragedy A, 13,402	Oct.	18,'40†	17....
INFORMATION PLEASE			
No. 10—(6-15-40) 04,210	May	17,'40	11....
No. 11—(6-22-40) 04,211	June	14,'40	10....
No. 12—(7- 6-40) 04,212	July	12,'40	12....
No. 13—(8-13-40) 04,213	Aug.	9,'40	11....
1940-41			
No. 1 (9-14-40) 14,201	Sept.	6,'40†	11....
No. 2—14,202	Oct.	4,'40†	10....
MARCH OF TIME			
1939-40			
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40	19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40	18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40	17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40	11....
1940-41			
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†	19....
No. 2—Britain's R.A.F. (10-5-40) 13,102			2 rls.
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
PATHE TOPICS			
Released seven times a year			
PICTURE PEOPLE			
No. 1 (9-14-40)	Sept.	13,'40†	10....
RADIO FLASH COMEDIES			
Goodness, a Ghost 03,205	July	5,'40	16....
RAY WHITLEY COMEDIES			
Bar Buckaroos 13,501	Nov.	8,'40†	16....
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40	20....
REELISMS			
Hats 04,613	Aug.	16,'40	9....
Stray Lamb (6-22-40) 04,610	May	24,'40	8....
Streamlined (8-10-40) 04,611	June	21,'40	9....
Week-End 04,612	July	19,'40	9....
RKO PATHE SPORTSCOPE			
Arrow Points (9-14-40) 04,312	July	5,'40	8....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40	9....
Kentucky Royalty 14,302	Sept.	27,'40†	9....
Quail Quest (9-14-40) 14,301	Aug.	30,'40†	9....

THE RELEASE CHART

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midget Motor Mania 1201	Nov. 8,'40	†.1 rl..
Sanctuary of Seals (6-1-40) 0204	Oct. 7,'40	..9....
BELIEVE IT OR NOT—RIPLEY		
Acquitted by the Sea 1601	Sept. 27,'40	†10....
FASHIONS (Color)		
Fashion Forecast, No. 8 0604	July 19,'40	..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May 10,'40	..10....
Eskimo Trails (8-10-40) 1101	Aug. 2,'40	†10....
Isle of Mystery 1103	Oct. 25,'40	†10....
LEW LEHR DRIBBLE PUSS PARADE		
Cherrie My Dears! 0404	July 5,'40	..1 rl..
Grunters and Groaners (8-17-40) 1401	Aug. 30,'40	†.8....
Tale of Butch the Parrot 1402	Dec. 6,'40	†.1 rl..
MAGIC CARPET SERIES (Lowell Thomas)		
Isles of the East (6-15-40) 1018	May 24,'40	..9....
Land of Flowers (8-17-40) 1102	Sept. 13,'40	†.9....
Old Dominion State 1104	Nov. 22,'40	†.1 rl..
TERRY-TOONS		
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug. 9,'40	†.7....
Catnip Capers (6-1-40) 0559 (color	May 31,'40	..7....
Club Life in the Stone Age 1501	Aug. 23,'40	†.7....
Happy Haunting Grounds 1503	Oct. 18,'40	†.7....
How Wet Was My Ocean 1553 (color)	Oct. 4,'40	†.7....
Landing of the Pilgrims 1554 (color)	Nov. 1,'40	..1 rl..
Love in a Cottage 0517	July 28,'40	..1 rl..
Lucky Duck, The 1552 (color)	Sept. 6,'40	†.1 rl..
Magic Pencil, The 1504	Nov. 15,'40	†.1 rl..
Plane Goofy 1555 (color)	Oct. 29,'40	†.1 rl..
Professor Offkeyski (6-1-40) 0514	June 14,'40	..7....
Rover's Rescue 0515	June 28,'40	..1 rl..
Rupert the Runt 0516	July 12,'40	..1 rl..
Snow Man, The 1505	Dec. 13,'40	†.1 rl..
Swiss Ski Yodelers (6-8-40) 0513	May 17,'40	..7....
Temperamental Lion, The 1556 (color)	Dec. 27,'40	†.1 rl..
Touchdown Demons 1502	Sept. 20,'40	†.7....
Wot's All th' Shootin' Fer 0512	May 3,'40	..7....
ED THORGERSEN (Sports)		
Action on Ice 0306	June 21,'40	..1 rl..
Bowling for Strikes 1303	Dec. 20,'40	†.1 rl..
Lure of the Trout 1302	Oct. 11,'40	†.1 rl..
Vacation Time (8-10-40) 1301 (color)	Aug. 16,'40	†.8....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-Issue)		
Candyland 5264	July 29,'40	†.8....
Fox and the Rabbit 5265	Aug. 12,'40	†.8....
Jolly Little Elves 5261	June 3,'40	†.8¼..
Springtime Serenade 5263	July 10,'40	†.7½..
Three Lazy Mice 5262	June 24,'40	†.1 rl..
Toyland Premier 5266	Aug. 19,'40	†.9...
GOING PLACES WITH GRAHAM McNAMEE		
No. 76—(5-11-40) 4361	May 13,'40	..9....
No. 77—(6-22-40) 4362	May 27,'40	..10....
No. 78—(6-29-40) 4363	June 17,'40	..9....
No. 79—(8-3-40) 4364	July 15,'40	..9....
No. 80—(8-10-40) 4365	Aug. 12,'40	..9½..
No. 81—(9-21-40) 5351	Sept. 23,'40	†.9....
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House 5241	Sept. 23,'40	†.1 rl..
100 Pigmies and Andy Panda (5-11-40) 4268	Apr. 22,'40	..7....
SPECIAL		
Swing with Bing (4-6-40) 5110	Sept. 4,'40	†19....
STRANGER THAN FICTION SERIES		
No. 76—Novelty (5-11-40) 4381	May 6,'40	..9½..
No. 77—Novelty (6-22-40) 4382	May 20,'40	..9....
No. 78—Novelty (6-29-40) 4383	June 10,'40	..9....
No. 79—Novelty (7-27-40) 4384	July 8,'40	..9½..
No. 80—Novelty (8-10-40) 4385	Aug. 5,'40	..9½..
No. 81—Novelty (9-21-40) 5371	Sept. 16,'40	†.9....
TWO-REEL MUSICALS		
Class in Swing 5221	Sept. 25,'40	†.2 rls.
Florine McKinney		
Folies Parisienne (4-27-40) 4228	Apr. 17,'40	.17....
Leon Belasco		
Hawaiian Rhythm (7-27-40) 4231	July 17,'40	.17....
Harry Owens and Royal Hawaiians		
I Dream of Jeannie with the Light Brown Hair (9-21-40)	Aug. 28,'40	.17....
June Stillman		
Naughty Nineties (6-22-40) 4230	June 19,'40	.18....
Fay McKenzie		
Swingin' In the Barn (6-29-40) 4229	May 15,'40	.19....
Tex Jim Lewis & Band		
Varsity Vanities (8-10-40) 4232	Aug. 7,'40	.17½..
Martha Tilton		

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Double or Nothing (3-2-40) 5107	Apr. 20,'40	.20....
Lee Dixon		
Public Jitterbug No. 1 5108	May 4,'40	..2 rls.
Hal LeRoy-Betty Hutton		
Cinderella's Feller (6-22-40) 5006	June 1,'40	.19....
Juanita Quigley (color)		
Spills for Thrills (7-20-40) 5109	June 15,'40	.19....
Pony Express Days (7-6-40) 5007	July 13,'40	.19....
Geo. Reeves (color)		
Young America Flies (8-30-40) 5110	July 13,'40	.22....
Ed Sullivan's Hollywood 6202	Nov. 16,'40	†.2 rls.
Just a Cute Kid 6201	Oct. 5,'40	†.2 rls.
COLOR PARADE		
Gun Dog's Life (5-18-40) 5407	May 11,'40	..1 rl..
Mechanix Illustrated, No. 4 (6-29-40) 5408	June 29,'40	.10....
The Valley (7-13-40) 5409	July 20,'40	.10....
Famous Movie Dogs (7-27-40) 5410	Aug. 17,'40	.19....
ELSA MAXWELL COMEDIES		
Riding Into Society (8-31-40) 6101	Sept. 7,'40	†.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights (8-31-40) 6301	Sept. 28,'40	†10....
Shark Hunting (8-3-40) 6302	Nov. 9,'40	†10....
LOONEY TUNES		
No. 85—Porky's Poor Fish 5612	Apr. 27,'40	..1 rl..
No. 86—You Ought to Be In Pictures (5-18-40) 5613	Apr. 27,'40	..7....
No. 87—The Chewin' Bruin (6-22-40) 5614	June 8,'40	..7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July 6,'40	..7....
No. 89—Patient Porky (8-3-40) 5616	Sept. 14,'40	.10....
No. 90—Calling Dr. Porky 6601	Sept. 21,'40	†.1 rl..
No. 91—Pre-Historic Porky 6602	Oct. 12,'40	†.1 rl..
No. 92—Sour Puss 6603	Nov. 2,'40	†.1 rl..
No. 93 — Porky's Hired Hand 6604	Nov. 30,'40	†.1 rl..
MELODY MASTERS		
Larry Clinton and His Orchestra (5-18-40) 5508	May 25,'40	.10....
Ozzie Nelson and His Orch. (6-15-40) 5509	June 29,'40	.10....
Woody Herman and His Orchestra 5510	July 27,'40	..1 rl..
Matty Malneck & Band (8-3-40) 6501	Sept. 14,'40	†10....
Joe Richman & Orch. 6502	Oct. 26,'40	†.1 rl..
Jan Garber & Orch. 6503	Nov. 23,'40	†.1 rl..
MERRIE MELODIES (Color)		
No. 107—Hardship of Miles Standish 5317	Apr. 13,'40	..1 rl..
No. 108—Sniffles Takes a Trip 5318	May 11,'40	..1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May 25,'40	..7....
No. 110—Tom Thumb In Trouble (6-15-40) 5320	June 8,'40	..7....
No. 111—Circus Today (7-13-40) 5321	June 22,'40	..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July 6,'40	..7....
No. 113—The Egg Collector 5323	July 20,'40	..7....
No. 114—A Wild Hare 5324	July 27,'40	..7....
No. 115—Ghost Wanted 5325	Aug. 10,'40	..7....
No. 116—Ceiling Hero 5326	Aug. 24,'40	..7....
No. 117—Malibu Beach Party (9-7-40) 6701	Sept. 14,'40	†.7....
No. 118—Stagefright 6702	Sept. 28,'40	†.1 rl..
No. 119—Holiday Highlights 6703	Oct. 12,'40	†.1 rl..
No. 120—Good Night Elmer 6704	Oct. 26,'40	†.1 rl..
No. 121—Wacky Wildlife 6705	Nov. 9,'40	†.1 rl..
No. 122—Bedtime for Sniffles 6706	Nov. 23,'40	†.1 rl..
SPECIAL		
Cavalcade of Academy Awards (4-27-40)	May 4,'40	.31....
SPORTS PARADE		
Diary of a Racing Pigeon 6403	Nov. 30,'40	†.1 rl..
Dogs You Seldom See (8-31-40) 6402	Nov. 2,'40	†10....
Fly Fishing 6401	Sept. 21,'40	†.1 rl..
TECHNICOLOR SPECIALS		
Flag of Humanity 6001	Oct. 19,'40	†.2 rls.
Service with the Colors (9-7-40) 5008	Aug. 31,'40	.20....
R. Armstrong-Wm. Lundigan		
VITAPHONE VARIETIES		
Radio and Relatives 5705	May 18,'40	.10....
All Girl Revue 5706	June 27,'40	..1 rl..
History Repeats Itself (10-14'39)		.10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		.38....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		.20....
ASTOR		
Pardon My Pups	Sept. 1,'40	..2 rls.
Shirley Temple reissue		
COMMUNITY CHESTS & COUNCILS		
Volunteer Worker, The (10-5-40)		.3....
EALING-METRO		
"All Hands" (4-13-40)		.10....
"Dangerous Comment" (4-13-40)		.10....
"Now You're Talking" (4-13-40)		.10....
GPO-ABFD		
Men of the Lightship (8-31-40)		.25....
GUARANTEED		
Aida (5-11-40)		.9....
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		.21....
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		.7....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180	July 19,'40	..2 rls.
Don Douglas-Lorna Gray (15 episodes)	(1st episode 32 min.)	
Green Archer, The 1120	Oct. 25,'40	.....
(15 episodes)		
Terry and the Pirates (4-20-40)	Apr. 12,'40	.19....
Wm. Tracy-Granville Owens (15 episodes)	(each) (1st episode 29 min.)	

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973	June 15,'40	..2 rls.
Don "Red" Barry	(1st episode 30 min.)	
King of the Royal Mounted (817-40) 081	Sept. 20,'40	†.2 rls.
Allan Lane-Lita Conway	(each) (1st episode 30 min.)	
Mysterious Dr. Satan		.....
Robt. Wilcox-Ella Neal		.....

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92	Apr. 9,'40	.21....
Larry (Buster) Crabbe (15 episodes)	(each)	
Green Hornet Strikes Again, The	Dec. 24,'40	.....
Warren Hull-Anna Nagel		
Junior G-Men (8-3-40)	Oct. 1,'40	..2 rls.
"Dead End Kids"	(each)	
Winners of the West (5-11-40)	July 2,'40	.21....
Dick Foran-Anne Nagel (13-episodes)	(each)	

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The Great Dictator
Thief of Bagdad
Arise, My Love
The World in Flames
Little Bit of Heaven
Moon Over Burma
Hit Parade of 1941
Triple Justice
Mozart
Trailing Double Trouble
Under Your Hat
Face at the Window
The Ape
The Open Road

Chaplin in Lights of Broadway after 5 Years

St. Louis Public Demands Showdown on Dual Bills

'Rural America' Speaks Against 'Isms' in Films

Move on to Streamline Blue Laws in 18 States

Arbitration Works Out for All Sides in Canada

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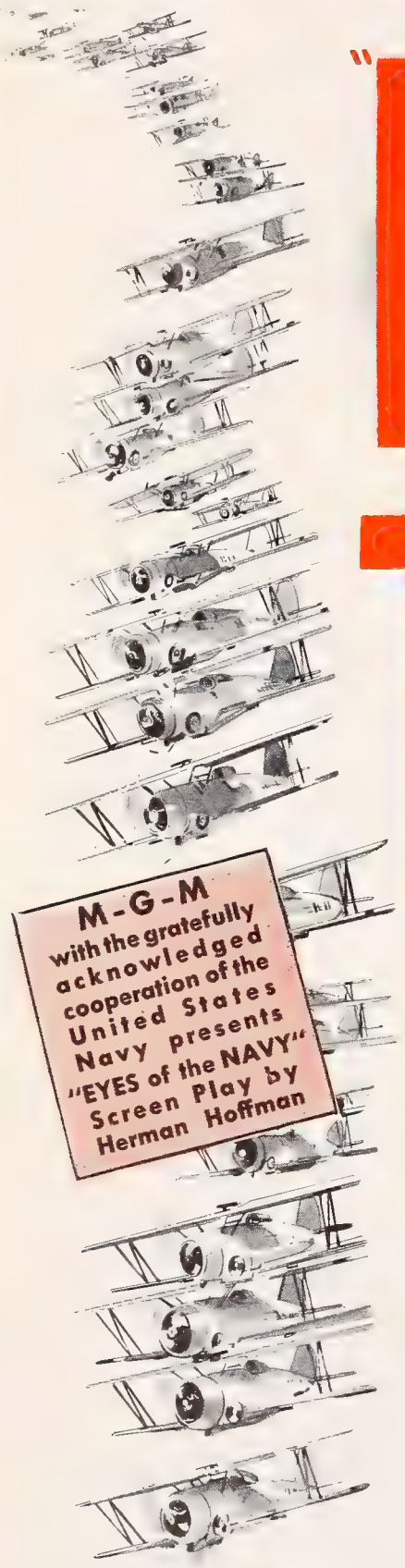
Better Theatres

THE BUYERS INDEX

VOL. 141, NO. 3 In Two Sections—Section One OCTOBER 19, 1940

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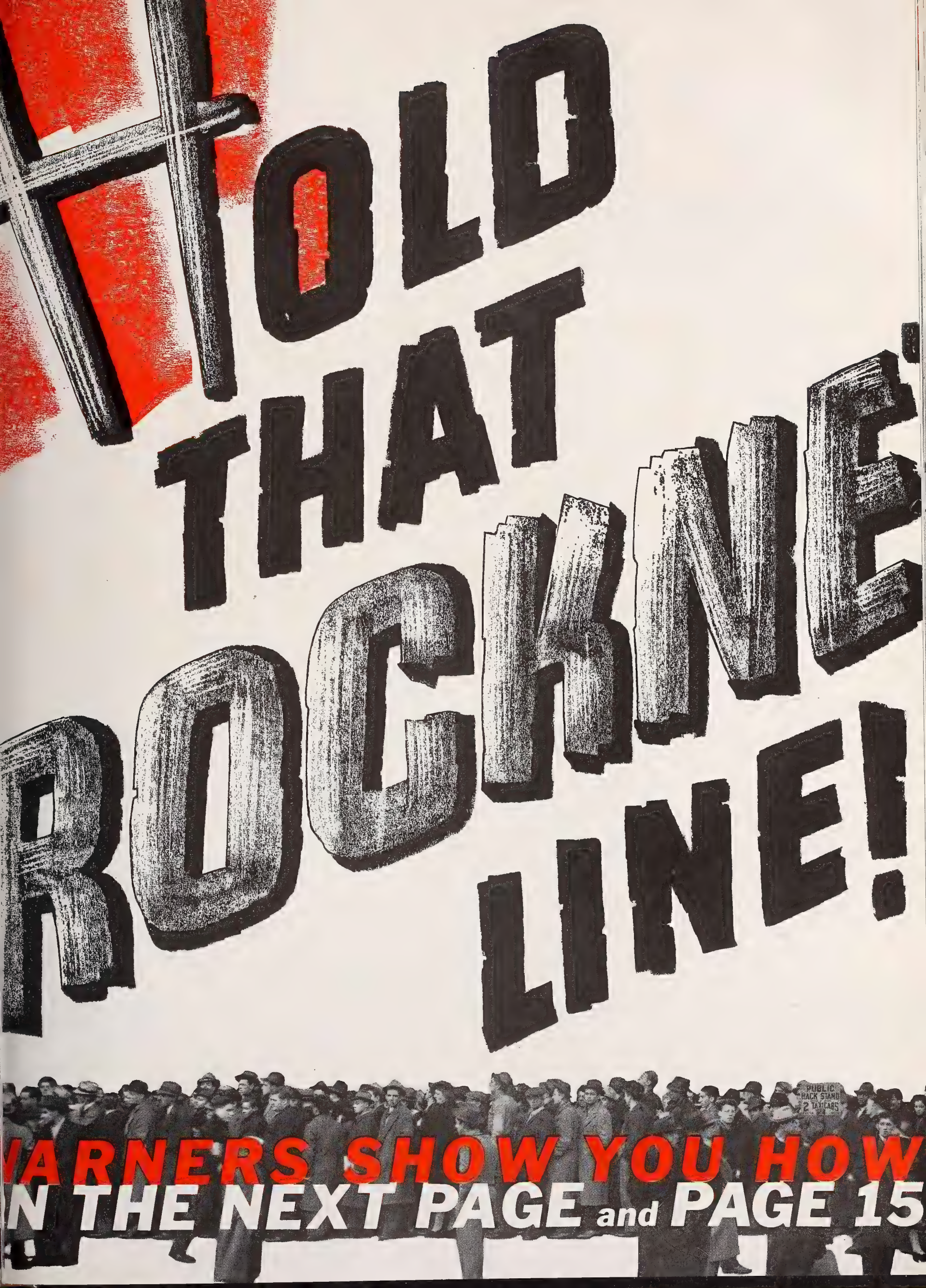
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 3 October 19, 1940

CHAPLIN'S MESSAGE

MR. CHARLES CHAPLIN'S "The Great Dictator," is revealed as the most personal expression that the art of the motion picture has achieved. It has but one ideological antecedent, Mr. D. W. Griffith's "Intolerance" of a full quarter of a century ago.

There are many aspects in common between those two productions. Had Mr. Griffith had sound to give him voice for a curtain speech in "Intolerance," the patterns, for all of their wide divergences of external action, would have almost matched.

To the critic and scholar "The Great Dictator" will long be a manifestation of special and curious interest. To those familiar with the life story and screen career of Mr. Chaplin it will be discovered to be an allegorical diary of his evolving social consciousness. It is also rather an epitome of his picture work through the years since he began in 1913, with deep impress from the mad, mad technique of Keystone.

This amazing vehicle takes those evolutionary phases of the art of Chaplin for a series of comic, sardonic and dramatic stepping stones to project him at the climactic end clear out of the picture on to a rostrum of public address, with his personal message, evolved through many substantially recluse and meditative years, even though they have been years of Hollywood.

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SUCCESS "IN THE STICKS"

THERE'S a cheering note of optimism in a report on success attained by nothing more remarkable than tending to the business, in a piece by Mr. George Schutz in the issue of Better Theatres accompanying this week's Herald. It is the tale of the rise and progress of the St. Cloud circuit, in the decidedly rural zone right out beyond the metropolitan rim of the New York area, ending with Jersey City and Newark. From there into the hills of Pennsylvania is a farmland area which has been made into a little motion picture entertainment dominion by Mr. Alvin Sloan, one time projectionist. He has a dozen theatres in nine villages. His selling points are good housekeeping and perfect projection and sound. He depends on pictures for drawing power and entertainment.

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THE PERFECT POLL

HOLD on to your seat, we are about to arrive with the totals on the most amazing poll of all this poll season. Here is scientific, technologically controlled research by none other than E. I. DuPont de Nemours itself making findings for the motion picture positively without parallel in the history of either the poll industry or picture industry.

Mr. Paul W. Sampson, manager of the DuPont exhibit at the New York World's Fair, has just totaled the answers of eighteen thousand persons interrogated about what most important service science might next render toward the welfare of mankind. Twenty-five per cent bespoke miracle medicines, eighteen per cent were interested in clothes, ten per cent in food. Twelve smarties wisecracked their answers, every stupid one of them about old razor blades.

Not one in the eighteen thousand wanted anything done about airplanes, radio—or motion pictures.

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IF HE REMEMBERS

OFT times these days a certain old man residing on his La Cuesta Encantada at San Simeon, the capital of his shrinking barony, rides out a-horse to a promontory and stands a spell looking at the broad Pacific.

He is that Mr. William Randolph Hearst, publisher extraordinary, erstwhile and occasional patron and producer of pictures, who for these thirty-odd years has proclaimed, mostly alone, "the yellow peril" and the menace of Japan.

Through most of these years Mr. Hearst's apprehensions for the Pacific have been either derided, or ignored. He has been credited with seeing little brown ghosts and with manufacturing the stuff of headlines for sheer journalistic excitement.

Once, in First World War days, Mr. Hearst caused to be made a serial picture, "Patria," in which there was war with the little brown men of Japan. There were no laws or rules to apply, but Mr. Woodrow Wilson, president of the United States, wrote a White House letter and then "Patria" was recalled and recut.

Today Americans are fleeing the Orient, sailing out of Japan to the capacity of American ships, leaving behind them in many instances home and fortunes, on the advice and instruction of a State Department at Washington, which it would seem has at long last discovered a "yellow peril."

So now, Mr. Hearst, with his life so full of years, can, if he will, enjoy many a grim smile in retrospect. And, incidentally, his whimsical, adventurous recollections can include, too, those merrily vigorous days when he had his own private war with what used to be France.

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CONSIDERING KANSAS

IN the course of that interesting process by which the screen has been discovering America, as trouble has spread over the rest of the world, it has now got as far as Kansas, midway between the oceans. Biographically and dramatically we have had on the screen reminiscences of the James boys, from just across the river in Missouri, Mr. Quantrell, the raider, and the Daltons, who rode into history at Coffeyville. Also we've had the shoot-'em-up epic of "Dodge City".

Now that the picaresque matters have been covered, we come to a chapter of romantic respectability with a project announced by Metro-Goldwyn-Mayer for the making of a screen biography of Mr. William Allen White, the editor who has brought world fame to himself and his little city of Emporia by "plain-boiled" Americanism expressed in his Gazette.

Mr. White, we can be very sure, never headed for the movies. They had to find him.

—Terry Ramsaye

This Week in the News

Showdown on Duals

THE St. Louis public, acting through the Better Films Council of Greater St. Louis, one of the strongest organizations of its type in the country, has demanded a showdown from local exhibitors on double bills. All owners in the territory have been asked to state their policy on both doubles and triples.

The petition pointed out that the Council has been sympathetic to the many problems facing showmen but voiced its opposition to double bills, which the Council, from the beginning, has been in favor of discontinuing. "Long programs are a strain on children and young people, and many family programs are marred by the presentation of an adult film with one rated for the family," the report of the Council commented.

Each exhibitor has been asked to state whether he would join a movement to return to singles, whether he is going to continue double features and whether he intends showing triples.

Fred Wehrenberg, head of the St. Louis Motion Picture Theatre Owners organization, has led a movement opposing the triple feature program which is being used in one of the Fanchon and Marco-St. Louis Amusement Company houses.

In Chicago the Balaban and Katz Baltimore and Crystal theatres continue the policy of showing triple bills weekends. Jack Kirsch, president of Allied Theatres of Illinois, said he informed Balaban and Katz several months ago that if the circuit would discontinue triples in outlying theatres members of his Allied group in the same zone would follow suit.

'Artistic' Labor

THE Labor Department's wage-hour division has re-defined the terms "executive," "administrative" and "professional," as used in the U. S. Fair Labor Standards Act, the latter term in order "to allow the exemption of employees in the artistic professions, in the broad sense of the word," according to Philip B. Fleming, Wage-Hour Administrator, at Washington.

A professional worker is now an employee receiving $200 or more monthly, and engaged in work "predominantly original and creative in character, in a recognized field of artistic endeavor. . . ."

Mr. Fleming added that this definition, based upon a report by Harold Stein, assistant director of the hearings branch, "is meant to include certain employees who are writers, photographers, motion picture actors, musicians, painters and the like."

Mr. Stein conducted hearings at Washington during the Summer, at which representatives of the film and other industries submitted their viewpoints anent reclassification. The film industry representatives were concerned with the overtime provisions of the Wage-Hour Act.

Professional and administrative workers are exempt from the Act's overtime provisions.

The new definitions go into effect next Thursday.

'Living Newspapers'

PRESENTATION of a "living newspaper" based on headlines of the day in this day of headlines is the plan of A. J. Balaban, cofounder and former member of the Balaban & Katz Chicago theatre circuit family, for future stage shows on combination film-stage policies.

Mr. Balaban's idea is to open the production with a "traveltalk" type of film. Raising of a scrim curtain at the end of the picture will show actors dressed to correspond to the locale of the "traveltalk," skits for the act being a discussion of the paramount topic in that country. Incidental music in the background would be native to the country in the "headline."

Again, actors in the native costumes would perform native dances. Newsreels would also be used for the background.

Old Army Game

WITH interest in defense reaching a high point on Wednesday, "Draft Day," theatres in many parts of the country were arranging special promotions with the U. S. Army Recruiting Service.

The Army has offered the use of trucks for exploitation purposes to theatres showing recruiting shorts and, in several cases, arranged to swear in volunteers on the stage of the local theatre.

During the run of the Warner short, "Service With the Colors," at the Fox theatre in San Francisco an Army recruiting truck and staff were stationed at the entrance to the theatre. The Army theatre at nearby Presidio ran a trailer each night advertising the tieup.

The son of Nikitas Dipson, head of the Dipson circuit, and other recruits were sworn into the army on the stage of the circuit's theatre in Batavia, N. Y. In Buffalo and other cities similar ceremonies were arranged.

In New York and the surrounding Metropolitan sector where Wednesday's draft day brought a school holiday—the schools being used by the city's 1,107,000 registrants—theatres benefited by an approximate 20 per cent increase in business at matinee performances.

Viewpoint

DOWN through the years, this country's exhibitors have been trying to inject the "exhibitor viewpoint," first hand, into production. This week, it appeared that one major film company would allow exhibitors to actually participate, as a general policy.

Paramount's theatre partners, it was reported in New York, will be consulted at executive conferences on production, to be held at the studio.

Paramount theatre and film company executives Barney Balaban, Stanton Griffis, Neil Agnew, Leonard Goldenson, and Sam Dembow will comprise the conferees from the New York home office. Mr. Goldenson and Mr. Dembow, of the theatre department, are scheduled to meet with Paramount theatre partners in Chicago, in November, en route to the Coast.

Mexican Intrusion

TROUBLES of Mexican producers have been increased with the booking in Mexico of 34 Argentine features, 22 of which will be released there by the end of the year, with the others following early in 1941. Mexican producers see in this "intrusion" a further limiting of their bookings.

Argentine films are fast gaining in popularity in Mexico, and it appears now that Mexico is doomed to a deep low in picture production with the output expected to barely reach 30 features this year. This slump started from a lack of money and deficient technical and acting services.

The industry does expect a lift in 1941, banking heavily upon the assurance of proper government aid as given by President-elect General Manuel Avila Camacho, who is expected to assume office December 1.

Hollywood Newsreel

"THE first newsreel devoted exclusively to Hollywood happenings," is claimed by Erman Pessis, former press agent in that city. He is seeking national distribution, hopes to make 25 others this season.

The reels will be approximately 10 minutes long. The first covered Hollywood events for nine days, reels will be issued every two weeks. The first was photographed silently, and has a narration by Sam Hayes, Coast radio announcer. The coming reels will be in sound, Mr. Pessis said.

Among items in the first reel are activities in British war relief; Douglas Fairbanks, Jr., on American defense; Jack La Rue explaining his recent holdup; Luli Desti, only woman designer of automobiles, in Hollywood, and others.

Paramount to Warner

ENDING differences which threatened for a time to end in Paramount's selling away from Warners, a deal by which Paramount's 1940-41 product will play Warner theatres in Philadelphia and adjacent cities, was negotiated in New York, on Tuesday.

The contract was closed by Neil F. Agnew, Paramount vice-president and distribution head; J. J. Unger, Paramount eastern sales manager; Joseph Bernhard, Warner theatre head and Clayton Bond, film buyer for the circuit.

Negotiations had apparently reached an impasse in Philadelphia last week and the Paramount branch there began lining up key neighborhood houses among independents in Philadelphia, Camden, Wilmington and elsewhere. At this stage, the deal was reportedly referred to Barney Balaban, Paramount president, and to Harry M. Warner, after which came the resumption of negotiations in New York.

The World's Fairs

THE New York and San Francisco World's Fairs, both of some interest to theatre owners whose business in adjacent areas was influenced variously during the past two summers, have reached the end of their runs.

San Francisco's World's Fair, on Treasure Island, closed September 30th with a total paid attendance of 6,545,776 during the 127 days of 1940. Attendance, for the same number of days, was nearly one-third better than last year, when 10,500,000 persons saw the Fair during its 254 days.

In New York the World's Fair had a total of 16,589,984 paid admissions as of Tuesday night, and it was estimated that the figure would be over 18,000,000 when the Fair finishes on October 27th. Last year the New York Fair had a 26,384,000 attendance.

Theatre receipts in the San Francisco area have shown a marked increase in the two weeks since the 1940 exposition closed.

New York first run houses report that the Fair in the East helped theatre attendance this year. Last weekend, particularly, both the Fair and first run theatres did very good business.

U.A. Sales to Kelly

APPOINTMENT of Arthur W. Kelly as vice-president in charge of domestic distribution of United Artists, was announced in New York, Tuesday, by Murray Silverstone, chief of operations. Mr. Kelly was formerly vice president in charge of foreign distribution. Walter Gould, assistant to Mr. Kelly, will succeed him. Vice-presidents Harry L. Gold and L. J. Schlaifer, will continue as heretofore, under Mr. Kelly's direction, in charge of the East and West, respectively.

Mr. Silverstone said that there would be no change in the status of Harry D. Buckley, vice-president.

Filling of the vacant general sales post has been under consideration at UA for same time.

The new United Artists distribution chief has been associated with the company for 20 years, and has headed its foreign distribution for the past 14 years. Twice in the past, he has been chief of the UA distribution, both domestic and foreign.

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BRITISH industry faces problems generated by new tax application, end of quota year and expiration of U. S. exchange agreement Page 31

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'London Can Take It'

PREVIEW of "London Can Take It," a British Ministry of Information short subject that shows how Londoners are withstanding the air raids, was described in a copyrighted article in the New York *Herald-Tribune,* on Tuesday, by Whitelaw Reid writing from London.

In New York, it was said that Warners had acquired the subject for distribution in the United States, Canada and Latin America. Quentin Reynolds of *Collier's,* furnished the narrative.

Mr. Reid's dispatch said: "Although Reynolds provides the feeling of the drama inherent in the nightly raids, the pictures themselves are gems of understatement. . . ."

With American newspaper headlines featuring stories of the worst bombing London has suffered since the Battle of Britain began, the London office of Quigley Publishing Company cabled Wednesday that despite everything the provincial motion picture theatres were doing "immense" business.

After a conference with representatives of motion picture theatre owners the Home Security Minister announced Wednesday in London that regulations would be issued next week abolishing the curfew except in the defense areas. The Warner and Ritz theatres were still operating but the Odeon, Leicester Square and Empire theatres had closed. The Cinematograph Exhibitors' Association was forced to move its headquarters to Wardour street. Through the heroic work of Arthur Taylor, secretary of the London branch of the CEA, all the records were salvaged.

U.S. Eyes Imports

STRENGTHENING the bars against the entry of subversive and other undesirable pictures, the Treasury Department at Washington recently cautioned Collectors of the Port and other customs officials to watch closely all films offered for importation from foreign countries.

The Department's instructions were given in connection with a notice to the customs service of the lifting of the bar against the importation of fight films, as a result of the enactment of the Barbour bill last June.

While collectors were instructed to permit the entry of such pictures, they were ordered to require from the importers of all foreign films an affidavit "that the imported film contains no obscene or immoral matter, or any matter advocating or urging treason or insurrection against the United States, or forcible resistance to any law of the United States, or containing any threat to take the life of or inflict bodily harm upon any person in the United States."

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THIS WEEK



By Cosmo-Sileo

FOR THE PRESS. Arriving in New York for the premiere Tuesday night of "The Great Dictator," Charles Chaplin was at home to the press Sunday afternoon in his suite in the Waldorf Astoria, with gratifying results in Monday's papers. Left is Maurice Silverstone, U.A. chief executive, and, in the background, Lynn Farnol, publicity and advertising head.



MAX WESTEBBE, RKO manager for Holland, reporting to the home office in New York after three years in the Netherlands, tells how he persuaded German officers, after the invasion, to allow army trucks to deliver film for him. Story on page 47.

By Staff Photographer



COCKTAILS AT THE WALDORF. Fred Kent of the E. J. Sparks circuit, Florida, with Mrs. Kent, Garson Kanin and Robert Mochrie, RKO sales executive, at a reception for Mr. Kanin, director of "They Knew What They Wanted," and Erich Pommer, producer of the film which opened last week.



LEO looks in on the Michigan Allied convention. Left to right: H. M. Richey, MGM, New York; W. L. McLaren, past-president of the unit; Pearl Sprott, manager; Ray Branch, reelected president; F. J. Downey, MGM, Detroit manager.



ALBERTO VILA, left, RKO's Argentine discovery, arrives in New York en route to Hollywood for his American screen debut in "They Met in Argentina." With him is Lou Brock, producer.

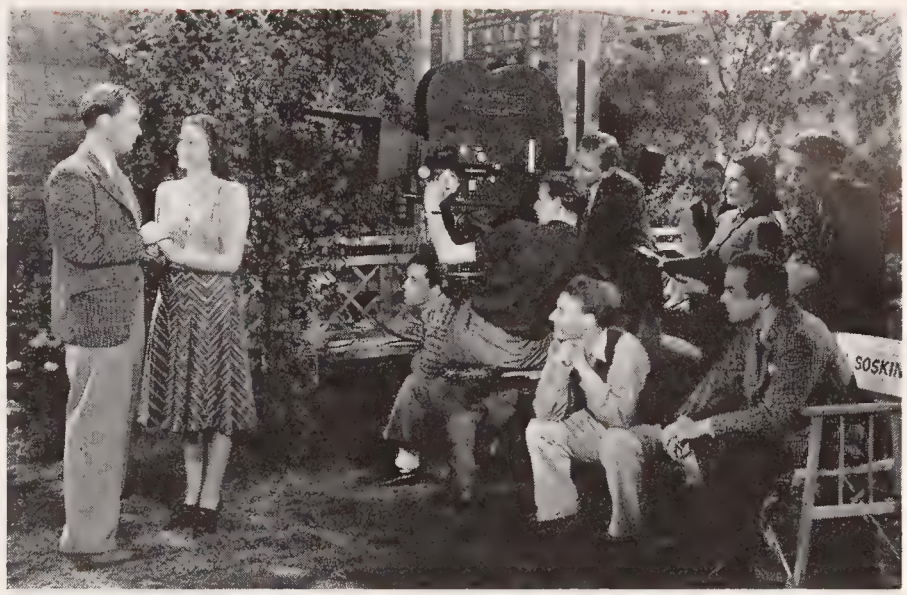


SIGNED. Clayton E. Bond, film buyer for the Warner circuit, contracts for "The Great Dictator" with Harry L. Gold, U.A. vice-president and eastern sales manager.

IN PICTURES



ARTHUR W. KELLY, United Artists vice-president, formerly in charge of foreign sales, this week was named to direct domestic distribution. Harry Gold and L. J. Schlaifer will continue as vice-presidents in charge of the eastern and western sales territories respectively.



PRODUCTION AS USUAL. Although the Battle of Britain rages overhead day and night British studios continue operations even though at a necessarily reduced volume. Here Margaret Lockwood and Derek Farr go through a scene of Paul Soskin's "Conqueror" at Sound City. Seated with Mr. Soskin is Anthony Asquith, director.



J. H. WEBSTER, general manager, and W. T. Culpepper, president of Carolina Amusement, register at the MGM Fair booth.

MARION DEAN KEARNEY, below, last week became the bride of George Vernon Lynch of Gloversville, N. Y., chief film buyer for the Schine circuit.





By Staff Photographer

LOOKING DOWN. That's Gene Autry on the white horse leading contestants in the World Championship Rodeo through Radio City in the parade which preceded the opening of the western show at Madison Square Garden, New York.



By Staff Photographer

B. B. KREISLER, newly appointed short subject sales manager for Universal Pictures succeeding Leo Abrams.



By Staff Photographer



By Staff Photographer

STEPHEN STEPHENS, above, of the Graham, Venus and Radio theatres, Brooklyn, visits the 20th-Fox exchange.

MIKE MARIO, left, of the Venice Theatre, Manhattan, stops on New York's film row, West 44th Street.

CONSENT CONFEREES KEEP TALKING WHILE THEY WAIT FOR ELECTION

Adjournment to October 22nd Seen Step to Further Delay; Lawyers Discuss Arbitration; Allied Challenges Opponents

The formality of Judge Henry W. Goddard's postponement of the Government's anti-trust suit against the eight major motion picture companies in New York Tuesday for one week, to October 22nd, was accepted in Broadway film-legal quarters, and in the field, as further verification of the strong and wide expectation that there will be no court action on the proposed consent decree until after the election, November 5th.

During the week meetings were held by industry defense lawyers and members of the Department of Justice on the arbitration clause of the decree and the arbitration machinery, including rules and regulations.

Allied Challenges Opposition

Allied States Association of Motion Picture Exhibitors issued last weekend a statement calling upon opponents of the decree in general and Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, and Harry Brandt, head of the Independent Theatre Owners, in particular, to express in precise terms the reasons for their opposition. Mr. Kuykendall answered that his views had been expressed in writing in more detail than had those of Abram F. Myers, chairman of the board and general counsel of Allied. Mr. Brandt said he would answer after studying the charges.

A number of regional exhibitor organizations throughout the country were making plans to oppose the blocks-of-five clause in the consent decree. No definite decision has been reached on what action should be taken. Direct appeals to Judge Goddard, as in the case of the one made by Pete J. Wood, secretary of the ITO of Ohio, would be referred to the Department of Justice, it was thought. Story of exhibitor organizations' activities is on page 41.

"Satisfactory Progress" Reported

On Tuesday J. Stephen Doyle, assistant U. S. attorney general, speaking for the Department of Justice, in his request for a one week postponement of the trial said that satisfactory progress was being made in preparing the consent decree but a few collateral matters still were under discussion.

Observers for exhibitors, including Jacob Schechter, attorney for Allied of New York, an MPTO affiliate, were present but asked no questions when Mr. Doyle addressed Judge Goddard.

It was reported that sections of the decree were submitted to Robert H. Jackson, attorney general, and Thurman W. Arnold, assistant attorney general, for study. Neither, however, will make any final decision in the matter until the document is presented complete and in its final form.

In addition to the arbitration problems attorneys continued work this week on the disposition to be made of Government anti-trust suits pending in the field and the Balaban and Katz and Fox West Coast consent decrees. It has been asserted that the two consent decrees should be dismissed so that there could be no conflict with provisions in the proposed New York decree. The five defendants agreeing to the decree also want dismissed all trust actions throughout the country which affect them.

A few changes suggested by the defendants a week ago Thursday at what was supposed to be the last meeting for receiving proposed alterations are being considered. James Hayes and Robert Wright, assistant attorneys general, discussed the new suggestions over last weekend in Washington with officials of the anti-trust division of the Department of Justice.

Wilby in New York

Robert Wilby of the Wilby-Kincey circuit and chairman of the Paramount theatre associates' committee observing the consent decree negotiations, and Fred Kent, attorney for the Sparks All Florida Circuit, were in New York last week for conferences but no decision was made because the decree was not in final form.

The Allied statement addressed to leaders of other exhibitor organizations said in part, "If they will state that it (opposition to the decree) is based wholly upon the five-picture plan, then all exhibitor groups and public groups will stand on common ground." Mr. Kuykendall and Mr. Brandt were asked about their position on clauses of the decree which are to curb chain buying power, prohibit forcing of shorts and newsreels, availability on some runs, arbitration of clearance disputes, limitation on the acquisition of theatres and the escape clause.

The exhibitor leaders and other groups to which the Allied statement was directed were asked if they wanted "to eliminate or revise the provisions against the oppressive use of buying power, or do they hope by muddying the water to prevent any relief against chain depredations.

"The proposed remedy for discrimination contains conditions and limitations that hamper its effectiveness. . . . The provision to limit the acquisition of theatres by the producer-distributors contains serious loopholes," the statement continued.

Mr. Myers this week sent out a call to members of the executive committee of Allied to meet in Pittsburgh October 21st, Monday, during the convention of Allied Motion Picture Theatre Owners of Western Pennsylvania, to determine what further steps shall be taken in opposing the five-picture provisions of the proposed consent decree.

Announcing the call, Mr. Myers explained that a number of the members of the board were expected to be in the city for the State meeting, because of the proposed testimonial dinner to M. A. Rosenberg, president, so that the conference would cause a minimum of travel to the board as a whole.

He said that while the consent decree might be perfected before the date of the conference, it was expected the Department of Justice would keep its promise that exhibitors would be given an opportunity to present their opposition, and would ask Judge Goddard not to rule on the decree immediately upon its submission but to delay action so that the views of the theatre owners might be presented.

WARNERS IN ARMY RADIO TIEUP

Warner Brothers will cooperate with the War Department Saturday on a national trans-oceanic radio program. It is reported that this will be the first tieup of this kind between a major motion picture studio and the government.

The Army broadcast will open in Washington, shift to Honolulu and then to the Hollywood where a 15 minute radio version of "Service With the Colors", preparedness short will be presented. Edward G. Robinson will be guest speaker. The program will be carried by the NBC Blue network.

New Trust Suit Is Filed Against Majors

The eight majors were again named in an anti-trust suit, last week, in Newark. The latest suit asks triple damages and attorneys' fees totalling $450,000 and is filed in that city's Federal Court by the Orange Theatre Corporation.

Named in addition to the majors, as defendants, are the Rayherstz Amusement Corporation, of 966 Broad Street, Newark, and Harry Brandt, of New York, its booking agent. The Orange Theatre Corporation operates the Treat Theatre, in Newark. It charges it is being forced from business by a conspiracy between the distributors and the Brandt circuit.

Columbia Asks Dismissal In Schine Trust Suit

Answering the Government's bill of particulars, in Buffalo Federal Court Monday, Columbia asked dismissal of the anti-trust suit against it, the Schine circuit, and other majors. In addition, the company entered general denials to Government allegations. Columbia is the last defendant to answer the Federal charges. It had won a separate bill of particulars.

Middlesex "Conspiracy" Suit On in Middletown

Hearings began last Tuesday in Middlesex County Superior Court, Middletown, Connecticut, on the $175,000 damage suits by the Middlesex Theatre, Inc., and the S. & S. Theatre Corporation, against Salvatore and Maria Adorno. New Haven branch managers, several exhibitors, and some bookers took the stand during the first several days, and the case was scheduled to resume on Tuesday. The hearing probably will last five weeks. The suits ask the damages mentioned, and an injunction to prohibit the Adornos from operating theatres in Middletown.

Delay Seen in LaCrosse Trust Case

Time required for taking of depositions in the East may delay beyond October 28th the scheduled trial of the LaCrosse Theatre Company's $1,050,000 conspiracy suit against the Welworth and Minnesota Amusement Company circuits, Twentieth Century-Fox, United Artists, and Paramount, in United States District Court, Madison, Wisconsin.

November 7th Admiral Philadelphia Hearing

David and Ruben Shapiro's anti-trust suit against the Warner Brothers circuit and the majors in Philadelphia will begin trial November 7th in that city's Federal Court.

The plaintiffs operate the Admiral, in that city. They ask triple damages of $225,000, charging their product supply was slashed when they attempted to reduce admissions so that they could compete with circuit theatres.

CHAPLIN LAUNCHES HIS 'DICTATOR'; SUBSEQUENT RUN TERMS FOR 'WIND'

"GWTW" General Release in January, with Admission Scales Down One-half but No Cut in Film's Length

Charlie Chaplin's first motion picture in nearly five years, "The Great Dictator," opened Tuesday evening at the Astor and Capitol theatres in New York. Other key city engagements are scheduled to begin later this month. [Reviewed on page 34.]

"The Great Dictator," like "Gone With the Wind" is being sold at terms of 70 and 30 percent with increased admissions. Production cost was estimated at $2,200,000.

Premiere Broadcast

For the second time in his life Mr. Chaplin spoke over the radio on Tuesday night over WHN, the Loew's, Inc., New York station, in connection with the premiere. Others on the program included Jack Oakie, Joan Crawford, Joan Bennett, Major Bowes and H. G. Wells. Mr. Chaplin's first radio appearance was in 1928.

The premiere of "The Great Dictator" at the Astor and Capitol theatres gave Broadway one of its biggest theatrical nights. Long before the opening hour the streets and sidewalks surrounding the two theatres were jammed. By 8:30 the area had a New Year's eve night appearance. When Chaplin and Paulette Goddard arrived, first at the Astor, the police lines broke and the stars were rescued by a flying wedge of patrolmen and mounted police.

At the Capitol the guests also had to virtually fight their way into the theatre. Ex-Governor Alfred E. Smith, like Mr. Chaplin at the Astor, was swept to his knees by the crowds. At 9:05, the police lines were again broken when Jack Oakie, co-star appeared.

Advance and subsequent press attention was considerable, accentuated by the international situation.

Before "The Great Dictator" opened the advance ticket sale at the Astor theatre rose to $45,000; $19,000 on Tuesday, alone. The theatre was sold out for two weeks by Tuesday afternoon, it was reported.

Warners Sign for Film

Warner theatres signed a contract last Friday for the exhibition of "The Great Dictator." Clayton E. Bond, circuit buyer, signed for Warners and Harry L. Gold, vice-president and Eastern general sales manager for United Artists.

On Monday the Fox West Coast theatres concluded a deal to play the Chaplin picture.

Other pending deals were discussed Tuesday at a home office conference of district managers, presided over by Mr. Gold and J. L. Schlaifer, vice-president and Western general sales manager.

"The Great Dictator" will open in Philadelphia on October 24th, next Thursday, at the Aldine theatre, United Artists house operated by the Warner theatre circuit. Prices will be advanced to $1.10 in the evenings and 75 cents in the afternoon. No seats will be reserved, however, and the showings will be continuous.

Also later this month the "Dictator" film will open in Buffalo.

In Chicago the picture is scheduled to play at the Apollo theatre on a reserved seat, two-a-day basis with prices of $1.65 and $1.10 and at the Roosevelt on a continuous run basis with admission charges of $1.10 evenings and 75 cents for matinees.



By Cosmo-Sileo

Charles Chaplin, Franklin D. Roosevelt, Jr.

"Comedy, Not Propaganda"

Last Sunday Mr. Chaplin, after arriving in New York for his first visit in 10 years, held a press conference at the Waldorf-Astoria, saying that "The Great Dictator" was a comedy and not a propaganda film. He said nothing which had happened in the past two years, while the film was in production, had necessitated any change in the script, adding that "the picture deals in fundamentals—after all, insanity is insanity and brutality is brutality."

Production of "The Great Dictator" was shrouded in secrecy, Mr. Chaplin said, for the simple reason that he didn't want anyone to come out with his stuff before he did. "That's happened before," and with a grin "even in Hollywood." The secrecy had nothing to do with threats, he said, although a few crank letters have appeared, all from this country. Neither Italy or Germany has made diplomatic protest, so far, he added.

Mr. Chaplin said he never once was hesitant about releasing the picture and that there was no doubt in his mind about the propriety of presenting the film under current world conditions. "There is pathos and great comedy in all human suffering and tragedy. The secret lies in how you approach it. It must be done with discretion and good taste."

Asked about the picture's chances in the world market, Mr. Chaplin laughed and said: "What world market?" However he did seem concerned that some South American countries have already indicated that the film will be banned by them. "That," he said, "is very significant."

This is the first picture in which Mr. Chaplin talks and he was happily amazed, he said, when he found out that it wasn't so difficult after all. He had always been "terrified of a microphone." Another reason, he said, was that he had built his career on pantomime. In "The Great Dictator" he makes a climactic speech that lasts six minutes and "that is a long time."

Mr. Chaplin has two stories he is considering for future production, one of which is about White Russians in Shanghai, but he advised the newspapermen present not to look for them too soon. "Right now I'm interested in getting acquainted with New York all over again and after that, well we'll see. I'll never retire though."

The comedian spoke nostalgically about some of his old comedies: "Do you remember 'Shoulder Arms?' There's a sequence in 'The Great Dictator' very much like that. I saw 'The Gold Rush' recently and it gave me quite a laugh. I really think I'll revive it." Mr. Chaplin said that he never did care for those old comedies when he made them and it wasn't until about 10 years later that he could enjoy them. Another comedy he is thinking of reviving is "The Circus."

Stars, Notables at Opening

Some of those invited to the "Dictator" opening were:

H. G. Wells, Lion Feuchtwanger, Franklin D. Roosevelt, Jr., Murray Silverstone, Postmaster General Frank C. Walker, Mayor Fiorello H. LaGuardia, Roy W. Howard, Lady Mendl, Will H. Hays, Col. Julius Ochs Adler, Hon. Joseph M. Proskauer, Jack L. Warner, Mrs. Jessie Donahue, George Backer, Clifton Fadiman, Fannie Hurst.

Also, Somerset Maugham, Elsa Maxwell, Constance Collier, Jules Glaenzer, Beth Leary, George J. Schaefer, Harry L. Cohn, Nicholas M. Schenck, Barney Balaban, Adolph Zukor, Major Albert Warner, Paul Block, Arthur W. Kelly, John D. Hertz, Jr., Franklin Field, Frank Crowinshield, Theodore Backer, Bernard Gimbel, Henry R. Luce, James McCosker, John Otterson, Sol Rosenblatt.

Also, Senator Robert L. Wagner, David O. Selznick, Millicent Hearst, Walter Wanger, Brazilian Consul-General George Costa-Leite, Joan Bennett, Mrs. Sumner Taylor, William Ladd, Lee Wood, John Hay Whitney, James Warburg.

Also, Joan Crawford, W. G. Van Schmus, Stanton Griffis, David Sarnoff, William S. Paley, Leo Spitz, J. Cheever Cowdin, Nate Blumberg, Jack Cohn, Merlin H. Aylesworth, Clarence Dillon, John Golden, Hon. Edward M. Flynn, Max Gordon, Sam Harris, Albert Lasker, Lee Shubert.

Also, Elmer Rice, Douglas Fairbanks, Jr., Marshall Field, Harold Guinsberg, Mrs. Joseph P. Kennedy, Sam Lewisohn, George Z. Medalie, William Morris, Louis Nizer, Billy Rose, Bill Robinson, M. Lincoln Schuster, Harry M. Warner, Police Com. Valentine, Fire Com. McElligott, Jules Brulatour, Messmore Kendall, Harry L. Gold, Spyros Skouras, Nick Holden.

Also, Irving Berlin, Deems Taylor, Arthur Hays Sulzberger, Herbert Bayard Swope, Sir William Wiseman, Major Edward Bowes, Stanley Howe, Harry D. Buckley, Morris L. Ernst, E. F. Hutton, Lester Jacoby, Roy E. Larsen, Conde Nast, Bertram Taylor, George Vanderbilt, Frank Altschul, Howard Cullman, Irving Caesar, Henry Dreyfuss, Mark Eisman, L. J. Schlaifer.

MGM Sets "Wind" Terms For Subsequent Runs

"Gone With the Wind," which this week concluded all its pre-release runs in the United States, will be generally released to subsequents early in January at admission prices of approximately one-half the stipulated pre-release 75 cents and $1.10 scale, and will be shown everywhere in its full length of three hours and 45 minutes, William F. Rodgers, MGM sales manager, said Monday.

Mr. Rodgers said, "We're not going to cut anything but the price," adding, "We plan to get behind the general release of 'Gone With the Wind' with advertising and publicity campaigns just as we would any other big picture coming out of road show engagements. "It's still brand new to the mass audience of theatre-goers and it will be exploited and han-

(*Continued on following page*)

'THIEF' BENEFIT AT WARM SPRINGS

(*Continued from preceding page*)

dled accordingly." (MGM says 20,000,000 have seen 'Wind.').

Discussions are being held by MGM officials to determine the exact admission terms for the general release.

The length of the film would make it practically impossible to show "Wind" on a double bill.

"Gone With the Wind" concluded Sunday night its 44-week run at the Astor theatre in New York during which it was shown 602 times. Only "The Big Parade" remained at the theatre for a longer period.

At the Woods theatre in Chicago "Wind" has been running on a day-to-day basis but the Metro-Goldwyn-Mayer home office expected that the engagement would be over by the end of the week. The Selznick-International picture will not be shown again until test runs late in the year for general release after January 1, 1941. Up to now the film has played 5,000 engagements, it was said.

The final week's engagement of "Wind" at the Astor theatre brought the biggest demand for tickets since the opening in December and attendance was absolute capacity at every performance, Lee Cameron, manager, reported. It was said that more people were turned away last Saturday and Sunday than for the opening days. MGM announced that the run of "Wind" at the Astor was terminated only because of previous contractual obligations for the house.

Korda's "Bagdad" Has Benefit Opening

"The Thief of Bagdad," Alexander Korda production made partly in England before the war and completed in this country, had its world premiere at the Warm Springs (Georgia) Foundation Monday under the sponsorship of President Franklin D. Roosevelt. [Reviewed on page 34.]

Guests of honor were the 96 child patients of the institution. Sabu and June Duprez, stars of the film, came from Hollywood to attend the opening. On Sunday evening a premiere party was held in Georgia Hall with Sabu, Miss Duprez and two of the patients providing the entertainment.

United Artists, distributor of the Korda picture, have arranged special trade showings throughout the country for exhibitor and their families during the week from Tuesday, October 15th to Monday, October 21st. At each of the previews a group of leading exhibitors were scheduled to act as honorary hosts. The place and date of the trade showings and the "Honorary Hosts" committee were as follows:

Tuesday, October 15th, at the Blue Mouse theatre, Portland—Walter Leverette, J. J. Parker, Ted Gamble, Roy A. Brown.

At the Egyptian theatre, Seattle—A. J. St. John, Fred Mercy, Jr., John Danz, Leroy Johnson, Al Rosenberg, Frank Newman, John Hamrick, H. D. McBride.

At the tower theatre, Milwaukee—Harold Fitzgerald, E. Alperson, J. Keegan, E. Vollendorf, W. Ainsworth, E. Langemack.

At the Esquire theatre, Chicago—Jack Kirsch, Harry Balaban, Walter Immerman, John Balaban, Eddie Grossman, George Kerasotes.

At the St. Louis Park, Minneapolis—John J. Friedl, Ben Friedman, Ben Berger, Oscar Woempner.

At the Dundee theatre, Omaha—Evert Cummings, Ted Emerson, Sam Epstein, Oscar Hanson.

At the Roger Sherman theatre, New Haven—I. J. Hoffman, Max Hoffman, Dan Finn, John Hesse, Lou Brown, Harry L. Shaw, Matt Saunders.

At the Brookside theatre, Kansas City—Ralph Talbot, John McManus, E. C. Rhoden, H. J. Griffith, Glen W. Dickinson.

At the Valencia theatre, Baltimore—J. Louis Bernheimer, F. J. Durkee, A. E. Lichtman, Sidney Lust, Hunter Perry, Benjamin T. Pitts, Morton Thalhimer, John Payette, George Crouch.

Thursday, October 17th, at the Rhodes theatre, Atlanta—Tony Sudekum, William K. Jenkins, Arthur Lucas, R. E. Martin, E. J. Sparks, R. B. Wilby, Sidney Meyer, Mitchell Wolfson, O. C. Lam, Adolph Gortatowsky.



By Cosmo-Sileo

The crowd under the Capitol marquee awaits the stars at the Chaplin premiere.

At the Ingersoll theatre, Des Moines—A. H. Blank, G. Ralph Branton, A. G. Stolte, Harry M. Warren, Nathan Sandler, Leo Wolcott.

At the Broadway theatre, Denver—Rick Ricketson, Harry E. Huffman, Bernie Hynes, Charles R. Gilmour, L. J. Finske, George Tucker.

At the Esquire theatre, St. Louis—Fred Souttar, Harold Evens, Charles Goldman, Harry Arthur, Russell Armentrout, Bill Feldstein.

At the Colony theatre, Cleveland—M. S. Fine, Max Lefkowich, Henry Greenberger, M. B. Horwitz, Charles Raymond, Nat Holt, Nat Wolf, George A. Manos.

Friday, October 18th, at the Rialto theatre, Pittsburgh—Mike Manos, Harry M. Kalmine, Harry Feinstein, C. J. Latta, John M. Harris, Leon Reichblum, John Osborne, David Murphy, L. Roy Smith, John Goodno.

At the Forrest theatre, Cincinnati—I. Libson, Col. Frudenfeld, Tracy Barham, Frank W. Huss, Nat Galley, Phil Chakeres, Mike Chakeres.

At the Uptown theatre, Boston—Charles Kurtzman, Edward Ansin, Joseph Levenson, E. M. Loew, W. A. Sullivan, Herman Rifkin.

At the Shea Niagara, Buffalo—George Lynch, Moe Silver, John Nolan, M. J. Kallet, Vincent McFaul, Lester Pollack, W. Dipson.

Sunday, October 20th at the Carolina theatre, Charlotte—H. F. Kincey, H. H. Everett, C. R. Bamford, T. A. Little, S. W. Craver, Sen. Boyd Brown.

Monday, October 21st, at the Bell theatre, New Orleans—E. V. Richards, Gaston Dureau, Levere Montgomery, Arthur Barnett, Edward Martin, Rodney Toups, Maurice Ash.

At the Melrose theatre, Dallas—Karl Hoblitzelle, R. J. O'Donnell, Raymond Willie, James O. Cherry, Walter Henschel, Eddie Collins, A. Martini, R. E. Griffith, H. B. Robb, Ed Rowley, Julius Gordon, Glen D. Thompson.

"The Thief of Bagdad," according to reports, may not be roadshown in New York, if a satisfactory opening date for the film can be had at the Radio City Music Hall. The New York policy will be set after the Music Hall makes its decision. The Korda picture, however, may be roadshown in other cities no matter what policy is adopted in New York.

Ready for "North West"

Cecil B. DeMille's North West Mounted Police" will have its first showing in the United States at the Chicago theatre on Thursday, October 24th. The world premiere will be held on Monday at the Capitol and Metropolitan theatres at Regina, Saskatchewan.

The two theatre opening was arranged in Regina after Larry Grayburn, manager of the Capitol, announced that the theatre was completely sold out for the premiere within a few hours after tickets went on sale. Madeleine Carroll, Preston Foster and Lynn Overman, of the cast, are scheduled to make personal appearances at both theatres. William H. Pine, associate producer, is also to attend the Canadian opening.

In Chicago the premiere celebration will begin Wednesday evening with a dinner sponsored by the State Street Council. The annual banquet of that association was moved up from November to be a part of the opening activities. Mr. DeMille is scheduled to be a guest of honor.

Among those invited to attend the "Senior Dinner" are Governor John Stelle of Illinois, Mayor Fiorello LaGuardia of New York, Mayor Edward J. Kelly of Chicago and Governor Lee O'Daniel of Texas. The Texas Rangers Mounted Band is also to be present.

On Thursday night, before the opening, WGN and Mutual will broadcast scenes from the picture with the stars portraying over the radio, the roles they enact on the screen.

Special advertising posters and signs will be placed in many locations, bearing the inscription, "Welcome Cecil B. DeMille and North West Mounted."

Arrangements for the opening are being handled by Karl Krueger, Paramount mid-west exploitation chief, and William Holander and Archie Herzoff of Balaban and Katz. Others assisting are Nate Platt, Walter Immerman, William Holden, Dave Wallenstein, Balaban and Katz and Allen Usher district manager and James Donohue branch manager for Paramount.

Paramount has announced that the following circuit executives have booked "North West Mounted Police" at increased admissions: Harold Fitzgerald, general manager of the Fox Wisconsin Amusement Enterprises; Fred Dolle, Louisville and Indianapolis; Ed Beatty, general manager, Butterfield Circuit; Jules Rubens, general manager of the Great States Circuit.

A special preview of the new DeMille film was held a week ago Wednesday at the Canadian Pavilion at the New York World's Fair. Stanton Griffis, chairman of the Paramount executive committee, and John W. Hicks, Jr., vice-president in charge of the foreign department, and some 40 foreign journalists were present.


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A DISPATCH
FROM
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WILL TELL THE FIRST TERRIFIC STORY OF

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WHO TRADES IN UNREVEALED SECRETS! . .



WORLD'S AMAZING DISPATCH SYSTEM!

Who is he?

Where does he get his information?

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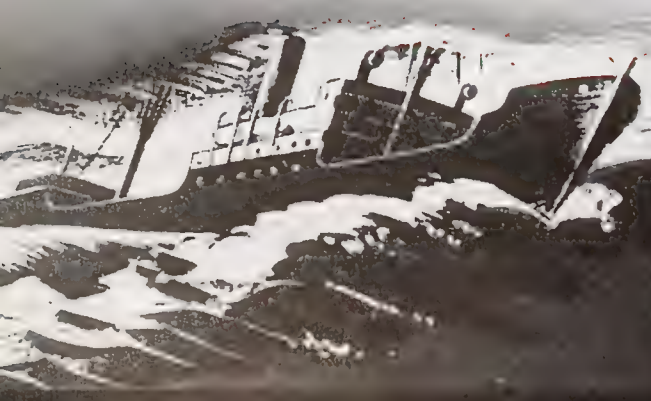
ON A LONE PIGEON'S WINGS
flies the crumpled message from Reuter
to change the destiny of a nation!

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LOST ON A FOG-BOUND SHIP
is the story one man alone could know
and one man alone could tell—Reuter!

The whole furious story will flash across t

DISPATCH FR


A ROCKET'S RED GLARE
emblazons across the sky the fateful signal to Reuter that sends a million fortunes toppling!
SCENES
FROM A SEA-SWEPT ISLAND HIDEWAY
Reuter blasts the shocking secret of a land in peril!
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M REUTER'S

YELL IT WHEN YOU SELL IT!

There's a carload of angles ready to go to work! These are just a few of the exciting possibilities. Press Book has complete details.

THIS MAKES IT EASY!

This is unprecedented! *Editor & Publisher*, the newspaper editors' trade paper, has sent a personal wire to every newspaper in the land telling the editor to watch for your showing. You know how valuable this interest is to you! We paved the way! Don't miss out on this big opportunity



CARRIER PIGEON STUNT

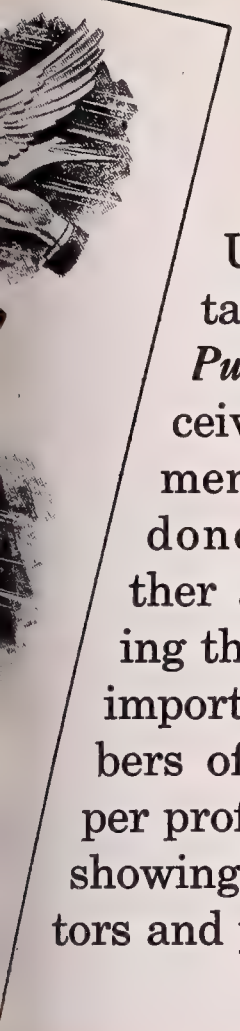
For lobby display: Pet shop or local pigeon flyer can provide birds for display in crate with sign reading: "Pigeons like these flew Reuter's message that was heard around the world!"

Where locals fly pigeons: Homing pigeon race from theatre marquee could be arranged for newspaper breaks and bally.

ADS LIKE THIS *(shown reduced)* **point the way for your campaign. It's part of the excitement-loaded promotion ready to go to work!**

AMATEUR NEWS HAWKS

Offer awards in newspaper tie-up for news story of photos submitted by readers and accepted by paper for publication during run of picture.



WARNERS ADVERTISED IT IN *EDITOR & PUBLISHER*

Unusual full page ad has been taken by Warners in *Editor & Publisher* which has already received considerable comment. This was done as a further aid in calling the particular importance to members of the newspaper profession of your showing. See your editors and publishers.

WRITING CONTEST

Distribute reproduction of the globe and offer prizes to those who can write over it "A DISPATCH FROM REUTER'S" the greatest number of times. It's the simple sort of thing for young and old alike and well worth a try.

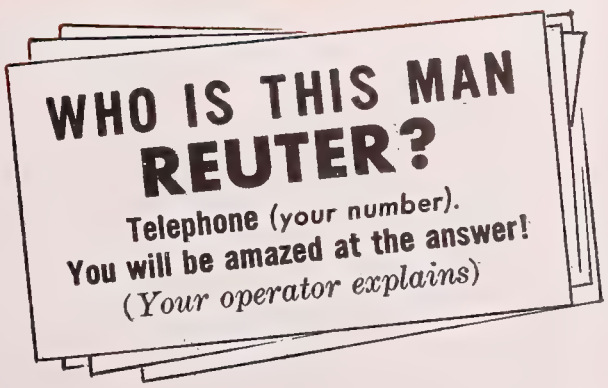
PRESS-CAR STREET BALLY

Car parked in bush section with "Press" sign in window-shield and sign lettered on the side reading: "The reporter who drives this car is now watching the greatest newspaper story of all time! EDWARD G. ROBINSON in 'A DISPATCH from REUTER'S'" (Theatre name)



TEASER GIVEAWAY

Print inexpensive throw-away reading:





OPPORTUNITY for EDITORIALS

Every newspaper publisher who has seen this picture to date has written in to say that without any doubt this is the finest newspaper story that has ever been filmed. Even if you've never succeeded in obtaining an editorial before this picture gives you every reason to ask for one. Don't overlook it!

POSTAL-TELLY DISPLAY TIE-UP

All Postal Telegraph managers have been notified to display our specially prepared jumbo wire—with your playdate included. Make your contact and see if you can add a photo display to boot. Message contains a strong story sell in the copy plus three prominent illustrations from the picture. The deal is set and awaits only word from you to clinch the exact time display goes in. If any question contact: P. B. Hinerfeld, Postal Telegraph, 253 B'way, N.Y.



A little effort goes a long way at the boxoffice! The promotion possibilities are here. It's up to you to take full advantage. These ideas and many others are all in the Press Book! . . . and you have plenty of your own. Use them!

Get this Mr. Booker!

THE SAME WARNER BROS. SHOWMANSHIP BACK OF 'ROCKNE' IS THE SHOWMANSHIP BEHIND 'REUTERS'!

Get busy!

GET YOUR ORDER IN FAST FOR

EDWARD G.
ROBINSON
POWER  PACKED!

in
'A DISPATCH FROM REUTER'S'

EDNA BEST · EDDIE ALBERT · Albert Basserman · Gene Lockhart · Otto Kruger
Nigel Bruce • Montagu Love • James Stephenson • Directed by WILLIAM DIETERLE
Max Steiner • Screen Play by Milton Krims • From a Story by Valentine Williams & Wolfgang Wilhelm

FILMS LEAST POTENT INFLUENCE ON VOTERS' OPINION POLL SHOWS

Canvass Conducted by E. J. Wall Finds Radio Wields Greatest Power; Personal Appearances, Reading Outdistance Pictures

Motion picture appearances of Franklin D. Roosevelt and Wendell L. Willkie are having a "surprisingly" small influence in the political campaign, being the deciding factor in influencing less than 10 per cent of the voters, according to Edward J. Wall, director of the American Opinion Forecasts, an organization which uses the Ross Federal Service field force to conduct polls similar to those made by George Gallup's Institute of Public Opinion.

Radio Biggest Influence

The organization has announced its findings in answer to the question, "Which of the following influences you most in a presidential campaign—seeing and hearing the candidate in person, seeing him in the movies, reading about him in the newspapers and magazines or hearing him on the radio?" About 39 per cent said that the radio influenced them most; 35 per cent picked reading in newspapers and magazines; 17 per cent indicated that seeing the candidates in person convinced them and only eight and a half per cent said seeing the candidate in motion pictures influenced them most.

The American Opinion Forecasts' polls, including the one on the importance of motion pictures and other media as influences in the Presidential election, are carried in a number of newspapers,

Mr. Wall who was with Paramount from 1924 to 1937 and from then until the American Opinion Forecasts was formed last Spring was executive assistant to the president of Ross Federal, pointed out that the results relating to the influence of motion pictures obtained in the poll were especially interesting in the light of discussion on whether the screen should be used for propaganda purposes or not. The findings taken from "a cross section of public opinion from coast to coast" show that the American public is influenced very little, politically speaking, by present films, it was said.

A plan for testing audience reaction to films and reasons why the public does not attend the theatre more frequently is being prepared by Mr. Wall. He said that when completed it would be submitted to the principal companies.

The American Opinion Forecasts listed the following results of the poll to determine the most important medium for influencing voters in the presidential campaign:

	Per Cent Prefer Roosevelt	Per Cent Prefer Willkie	Per Cent Undecided
In Person	15.3	18.9	16.0
Movies	7.1	6.9	11.5
Reading	30.6	40.2	31.4
Radio	45.4	32.4	38.7
No Preference	1.6	1.6	2.4
	100.0	100.0	100.0

According to the poll 45 per cent of those preferring Mr. Roosevelt said they were influenced most by hearing the candidate on the radio and 30 percent picked reading about him in newspapers and magazines. Of those preferring Mr. Willkie 32 per cent indicated that the radio was the deciding medium in influencing them and 40 per cent chose reading. While about 7 per cent said that seeing the candidate in the movies influenced them most in selecting Mr. Roosevelt or Mr. Willkie, 11½ of those still undecided said that they would make their selection chiefly on the motion picture appearance of the men.

Regional, Wage Statistics

The breakdown of the figures by regions of the country showed that reading was the most important factor and motion picture appearance of the candidates the least in the North Central states. As might be expected motion pictures got their highest vote, nine per cent, in the Pacific states:

	Northeast (Percent)	South (Percent)	No. Central (Percent)
In Person	18.4	8.0	18.1
Movies	8.7	7.0	5.9
Reading	30.6	41.9	38.7
Radio	38.7	43.1	36.2
No Preference	3.6	—	1.1
	100.0	100.0	100.0

	Mountain & Plains (Percent)	Pacific (Percent)	Total (Percent)
In Person	19.9	19.2	16.8
Movies	8.8	9.0	7.5
Reading	24.8	27.9	34.6
Radio	45.7	43.2	39.5
No Preference	.8	.7	1.6
	100.0	100.0	100.0

Mr. Wall said the table arranged by income groups pointed out, "With increased income there is a tendency to more reading, or more inclination to study and be influenced by what is read." The radio is a less strong influence as the income level rises, according to the poll. The figures indicate that the radio is the strongest influence among those on relief and on farms.

	Relief (Percent)	Under $1250 (Percent)	$1250 $2500 (Percent)
In Person	18.1	18.2	17.8
Movies	7.8	9.4	7.1
Reading	30.2	32.7	35.0
Radio	42.1	38.3	38.6
No Preference	1.8	1.4	1.5
	100.0	100.0	100.0

	Over $2500 (Percent)	Farm (Percent)
In Person	19.1	11.1
Movies	4.7	6.6
Reading	39.7	37.0
Radio	34.0	43.7
No Preference	2.5	1.6
	100.0	100.0

Motion Picture appearances of the presidential candidates, principally in the newsreels, have an equal influence on men and women in the matter of guiding them in their choice. Women, according to the poll, are less inclined to read about the men and make their selection that way, and more apt to decide by the "radio appeal."

	MEN (Percent)	WOMEN (Percent)	TOTAL (Percent)
In Person	17.9	15.4	16.8
Movies	7.5	7.5	7.5
Reading	35.1	34.4	34.6
Radio	37.7	41.2	38.5
No Preference	1.8	1.5	1.6
	100.0	100.0	100.0

The general conclusion of Mr. Wall was that motion pictures were a less potent political influence, at least as regards American presidential candidates, than had been considered by some and that the radio has passed magazines and newspapers, long the only source, outside of personal appearances, as the chief means of influencing the public. Personal appearances also still seem to be very important, even with the growing power of radio, it was said.

FILM SELECTION FOR CHILDREN DISCUSSED

Parents were charged with the responsibility of selecting the pictures their children should see, and were admonished about attendance at the theatre by Mrs. Philip Kirchner, Cleveland Heights, fourth vice-president of the Ohio Congress of Parents and Teachers, speaking before the motion picture group at the association's 35th annual convention in Cincinnati last week.

Mrs. Kirchner also advised the various chapters in Ohio to contact their local theatre managers, particularly in the neighborhood houses, with a view of obtaining more suitable pictures for weekend showing to children.

The association protested against block booking and blind selling, and voiced approval of the Neely Bill, suggesting that every member write their representative in Washington, urging his support of the measure, and asking that every pressure be brought to bear to facilitate its early passage.

Launch Theatre Drive

"The Drive to Meet and Beat the Emergency" has been launched by Ted Schlanger, Warner's zone manager, in Philadelphia, with 105 theatre managers competing for a total of $4,000 cash prizes. Awards will be based upon the greatest gross increase at each competing theatre, with quarterly cash prices for the leading district. The contest will close August 31st, 1941.

Bowling Hits Box Office

Chicago exhibitors, apprehensive over box office inroads made by bowling as a result of last year's experience, see a further threat in the 17,526 prizes, totaling $50,000, offered to the nation's bowlers by the Brunswick, Balke, Collender Company. However, this isn't restraining local film men from bowling. B. & K. Warners and Essaness are represented in the bowling league.

Belmont Theatre Leased

The French Films Import Company, Inc., has leased the Belmont Theatre, New York City, from Sherman S. Krellberg. The agreement is effective upon completion of the run of "Here Is Ireland" at the house. The lessee is distributing "Heritage," and plans to release "Gold in the Mountains" and "Le Schpounts."

Press and Seadler, Fly to Sea and See

by A-MIKE VOGEL

Airways Editor

The shortest distance between two points was totally ignored by Metro-Goldwyn-Mayer Tuesday when a party of New York trade and newspaper men and other adventurous guests were conveyed to a special showing of the two-reel "Eyes of the Navy" at Floyd Bennett Field, hard by the subway.

According to the oldest inhabitant, one may proceed directly if monotonously, to "Floyd" by the usual I.R.T., bus or taxi. But not for the MGM sea dogs. Whipped to fervent enthusiasm by Admiral Silas Seadler, the hardy tars laid out a route over which Columbus would have wrung his hands in despair.

By Sea and Air

It was exciting. The first leg of the journey from the New York Battery was made via Coast Guard cutter to an undisclosed rendevous way out in the Bay. The cutter pointed at Ellis Island. Then at the Statue of Liberty. Then at the Jersey shore. Then back to Ellis. Gentle waves slapped the boat. Gentle spray slapped the voyageurs, especially Times Square 'Admiral' Silas (MGM) Seadler and Vice-Admiral Herb Morgan, his aide de camp.

When hope rain low, the glad cry of "Sail" was heard. All crowded to the rail, then moaned at the sight—a tiny amphibian plane restlessly rocking at anchor "loo'ard" (left) of Ellis. Admiral Seadler took a sight. He called sharp commands. The cutter drifted toward the open hatch (door) of the plane. It drifted bow ahead (the front). Grappling irons were hastily thrown. One by one, the gay passengers dove through the hole. Sometimes a leg was caught. Sometimes a hat knocked off by a pontoon.

No sooner up, than down. "Floyd" ahead. A bump. Seadler wondered aloud if the pilot, absent-minded, had forgotten the undercarriage. The plane came to a halt. Guests were piped over the side. Lieut. Commander D. F. Smith, ranking officer, extended greetings. Everyone gulped.

First-aid amenities, then mess call was bugled. All in the party under 36, shuddered slightly. After lunch in the best Navy tradition, the picture made with the cooperation of the U. S. Navy was screened. The subject was naval aviation training. Introduced after the showing were Winthrop Rockefeller, chairman of the board, Air Youth of America; J. Bracken Kirkland, associate director, Boys Clubs of America, Dean Thorndyke Saville, of New York University engineering department.

Commander Smith acknowledged his appreciation. He also announced storm signals. Suggested the guests return to the city via waiting autos. They did.

Form Field Press Staff For Columbia's "Arizona"

Columbia's "Flying Press Squadron" boarded airplanes of the TWA, United Eastern, and American airlines on Tuesday, for the country's important key cities to exploit the picture in those situations.

Lou Smith, head of the company's studio publicity department, and Mike Newman, are in charge of the western exploiteers. Jack Thoma heads those in the Middle West; Ed Rosenbaum, those in the Southwest; Mark Freeland, those in Eastern cities.

CREDITS' SLICING DRAWS APPROVAL

The Capital Times, *Madison, Wis., daily newspaper, this week addressed one of its weekly open letters to Metro-Goldwyn-Mayer, as follows:*

"Dear Sirs: Some years ago we remarked in these columns that we didn't think it was necessary for the film companies to give credit in the introductory parts of their picture to everyone in the studio connected with the film. We ventured at the time that the inclusion of all names generally delayed the start of the picture so long that the patrons' minds had wandered to other things than those concerning the attractions while the first several hundred feet of film listed all the Jones and Smiths therein associated.

"Therefore, we greet with relief your reported decision to curtail the long list of credits from the start of your pictures and to get right to work with what the cast of actors has been gathered for and which the customers came to see."

Kreisler Named Sales Head of Universal Shorts

Bernard B. Kreisler, former Washington branch manager, and more recently special home office sales executive, has been appointed short subject sales manager and circuit contact for Universal by William A. Scully, vice president and general sales manager. Mr. Kreisler succeeds Leo Abrams, resigned, who had been connected with the company since 1917.

He started with the company as a salesman in Boston. The post of circuit contact is a newly-created one.

Charlotte Leads NSS Drive

Leaders in the National Screen Service Herman Robbins Twentieth Anniversary Testimonial Drive are the following branches, in order: Charlotte, Memphis, Cincinnati, Portland, and Cleveland. The drive is in its fourth week.

New Columbia Shorts

Columbia Pictures will soon release a new series of question-and-answer short subjects, "Columbia Quiz Reels." The first is under production, and is titled, "Take It or Leave It."

Loew-Lewin Name Agency

Buchanan and Co., Inc., has been appointed advertising representative for David L. Loew-Albert Lewin, Inc., producing for United Artists release. The first Loew-Lewin release through United Artists will be "Flotsam."

All Monogram on Coast

Monogram's shift of home office sales departments from New York to the Coast was completed last week, with the departure of T. P. Lack, vice-president and Edward A. Golden, general sales manager.

SMPE Meets On West Coast

Several hundred motion picture technical experts from all sections are in Hollywood for the opening of the 1940 fall convention of the Society of Motion Picture Engineers, to be held Monday through Friday in the Hollywood Roosevelt Hotel, for technical discussions on a variety of filming, recording and reproducing problems and related subjects, including television.

A high point of the convention will be the presentation of the 1940 SMPE Progress Medal and the Journal Award at the 47th Semi-Annual Banquet Wednesday evening.

The Society's first order of business will be election of officers, Monday. The complete convention program was published in Motion Picture Herald last week (October 12th, page 37).

Nine convention committees are in charge of arrangements, under direction of President E. A. Williford and W. C. Kunzman.

Darryl F. Zanuck, 20th Century-Fox producer and Chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, will address the opening luncheon Monday.

The 11 sessions will include the presentation and discussion of some 50 papers by technicians from laboratories, studios and equipment manufacturers. Two sessions will be given over to sound, one to sound recording, one to disc recording, two to laboratory subjects, one to television, and four to general subjects.

Other activities are planned, including a visit to the studios of Twentieth Century-Fox Tuesday. The convention will conclude Friday evening with the television session.

Chairmen of committees other than those already mentioned include: C. R. Sawyer, Pacific Coast Papers Committee; H. G. Tasker, reception and local arrangements; W. C. Kunzman, registration and information; N. Levinson, banquet and dance; G. A. Chambers, hotel and transportation; H. Griffin, convention projection, and Julius Haber, publicity.

Charninsky at Safety Meet

The part that motion picture theaters and the motion picture industry are playing in the prevention of accidents was praised at the National Safety Congress in Chicago, Monday.

Special attention was given this phase of accident prevention at a group session of the Public Education and Safety Organization section of the Congress.

The Interstate Circuit of Texas sent Louis Charninsky, manager of three of its theaters, to the Congress, as evidence of its interest in the subject.

Cantor Circuit in Pool

The Cantor circuit has joined the Indianapolis Cooperative Theatres, Inc., for combined bookings and other cooperation. All of its theatres are in neighborhoods.

Frudenfeld Speaks

Arthur Frudenfeld, RKO Cinncinnati division manager, will address that city's Better Motion Pictures Council October 28th on "The Motion Picture, of Yesterday, Today and Tomorrow."

DELAWARE LEADS THE WAY FOR A REVISION OF ARCHAIC 'BLUE LAWS'

Attorney General Collects Data Showing Only Nine States Are Without Restrictions; Others May Seek Changes in Statutes

by GEORGE L. PATZER
in Wilmington

The archaic Sunday blue laws which have become a point of contention on the statute books of many states appear headed for revision in several legislatures following Delaware in a movement to amend the ancient statutes to meet modern conditions.

A survey, conducted by Attorney-General James R. Morford of Delaware into legislation of other states in "an attempt to secure amendatory legislation which will remove the archaic features of this law and yet at the same time preserve proper respect for the Sabbath," has brought requests from several of the attorneys-general of other states for copies of the Delaware recommendations.

39 States Answer

Communications have been received from 39 of the 47 states to which Mr. Morford wrote concerning Sabbath statutes and enforcement. Although eight states are yet to be heard from to complete the list the information gathered to date gives some concrete evidence of the need of revising and amending the archaic laws now in force. Of the 39 states, approximately 18 still carry the outmoded statutes, which in some instances date back more than a century, on their books. One state — Virginia — finds that the law "seems to work reasonably well." Another dozen states in the grip of the blue laws find some relief in amendments giving local option on Sabbath sports and amusements while only about nine are free to do as they see fit on the Sabbath.

While some of the communications are not clear as to what restrictions are in force, indications are that South Dakota, West Virginia, Mississippi, Florida, Tennessee, Indiana, Iowa, Arkansas, Georgia, Kansas, North Carolina, South Carolina, Oklahoma, Utah, Virginia, Colorado, Michigan, and Missouri have strict blue laws; that in addition to Delaware the states of Alabama, Texas, Maine, North Dakota, Vermont, Minnesota, Maryland, Connecticut, New Hampshire, Pennsylvania, Kentucky, and New York have found some leeway through amendments calling for local option to sports or Sunday movies, or both, and that Oregon, New Mexico, Idaho, Nevada, Illinois, Wyoming, New Jersey, Wisconsin, and Montana are without drastic Sunday restrictions.

The offices of the attorneys-general of most of the states admit the statutes are archaic and that some change should be made. Several have pointed out that these ancient statutes are unenforcible and that law enforcement agencies are inclined to wink at them.

Attorney General Leo F. Tenney of South Dakota will go before the next session of the South Dakota Legislature to seek modernization of the blue laws which, he wrote, are most drastic. South Dakota prohibits Sunday "comedy, opera, ballet, farce, Negro minstrelsy, and moving pictures" and has one of the most drastic gambling and lottery laws in the country.

Maryland is also considering a revision of the gambling and Sunday blue laws according to Attorney General William C. Walsh, but as yet no recommendations have been presented.

In Maine where there have been few changes in the blue laws except to amend the statutes in 1939 to permit Sunday movies between 3 and 11 p.m., under local option, Attorney General Franz U. Burkett wrote: "A great many of our blue laws are unenforcible and should be changed to meet modern conditions."

Criticizing the Sunday blue laws of Florida as "outmoded and very ancient," Lawrence A. Truett, assistant to the attorney general, declared, "The Legislature has never seen fit to modify, repeal, or change any of them."

Tennessee Laws Unenforced

Referring to the blue laws of Tennessee which prohibit most things on the Sabbath, Nat Tipton, assistant attorney general told Mr. Morford, "These sections of the code are habitually violated but no effort has been made for some years past, so far as I know, to enforce them."

In Indiana where blue laws also hold sway, the failure of enforcement is also cited along with recommendations for repeal.

In Mississippi where the statutes are close to a century old, J. A. Lauderdale, assistant attorney general, told Mr. Morford: "Our statutory laws in reference to these matters (Sunday observance and gambling) are about the same as they have been for the last 75 or 100 years. They have not been revised or rewritten."

Advocating changes in the Iowa law, Jens Grothe, assistant attorney general, wrote Mr. Morford: "I heartily agree with you that these (blue laws) should be amended to conform to modern usages and customs." Iowa still has the Sunday blue law, he pointed out, and an unsuccessful attempt to repeal it was made several years ago. He said the law was "frequently violated."

Pointing to the Arkansas statutes as "hard to enforce," Jack Holt, attorney general, declared, "We have no modern acts relaxing these archaic laws."

From Kansas, James S. Parker, Attorney General, emphasized: "Our statutes upon those subjects are possibly as antiquated as those of the state of Delaware even though they have not been in existence as many years. We are unable to point or give you any statutes from this state upon those subjects which we could call modern."

Frank R. Kenison, assistant to the attorney general of New Hampshire, also points to the laxity in enforcement of the blue laws of that state. New Hampshire, however, has a local option clause which permits Sunday sports after 1 p.m., and amusements after 6 p.m.

Other States Report

In North Carolina where only works of necessity and charity are permitted on the Sabbath, Attorney General Harry McMullan informed the Delaware attorney-general, "Our Sunday blue laws are as antiquated as yours appear to be from statements appearing in your letter."

The statutes of Oklahoma have been in effect since statehood and were adopted from the Dakota statutes, Houston E. Hill, assistant attorney general wrote Mr. Morford. Only works of necessity and charity are permitted.

"Many of our laws are obsolete with regard to occupations which may be carried on on the Sabbath," wrote W. Owen Keller, assistant attorney general of Kentucky. Only works of necessity and charity are permitted. "Of course the statute is a dead letter as far as enforcement is concerned," he declared.

Attorney General Gray Washburn of Nevada informed the Delaware attorney general, "Our legislators have left our people free to govern their own conduct as their consciences dictated."

The statutes of New Jersey, according to Attorney General David T. Wilentz were enacted April 12, 1933 and allow sports, entertainment on Sunday the same as any other day of the week. A municipality, however, may adopt ordinances to control and regulate the conduct of sports and amusements on the Sabbath.

Most Amusements Permitted

In Pennsylvania, deputy attorney general H. J. Woodward pointed out that the state had an act similar to the blue laws which was substantially re-enacted June 24, 1939 and now permits Sunday movies and sports under local option.

Wyoming does not have a Sunday blue law according to deputy attorney general Harold I. Bacheller, but does have a statute prohibiting boxing and sparring exhibitions on the Sabbath.

"An attempt was made at different sessions of our Legislature to repeal our Sunday observance law . . . but it was decided that a repeal would be impossible," wrote attorney general Lawrence C. Jones of Vermont regarding that state's statutes which gives local option to amusements and sports. Amusements are permitted under local option after 6 p.m. and sports after 2 p.m. Bank

(Continued on following page)

WAR PICTURES' BAN INCREASES GROSS

One of the biggest week's gross the Palace, Chicago, has enjoyed since it dropped vaudeville is credited to Tom Gorman, RKO Theatres district manager, who inserted advertisements in the papers stating that "Positively No Bombing or War Pictures" would be shown at the Palace and that the program was "An All-Laugh Show". Absence of depressing war films is reported to have acted as box-office stimulant.

Blue Law Revision Studied by States

(*Continued from preceding page*)

night is defined as a lottery and is prohibited.

Oregon is free of blue laws wrote attorney general I. J. Van Winkle, as the Sabbath laws were repealed many years ago.

Alabama, according to Prime F. Osborn, assistant attorney general, prohibits baseball, football, tennis or golf in public places but a section of the statutes has been negatived in all cities and towns over 15,000. There are provisions enabling such cities and towns to prohibit by passage of ordinance.

Texas Laws Amended

The Texas blue laws which prohibited Sunday amusements were amended in 1931, according to W. C. Carson, of the Department of the attorney general, and the statute no longer applies to movies in theatres operated in any incorporated city or town after 1 p.m. The town or city authorities have the power, however, by proper ordinance to prohibit Sunday amusements.

A statute enacted in New Mexico in 1931 makes it lawful to operate movies, filling stations "and all works or enterprises of necessity on said day," attorney general Filo M. Sedillo wrote Mr. Morford. "No municipality or the governing body thereof shall enact or enforce any ordinance in conflict with the provisions of this section," he said.

Georgia's statutes date back to 1865-66 according to attorney general Ellis Arnall and prohibit works on the Sabbath other than those of necessity and charity.

Regarding Sunday movies in Connecticut, selectmen, the mayor, aldermen, or common council of any city or town may by vote authorize movies on the Sabbath between 2 and 11 p.m., attorney general Francis A. Pallotti told Mr. Morford. Connecticut also has a Sunday sports referendum.

Idaho Statutes Repealed

The North Dakota statutes have been amended to allow baseball, and sports and amusements on the Sabbath according to attorney general Alvin C. Strutz.

West Virginia blue laws are similar to Delaware, Eston B. Stephenson, special assistant to the attorney general, declared. The statutes prohibit laboring in any trade or calling, etc., upon the Sabbath and has very few exceptions, he emphasized.

The Idaho statutes, which were enacted in 1907 and required the closing of business houses and prohibited horse racing were repealed by the 1939 Legislature by a large extent, R. W. Beckwith, assistant to the attorney general, wrote.

Minnesota Bans Amusements

Minnesota statutes were obsolete and unforced until 1929, according to M. Tedd Evans, assistant attorney general wrote, when the legislature made amendments permitting Sunday sports between 1 and 6 p.m. Sunday amusements, however, are banned.

Utah's revised statutes of 1933 prohibit businesses from opening on the Sabbath except hotels, restaurants, filling stations, drug stores, and garages, attorney general Joseph Chez, declares.

Wisconsin's blue laws have been repealed, attorney general John E. Martin wrote Mr. Morford.

Illinois has no blue laws comparable to the Delaware statutes. "A man can do most anything on Sunday in this state that he can do on any other day so long as he does not disturb the peace of some family or religious gathering," wrote attorney general John E. Cassidy.

"This state like yours has some rather stringent laws on the subject of the Sabbath," Wendell P. Brown, assistant attorney general of New York State, informed the Delaware attorney general, however, some exceptions have been grafted into the statutes relating to Sunday movies and sports on the Sabbath. They are permitted after 2 o'clock in the afternoon, Mr. Brown pointed out, if not prohibited by local ordinance.

South Carolina has not enacted laws modernizing the laws "similar to those you label blue laws," according to attorney general John M. Daniel.

Colorado's blue laws are similar to those of Delaware. They date back to statehood, attorney general Byron G. Rogers declares, and permit only works of necessity and charity.

Michigan's statutes permit only works of necessity and charity and are comparable to Delaware's antiquated laws. "I cannot point to any recent reform of such law by legislation," attorney general Thomas Read wrote Mr. Morford.

Missouri's statutes are similar, permitting only works of necessity and charity and date back to 1821, writes Russell C. Stone, assistant attorney general.

In Montana only barbering is affected by the statutes. "The statutes of this state do not contain provisions prohibiting performance of worldly employment on Sunday except barbers," attorney general Harrison T. Freebourn said.

From the communications from other states already received and the few remaining states which are yet to come, Mr. Morford is hopeful that some solution will be forthcoming to aid him in preparing his recommendations for the legislative commission named by the last session of the Delaware Legislature in Dover to make a thorough study of the statutes.

The blue laws agitation in Delaware got under way last summer after Charles S. Horn, owner-manager of the Blue Hen Theatre at Rehoboth Beach, was fined three times on charges of Sabbath breaking. Mr. Horn's attorney immediately charged that the theatreman was being singled out among the wholesale violations of the statutes.

ADVERTISEMENT

Starts TODAY! EXCLUSIVE NEW YORK SHOWING!
EVERY GIRL THINKING OF MARRIAGE-
EVERY WOMAN THINKING OF MOTHERHOOD-
• PARE LORENTZ'S Sensational Film of
Must See CHILDBIRTH
"THE FIGHT FOR LIFE"
[NOT RECOMMENDED FOR ANYONE UNDER 16]
BRYANT 42 ST. East of B'way • Continuous 8 AM to 2 AM

DESPITE the display line, "Childbirth", the title of the picture, as may be discovered by examination, is "The Fight for Life", which is the administration's picture in behalf of socialized medicine. This advertisement has appeared in New York papers. It is to be considered that various women's clubs and sundry social organizations have been militant, especially in Chicago, of late, about getting this picture onto the picture theatre screen, and this in face of the insistence by the exhibitor that it is "not recommended" for persons under 16 years of age.

There has been, incidentally, wide but partial quotation of a letter from Morris Fishbein of the Journal of the American Medical Association, concerning this picture. In his letter Mr. Fishbein, previously unquoted, remarked:

"I doubt if such a picture should be shown to young children, or even girls of high school age. . . . There is one important criticism: it is the universal glumness and sadness of practically every pregnant woman shown. . . . Presumably they were told not to smile. . . . I have worked a good deal in such places and find that . . . most of these women are gossiping with those around them and, in many instances, indulging in humor. . . . "

Jacobs Promoted

N. P. Jacobs, former head of the RKO Los Angeles exchange, has been made manager of the company's San Francisco branch, succeeding G. William Wolf.

New Columbia Feature

"Girls Under 21," Columbia feature, starring Bruce Cabot and Rochelle Hudson, will be released nationally next Thursday, the company said this week.

Mississippi Taxes $43,609

Taxes on amusement admissions in Mississippi during September totalled $43,609, according to the state tax commission.

RURAL AMERICA AGAINST DUALS, AND FILMS ON 'ISMS', CRIME, VIOLENCE

Country Editors Record Community Attitudes on Films; Quality Rather Than Quantity in Features Seen Wanted

Rural America, speaking through its country editors, shows a need for a better insight into the motion picture as an art industry, eschews films of crime and violence, finds "isms" and other propaganda pictures unacceptable, opposes duals believing quality is more important than quantity, admits the lack of box office support for better films by local groups, and believes motion pictures have contributed to the business, social and educational welfare of the community.

These observations were reflected by some 1,100 country newspaper editors throughout the United States. The country editors themselves, however, reported a generally friendly attitude toward the screen.

Block Booking Hit

Continuing, the editors believe that relaxation of block booking would reduce the double feature, which 72 per cent of them consider an evil, and would raise the standard of films. Although they feel that Hollywood has raised the production standard to a considerable degree over what it has been, there are still too many crime and propaganda pictures.

These and more other illuminating opinions and impressions of rural America pertaining to the industry and its products develop from a survey conducted by Edward C. Woodyard, who for years represented some 2,000-odd country newspapers through his Woodyard Associates, Inc. Last month, Edward Douglas (Ted) Woodyard merged with his biggest competitor in the field, the American Press Association.

Seeking to interest the motion picture industry as an important national advertiser, in the media of the country newspaper, Mr. Woodyard approached the Motion Picture Producers and Distributors of America with the idea of conducting a survey of the rural press to determine the interest of rural America in things cinematic. The Hays organization furnished the questions for this survey, which was conducted some months ago, but the results of which are only now available for general consumption.

Mr. Woodyard surveyed his 2,000 rural papers, received replies from 1,109.

The survey pointed out that the typical country editor, who lives in a county seat of some 2,500 population and knows local conditions at first hand, is familiar with the local exhibitor, but that is about all he knows of the motion picture business. Usually, there are one or two theatres in the county seat and possibly two or three others scattered throughout the county.

Virtually all of these theatres advertise in the local newspapers, confining their space to program listing, with little or no art display. The publicity which accompanies the paid space, however, irritates the country editor, with its extravagant claims and ballyhoo, the survey says.

The rural editor apparently does not know, according to the inquiry, what part of the receipts taken in by the local theatre remains in the town, the chances being about 50-50 he believes that most of it goes to Hollywood and to the high-priced directors and stars, which is not the case.

He attends the local movie theatre frequently and feels that it has contributed to the business, social, and educational welfare of the community and to a lesser degree, to its health and religious life. His favorites among films are historical dramas of America, stories with good plots and human interest about average Americans.

Living in a quiet and peaceful region, he eschews movies of crime and violence. At peace with his neighbors, he does not entertain racial or "ism" or "anti-ism," ideas, therefore he finds propaganda films unacceptable.

Quality vs. Quantity

Since he enjoys quality in motion pictures, and wants his home town to have only the best, the country editor vehemently opposes double features, which he believes brings many inferior films to the screen. He and his neighbors believe that quality is more important than quantity, especially when the latter detracts from quality.

He views with horror the crime depicted in so many films, even the westerns, although they are the delight of many youngsters, including his own.

The rural editor, the survey continues, decries the lack of box office support for better films on the part of local women's clubs, Ladies Aid Societies, Legion and Parent-Teachers' Associations.

He feels that the industry could aid small town audiences and exhibitors by booking better pictures into their theatres, by relaxing block-booking rules and by increasing advertising appropriations for the better pictures. The report states in closing:

"He feels fairly friendly towards the motion picture industry—but he doesn't know enough about it to help either improve it or to help it grow in his own community."

In answer to the question, "Has the motion picture industry contributed to the welfare of your community?" the editors replied as follows:

865 (78 *per cent*) *said the industry had contributed to the business welfare.*

772 (72 *per cent*) *said the industry had contributed to the social welfare.*

828 (75 *per cent*) *said the industry had contributed to education.*

Twenty-five per cent said that the industry had contributed to the religions' welfare and 32 per cent to health.

Replying to the question, "Are the theatres in your community profitable enterprises?" 91½ per cent said they were.

The question, "Do you favor double feature programs?" elicited the response that 72 per cent opposed them, and only 15½ per cent favored them.

"Good Bye, Mr. Chips," and "Union Pacific," outranked all others in answer to the question: "Which films seen within the last year or two did you particularly like?" The first 10 in this category follow:

Rank	Picture	For	Against
1	*Goodbye, Mr. Chips*	161	12
2	*Union Pacific*	133	6
3	*Hardy Series*	83	2
4	*Jesse James*	80	14
5	*Dodge City*	78	3
6	*Stanley and Livingstone*	77	2
7	*Juarez*	73	15
8	*You Can't Take It With You*	72	—
9	*Young Mr. Lincoln*	72	2
10	*Dark Victory*	68	13

The editors listed crime, western and propoganda pictures among their pet aversions.

In answer to the query: "Does your local theatre at any time during the week have programs especially designed for all members of the family?" 527 or 55 per cent replied that they had, while 428 or 45 per cent replied in the negative.

"The Wizard of Oz," The Hardy Family series, "Snow White" and the Shirley Temple pictures were listed in reply to the question: "Which recent films do you think especially suitable for children 10 to 16 years old?" The ten most popular pictures in this category were:

Rank	Picture	For	Against
1	*Wizard of Oz*	312	34
2	*Hardy Family Series*	232	2
3	*Snow White*	165	3
4	*Shirley Temple Pictures*	106	—
5	*Jones Family*	51	—
6	*Susannah of the Mounties*	51	1
7	*Boys Town*	45	—
8	*Little Princess*	41	1
9	*Young Mr. Lincoln*	36	—
10	*Tarzan Finds a Son*	34	1

Among types of pictures most objectionable for children 10 to 16 years of age were gangster, crime, prison and sex and propaganda films, etc.

Some 820 or 74 per cent reported that pictures had shown a substantial improvement in quality in recent years; 131 or 12 per cent, opined that pictures had not improved.

To the question, "As a newspaperman, speaking generally, what is your opinion of the motion picture industry?" of the 794 comments on pictures submitted, 531, or 67 per cent, were preponderously favorable, while 263, or 33 per cent, were considered unfavorable. Of the 315 comments on the *trend* of pictures, 127 or 40 per cent were favorable and 189 or 60 per cent were considered "critical," rather than unfavorable.

A typical comment of one of the rural editors about the industry follows:

"I am sure that the industry is as essential to American life today as the automobile, electric refrigerator and other modern conveniences that have practically become necessities. In the pictures themselves, you can see the effort of the leaders to show the American way of life as well as give their public higher-class entertainment from historical, moral and social standpoints. The public is getting just what it demands in movie entertainment."

ROOSEVELT SHOWN IN GERMAN NEWSREEL

President Roosevelt leads off a new German weekly newsreel in a short scene showing him signing the United States conscription bill, according to an Associated Press dispatch from Berlin.

The signing ceremony is followed by scenes showing recruits being outfitted. The dispatch said it was the only United States film showing in Berlin.

THEY KNEW WHA

for instance, New York!

KATE CAMERON, N.Y. DAILY NEWS—
"A finely acted and superbly directed motion picture . . . Story a deeply stirring manifestation of passion in various forms . . . A mixture of hearty comedy and tense drama."

LEE MORTIMER, N.Y. DAILY MIRROR—
"This tense, powerful portrayal of Sidney Howard's Pulitzer Prize-winning play is the best picture to tenant the Music Hall since 'Rebecca'. Like that film it will receive serious consideration for the Academy Award."

HOWARD BARNES, N.Y. HERALD-TRIB.—
"Recreates a real chunk of human experience . . . Few enough motion pictures do this, and when one does, it should be saluted . . . It is an excellent film . . . absorbing and moving . . . deserves to be called distinguished."

WILLIAM BOEHNEL, N.Y. WORLD-TEL.—
"A fine and moving comedy-drama . . . The acting in every way is superb . . . Charles Laughton gives a heartrending performance, and fine jobs are turned in by Miss Lombard and Gargan as the two who sin."

EILEEN CREELMAN, N.Y. SUN—
"The Music Hall carries along still further the current flood of good pictures . . . 'They Knew What They Wanted' is a warmly human drama, a picture that will remain in your mind and your heart for a long, long time."

ROSE PELSWICK, N.Y. JOUR.-AMERICAN—
"Expertly translated to the screen . . . takes its place as one of the season's outstanding productions."

ARCHER WINSTEN, N.Y. POST—
"Everyone connected with 'They Knew What They Wanted' has done a good job."

CAROLE LOMBARD
CHARLES LAUGHTON
IN
"They Knew What They Wanted"



Directed by
GARSON KANIN
with
WILLIAM GARGAN, HARRY CAREY, FRANK FAY

SCREEN PLAY BY ROBERT ARDREY *From the Pulitzer Prize Play by* SIDNEY HOWARD

T THEY WANTED!

IN SAN FRANCISCO, NEW YORK, CHICAGO, DETROIT, BOSTON, NEW ORLEANS AND COLUMBUS . . . AND

THEY'RE HOLDING OVER!

. . . MORE BIG OPENINGS THIS WEEK IN A SCORE OF FIRST-RUNS!



RKO RADIO PICTURES

HARRY E. EDINGTON *Executive Producer* *Produced by* ERICH POMMER

Brown Quits FCC; Ends Tobey Feud

Ending of the one-man campaign against the Federal Communications Commission being waged by Senator Charles W. Tobey (Rep., N.H.), was anticipated on Tuesday, as the result of the resignation of Thad H. Brown, as nominee for reappointment to that body.

Action Forestalled

Specifically, Mr. Brown's retirement from the Commission is seen as effectively forestalling any action on Senator Tobey's resolution for the investigation of broadcasting, at least, at this session of Congress.

Appointed general counsel of the old Federal Radio Commission in 1929, and named as member of the superseding Federal Communications Commission in 1932, Mr. Brown's renomination by President Roosevelt on June 5, last, was made the basis of a demand for a thorough inquiry by Senator Tobey, into the broadcasting industry.

The proposed investigation would have covered not only the nominee's activities as a member of the Commission but incidents in his private life, the alleged RCA monopoly consent decree and the CBS-Paramount deal.

With Mr. Tobey avowedly prepared to oppose the renomination on the floor of the Senate and, at the same time, to demand a full investigation of the entire broadcasting situation, the committe pigeonholed Mr. Brown's appointment. This created a stalemate until Mr. Brown's resignation.

B & K Adds Fourth Theatre in South Bend

The Granada Theatre, South Bend, formerly operated by Jerry Shinbach, with a seating capacity of 2,400, was to have become part of the Balaban & Katz Circuit last Saturday, October 12th. With the acquisition of the Granada, B & K now operate four houses in South Bend.

Total seating capacity of the B & K houses in the city is now 7,300. Shinbach will continue to operate the Indiana, a 668-seat house in South Bend.

Policy of the newly-acquired theatre has yet to be determined by David Wallerstein, B & K executive, now engaged in details for the "North West Mounted Police" premiere in Chicago on October 24th.

Marsha Hunt in Mystery

Marsha Hunt and Marion Martin were signed by Columbia, last week, for feature character roles in "Ellery Queen Number One," first of a series of four features based on the best seller novels. Ralph Bellamy and Charles Grapewin have the leading male roles.

Bott Filmack Manager

Leo Bott, Jr., has become advertising and sales promotion manager for the Filmack Trailer Company, Chicago. He has had previous experience with his own agency in Little Rock, and with advertising agencies in Atlanta and New York City.

New Comerford Opening

It is expected that the Comerford circuit's new Columbia Theatre, Bloomsburg, Pennsylvania, will open before Thanksgiving Day. It already has one house in town, the Capitol.

Arch Reeve Leaves 20th-Fox Post

Arch Reeve, advertising manager for 20th Century-Fox in New York, resigned on Tuesday, it was announced by the company. Although he plans to return to Hollywood soon, Mr. Reeve has agreed to remain with the company until completion of work upon which he is now engaged.

Formerly Sunday editor, sports editor and feature writer for the Los Angeles *Examer, Tribune* and *Evening Express,* he later became studio publicity manager for Paramount. He joined 20th Century-Fox as studio publicity director in 1933 and a year later was transferred to the home office as advertising manager.

MGM Books Three Into Music Hall

MGM has booked three pictures into the Radio City Music Hall, New York. These are "Escape," starring Norma Shearer and Robert Taylor; "The Philadelphia Story," starring Katherine Hepburn and Cary Grant; and "Bitter Sweet," starring Jeanette MacDonald and Nelson Eddy. "Escape" is scheduled to play the theatre in early November.

List Starting Times

New York *Journal and American* last week joined the list of metropolitan dailies listing the starting times of features in leading theatres in Manhattan and Brooklyn. It was reported that the New York *Post* would shortly follow suit. The New York *Daily News,* a tabloid, is the only daily holding out.

Markun to Reopen Ritz

Louis Markun, Indianapolis, will reenter the film industry by reopening the Ritz, in that city. The house was formerly an Olson circuit property, closed two months. Robert Heeseldenz was scheduled to be manager.

New NS, AA Offices

Advertising Accessories, Inc., National Screen Service and National Screen Accessories are now housed in 359 North Illinois Street, Indianapolis, having been moved from the Paramount exchange building in that city. In the new offices, too, is the Movie Poster Service, headed by Ted Leibtag.

Building Griffith House

H. J. Griffith Theatres, Inc., is constructing a new 600 seat theatre, the Paola, at Paola, Kan. It will replace the present theatre, which was considerably damaged by fire, smoke and water this spring. The theatre will be ready in July.

Plan Thanksgiving Fete

A Thanksgiving dinner-dance of the Warner Club, organization of the home office employes in New York, will be held November 23rd at the Hotel Commodore. Martin Bennett, chairman, is being assisted by Harold Rodner, Harry Mayer, Bernard Goodman and Etty Phillips.

Universal Signs Rene Clair

Universal has signed Rene Clair, French director, to direct "Countess of New Orleans," which will be his first American picture. Joe Pasternak will produce, and Marlene Dietrich will be starred.

Griffith Circuit Units at Meetings

Quarterly regional meetings of Griffith Amusement Company partners and managers are being held in the company's territory, it was announced this week by C. B. Akers, assistant general manager.

Session at Stillwater

Partners and managers in the northeastern section of Oklahoma met at Stillwater, recently, with Mr. Akers and Claude O. Fulgham, division manager, in charge. Griffith partners from southern Oklahoma and northern Texas met at Ardmore, Okla., with Fred Jackson, division manager; Mr. Akers and L. C. Griffith, president of the circuit, attending.

The final division meeting was held in Wellington, Texas, for partners and managers in western Oklahoma and the Texas Panhandle, with Claude Motley, division manager, presiding. Discussion of film product and operating policies and screening of "North West Mounted Police" and "Knute Rockne" comprised the major business of the meetings.

The circuit's Circle in Tulsa, will reopen October 22d, after complete remodeling, including the addition of 200 seats.

A new 1,000-seat house is being erected on Main Street, Tulsa, which is expected to be ready for occupancy February 1st. J. C. Penney Company will take possession of the present Main Street Theatre and convert it into a store when the new theatre has been completed.

Griffith Southwestern Theatres have purchased an interest in the Blue Moon, in Oklahoma City, from Harry and Avece Waldron.

Ted Griffith, no relation to the owners of the Griffith Amusement Company, will become a partner and will manage the Blue Moon. The house will undergo a $6,000 remodelling job, including the addition of 200 seats, which will bring capacity to 500 seats.

Home offices of Griffith Amusement Company, Consolidated Theatres, Inc., and Griffith-Southwestern Theatres, Inc., in Oklahoma City, will be expanded to make room for four executive offices. The entire front of the building will be modernized and an elevator installed. The building will be air-conditioned. Work is expected to be completed by December 1st.

Levant an Actor Again

Oscar Levant, musician, composer, author, and radio wit, has been signed for another Paramount picture, "Kiss the Boys Goodbye." He has already appeared in the company's "Rhythm on the River."

U-P Corp. Dissolves

Organized some years ago by J. Henry Walters, RKO attorney, papers of dissolution have been filed on behalf of U-P Corp., at Albany. Mr. Walters handles legislative matters there during the Winter for the major producing and distributing companies.

MGM Augments Field Staff

MGM's field representatives' staff has been augmented by two men. Louis Hellborn will handle exploitation in the Omaha and Des Moines territories and Gene Rich has been named assistant to W. G. Bishop in the Chicago area.

Rejoins Hanson Bookers

On leave of absence for some time, George S. Law has rejoined the home office booking department of the Hanson Circuit in Toronto.

BRITISH PREPARE FOR LEGISLATIVE CHANGES IN CONTROL OF INDUSTRY

New Taxes, Admissions Went Into Effect This Month; American Companies Face New Quota Year, Exchange Pact Revisions

by AUBREY FLANAGAN
in London

By coincident legislative circumstance the month of October this year becomes for the British film industry something near to vital. During its thirty-one days the industry will be called upon to adjust itself more briskly than usual to wartime circumstances and legislation.

With October came operation of the new theatre tax and the establishment and working of Britain's new admission rates. A new exhibitors' quota year begins, and the second half of the distributors' quota year, certainly the most difficult in their history, likewise opens. By October 31st a new exchange agreement must be achieved between the American companies here and the Treasury and Board of Trade on the British side.

Upon such details and developments as these the future of the wartime industry, to a great extent, hinges.

Export Agreement Expires

The present agreement under which the Americans here have been allowed to remit $17,500,000 of their British revenue to America expires on October 31st. Preliminary sparrings have taken place between the American Ambassador, Joseph P. Kennedy, on the one hand, and the Treasury and the Board of Trade on the other; the first blows having been administered the respective principals have retired to their corners ready for the second round.

No responsible reporter would anticipate what is in the minds of the Government or the Embassy, and all forecasts must of necessity be near to guesswork, even if that guesswork be enlightened. The situation since the last agreement has developed rather than changed and it would be surprising if more drastic restrictions were placed upon the American traders here than was done with the original agreement. The legislatures of both countries have come closer together and the war situation in general has undoubtedly brought about a process and not only a spirit of practical cooperation.

Whilst no such matters would be mentioned by either side the fact that American industry and the American Government carry valuable trump cards in their hands in the way of armament production will not improbably colour the situation.

It would not surprise the keener students of the situation if this time, instead of being allowed to remit $17,500,000 the figure was reduced to $12,500,000, nor would it be surprising if a concession were granted under which Americans here were allowed to purchase British pictures for sterling and transmit in dollars to New York.

Recent activities of the Americans in the production of better grade British films suggest that this latter process need not be an unprofitable one. The situation however has complications. American distributors are not likely to be eager to sponsor and distribute British films which would take away revenue from their Hollywood productions. A solution might lie in the transfer of an appropriate percentage of production in the companies' general programme to this side of the Atlantic. Against this there are grave difficulties facing would-be producers.

British production cannot be said at the moment to be in a flourishing condition, thanks to the air war and the general worsening of war conditions. The Americans already are finding the utmost difficulty in obtaining stars and first-class technicians on this side without having to bring them over from America. The increasing Government-commandeering of studio space for storage and war production is another factor which has stood in the way of their developing those more ambitious production plans which until the blitzkrieg they had seriously in mind.

Already Americans here have approached the Board of Trade with the concrete suggestion that companies which are unable to fulfil their quota obligations because of war conditions such as those outlined should be exempted from their individual obligations. It is no longer economic, they contend, to market higher grade pictures in Britain. It is no longer practicable always to produce them.

Only Four Quota Films

Examination of the quota figures for the past six months, the first half of the renters' quota year, reveals that the Americans have, whilst importing one hundred foreign features, been able to make only four British features. These have for the most part been of the multiple quota variety.

On the other hand, an examination of the films registered during the first six months produce an interesting statistical study. Only 33 British features have been made in this country in that time and 139 British shorts. In the same months last year 43 British features were registered and only 87 British shorts.

This year 197 foreign features were registered and 197 foreign shorts. Last year only 152 foreign features were registered and 270 fereign shorts.

The corollary would appear to be that an increasing number of independent productions have been put out in this country, the programme of Republic, for instance, has been considerable. The considerable increase in British shorts is probably attributable to the increase in sponsored and semi-sponsored pictures blessed by the Ministry of Information.

Meanwhile the exhibitors' quota year has begun on October 1, with the picture theatre operator compelled to devote 17½ per cent of his screen time to British quota footage. The shorts figure is 15 per cent.

The trade situation generally has suffered some deterioration. It is estimated that the whole country would show a drop in attendance of 25 per cent at least over last year. On the other hand, the entertainment tax figures for the month of August 1940, show an increase of 25 per cent over August last year. The figure would appear to be surprising if it were not noted that August 1939 immediately preceded the War and was one of the worst Augusts on record. The aerial blitzkrieg did not of course start until September.

The London area alone, which has probably been the worst sufferer from air raids, having been subjected to the most intense and sustained bombardment in history, produces figures which are not healthy. In the immediately London area, that is the area governed by the London County Council, some 60 cinemas out of 300 have had to close, some temporarily, some for the duration. In the greater London area, which extends in some parts to the Coast, 210 out of an approximate 1,500 houses have gone dark.

Better in Certain Areas

Yet in certain districts in Britain trade is better than it has ever been and queues are the order of the day and night for the most ordinary programme pictures. Reception areas and remote country districts unaffected by bombing are in general the most fortunate. In some districts visited by Hitler's bombers, but where wages have gone up and industry is booming, trade conditions have left the exhibitors contented.

On October 7 the new theatre tax came into force and the new admission scales devised by British exhibitors began to operate. So complex and so varied is the pattern that a comprehensive and accurate tracery is impracticable.

Despite the lead given by the circuits, but not surprising to those who know the variegation of the trade pattern, a 9 pence minimum has not been achieved for all first-run houses. In many districts, of course, it has been established, but in other districts minimums can be found as low as 4 pence.

In many districts independents and circuits have agreed upon the circuit scale. In some areas a percentage of increase all round has been decided upon. In one place the increase is 1d. per seat. In others the 6d. seat has gone to 9d., and the 9d. seat to 1/0d. The varying conditions which obtain throughout Britain today, the mobility of the film going population, and the varying prosperities of various areas, is, of course, the reason behind this lack of united policy.

Asks Bank Plan Revival

Indefinite postponement of the plan for a British Credit Bank might lead the industry into the same plight in which it found itself at the close of the last war, the second annual report of the Film Council declares.

The report, made public by the Board of Trade, says the council resolved recently to pursue the matter with the object of devising in advance "in collaboration with the Board of Trade a complete scheme whereby the British industry will become credit-worthy," to be launched at the right moment.

20th-Fox Decentralized

The Twentieth Century-Fox British organization has been decentralized to minimize the risk of serious interruption from the Nazi blitzkrieg, according to Francis L. Harley, managing director.

Production, publicity and London sales have been retained here under Mr. Harley. Sales headquarters in Manchester are under the supervision of Sutton Dawes. A secondary sales office is in Birmingham, and the secretary and administrative records have gone to Pinckney Manor, near Rugby.

Branches are operating as individual businesses, maintaining their own print stocks.

TEDDINGTON STUDIOS FIRED BY BOMBS

Seven incendiary bombs struck the Warner British studios at Teddington during an air raid last week. Studio employees and fire fighters brought the flames under control before serious damage resulted. Production was uninterrupted, it was reported.

Now before the cameras in the studio is "An Empire Is Built," costarring John Gielgud and Diana Wynyard, with Thorold Dickinson directing.

NATION-WIDE C





FILM DAILY ***says . . .*** **"Ranks among the best . . . a sure-fire attraction . . . seethes with fun-poking, crisp dialog, love interest galore, spectacular dancing and a pack of slick songs!"**

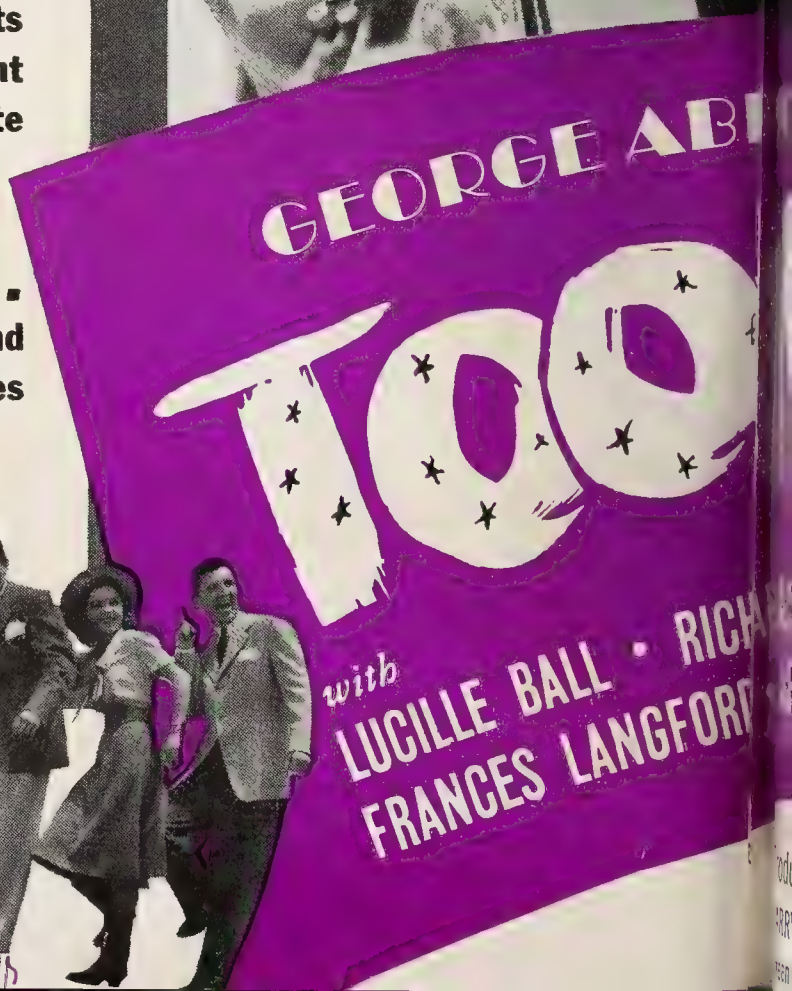
MOTION PICTURE DAILY ***says . . .*** **"One of the top musicals . . . 10 musical numbers, the finale being one of the most outstanding seen on the screen."**

HOLLYWOOD VARIETY ***says . . .*** **"Probably the fastest stepping and most exuberant musical ever turned off the screen — an orgy of gyrating youth, gaiety, flirtatious nonsense which is right down the groove."**

HOLLYWOOD REPORTER ***says . . .*** **"Its numbers are top flight and each has sock entertainment . . . proves that the screen is far ahead of the legitimate in entertainment."**

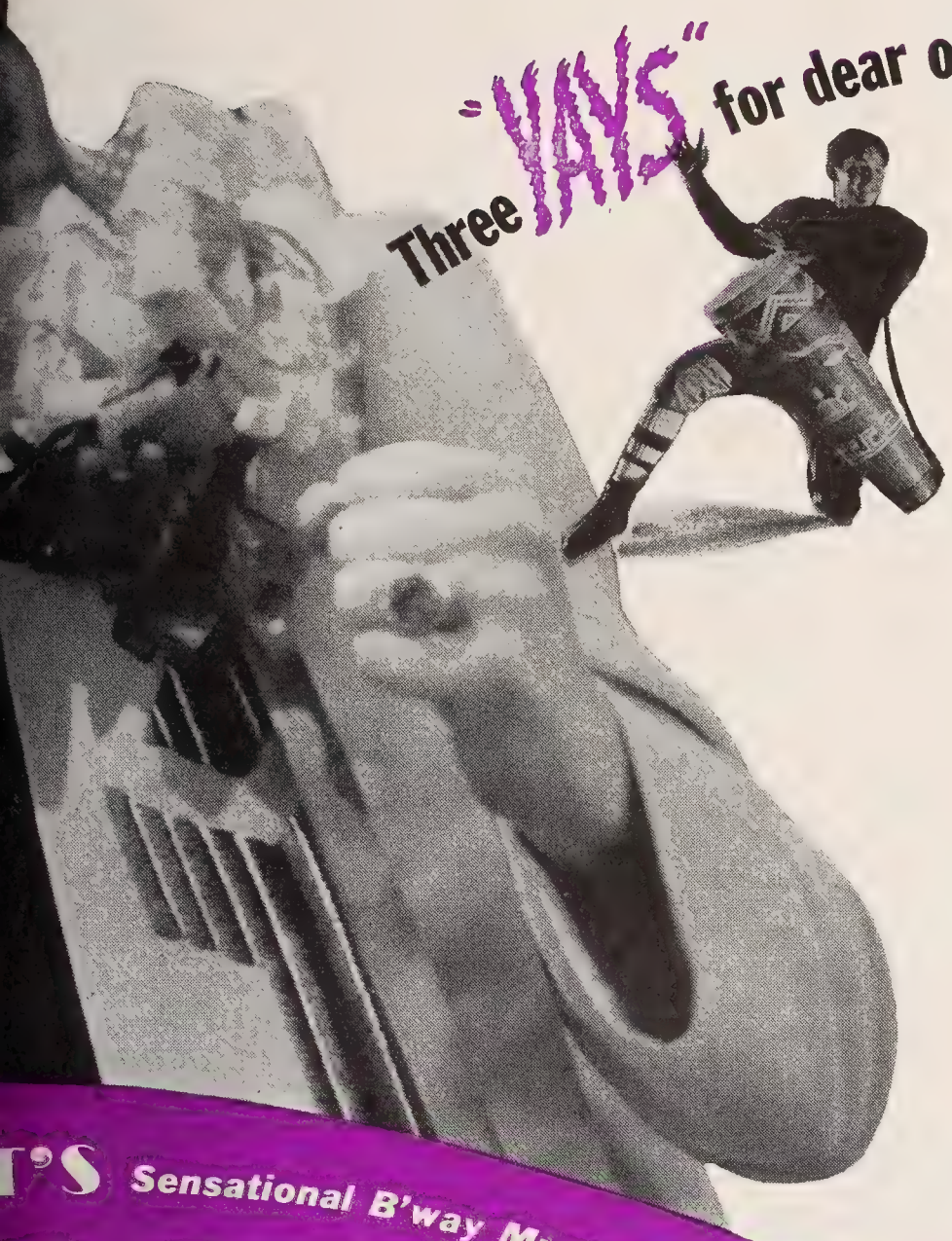
LOUELLA O. PARSONS, L. A. EXAMINER ***says . . .***
"A whirlwind of gay songs, dances, football, college and pretty girls . . . delighted the preview audience at Pantages last night."





LLEGE TOWN OPENINGS

for the big musical made for th young in heart everywhere



Three "WAYS" for dear old "POTAWATTOMIE" from the gangs

University of Illinois
CHAMPAIGN, ILL.

Alabama Polytechn
AUBURN, ALA.

University of North Carolina
CHAPEL HILL, N. C.

University of Alaban
TUSCALOOSA, ALA.

University of New Mexico
ALBUQUERQUE, N. M.

University of Nebrasl
LINCOLN, NEB.

University of Texas
AUSTIN, TEX.

University of Colorac
COLORADO SPRINGS, CO

University of Wisconsin
MADISON, WISC.

University of Tenness
KNOXVILLE, TENN.

University of Idaho
MOSCOW, IDAHO

University of Miam
MIAMI, FLA.

Washington State
PULLMAN, WASH.

University of Missou
COLUMBIA, MO.

University of Michigan
ANN ARBOR, MICH.

University of Kansa
LAWRENCE, KAN.

T'S Sensational B'way Musical Comedy Success!

MANY GIRLS

RLSON • ANN MILLER • EDDIE BRACKEN
ARNAZ • HAL LeROY

Produced and Directed by GEORGE ABBOTT
HARRY E. EDINGTON, Executive Producer
Screen Play by JOHN TWIST

RKO RADIO PICTURES

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Great Dictator

(United Artists-Chaplin)

Charles Chaplin Returns

There can be no question in any showman's mind as to the exploitability per se of a film which returns Charles Spencer Chaplin to his public after five years off screen and brings him back talking.

"The Great Dictator" does these things and many more.

It presents Chaplin, the Comedian, during its first quarter-hour, in a world war setting as he was seen and loved in "Shoulder Arms," and it presents Chaplin out of character, at its close, addressing the world with all the passion and eloquence at his command on the condition of humanity at this time and how to improve it. This sequence is stark propaganda, starkly in contrast with what has preceded it.

In the 95 minutes separating these antipodes, the picture offers comedy and tragedy, satire and melodrama, slapstick and sentiment in alternation and with star, writer and director—all Chaplin—rotating their claims upon interest in production that compares in kind to no predecessor from the Chaplin studio or elsewhere.

Showmen who promise their customers that they will see the Chaplin they have known and adolized are secure in that pledge, for it is as this Chaplin that he engages his audience for the first 15 minutes.

Showmen who elect to emphasize "Chaplin talks" as keynote of their campaigns are supported by his use of both King's English and extemporized jargon burlesquing Adolf Hitler's exhortations from the throne in a sequence which had the Hollywood preview audience in stitches.

Showmen who choose to base their bid for attendance upon the fact that the comedian conceived and produced the picture in a belief that satire is a more lethal weapon against dictators than denunciation may proceed with knowledge that the Chaplin talent has been exercised to the limits of its resourcefulness in that conviction.

The story concerns a Jewish barber, victim of amnesia following injury in World War I, who remembers his identity shortly before his country is to invade a neighbor and attempts to resume practice of his craft in a society he does not know has changed. Storm troopers harass and abuse him, but a government official whose life he has saved provides protection until he himself is confined in a concentration camp. Escaping, the official enlists the barber and his friends in a plot to blow up the palace, but this fails and both are sent to prison. Escaping again, they are fleeing the country when the barber is mistaken for the dictator he resembles—who in consequence is imprisoned as the barber—and hailed as victorious in the invasion just effected. Brought to a microphone to proclaim his arms triumphant, the barber becomes Mr. Chaplin, who pleads instead for a new order predicated upon humanity to man, peace for all and gentleness to replace brutality.

Chaplin divides his talent and time without partiality between his portrayals of the barber and the dictator. Shaving a customer to accompaniment of a Brahms rhapsody, the swallowing of coins come upon in a pudding and a skylight escape from pursuers are highlights of the barber characterization in point of laughs induced. The delivery of a broadcast in Hitlerish gibberish, the meeting of his Mussolini-like rival in a trainshed and his attempts to dominate him thereafter are highlights of the dictator impersonation.

Jack Oakie, playing the Mussolini-like dictator, creates uproar in the portion of the picture in which he participates. Paulette Goddard as a girl of the ghetto supplies a name for the distaff side of the marquee.

In many moments of the production, Chaplin is the renowned artist—adroit, penetrating and unique in his devices. In these he is the Chaplin of old, Keystone with a polish. One gains an impression that many of the best moments of "The Great Dictator" would be better if the editing had been sharper.

The picture ends abruptly, both because there is no conclusion to what has gone before and, also, because Mr. Chaplin, himself, in a personality, his own, indeed, but a stranger to the public, elects to utter a serious argument on world conditions.

Previewed at the Carthay Circle Theatre, Hollywood, to a press audience early on the scene and openly unanimous in expectation of a great picture, though professionally a shade doubtful that any film could be made to live up to the anticipations bred for this one by advance publicity anent its theme, purpose and circumstances of production. For the first quarter-hour the auditorium resounded with the round laughter of solid enjoyment. As the picture progressed the laughs came less steadily and were somewhat spotty, rising to peaks denoting personal triumphs for the star, to applause on several occasions, tapering off into sounds of restlessness in mid-picture. Discussion of the production following the preview was pro and con, but heated and taking many directions, presaging a plenitude of word-of-mouth publicity for the picture when the public sees and starts talking about it.—WILLIAM R. WEAVER.

Produced by Charles Chaplin. Distributed by United Artists Corp. Written and directed by Charles Chaplin. Musical direction, Meredith Willson. Assistant directors, Dan James, Wheeler Dryden and Bob Meltzer. Directors of photography, Karl Struss and Roland Totheroh. Art director, J. Russell Spencer. Film editor, Willard Nico. Sound, Percy Townsend and Glenn Rominger. P.C.A. Certificate No. 6611. Release date, not set. Running time, when seen in Hollywood, 126 minutes. General audience classification.

CAST

People of the Palace

Hynkel, Dictator of Tomania.....Charles Chaplin
Napaloni, Dictator of Bacteria.....Jack Oakie
Schultz, ...Reginald Gardiner
Garbitsch .....Henry Daniell
Herring .....Billy Gilbert
Madame Napaloni.....Grace Hayle
Bacterian Ambassador.....Carter de Haven

People of the Ghetto

A Jewish Barber.....Charles Chaplin
Hannah .....Paulette Goddard
Mr. Jaeckel.....Maurice Moscovich
Mrs. Jaeckel.....Emma Dunn
Mr. Mann.....Bernard Gorcey
Mr. Agar.....Paul Weigel

and Chester Conklin, Esther Michelson, Hank Mann, Florence Wright, Eddie Gribbon, Robert O. Davis, Eddie Dunn, Nita Pike, Peter Lynn

The Thief of Bagdad

(United Artists-Korda)

Technicolor Fantasy

Said Alexander Korda of this picture in a recent interview, "What Disney has accomplished with cartoons we have tried to do with living players. . . . We carried one thought uppermost in mind: let the imagination run riot."

Said most of those who saw the film at Hollywood's Carthay Circle theatre on an afternoon in Indian Summer, "Korda made good his promise."

Mr. Korda's picture is fantasy in fact and without reservation, an exercising of imagination in the manner and direction of the Arabian Nights with the arts and sciences of the cinema ransacked for ways and means of creating effects beyond the norm. In its employment of the Technicolor process the production surpasses any released to date, including those from the Disney plant to which Mr. Korda professes indebtedness. In its uses of double exposure it dares and succeeds beyond frontiers established by predecessors and considered ultimate. Sound is made to contribute both ornamentation and realism to incidents and situations extracted from fancy without regard for credibility. Exteriors and interiors are on a scale matching the scope granted the writers of the tale.

The story told in all this splendor is of the adventures of a thief of Bagdad in the interests of his sovereign, a monarch dethroned and blinded by an usurper. Involved in the story are such things as the magic carpet and the flying horse of Oriental fable, the all-seeing eye, the genie imprisoned in a flask for 2,000 years and released by the thief to participate in his works, a magician who changes the thief into a dog and back again, summons the wind to whip up a storm at sea. Technology utilized in presentation of these and other materializations of the fantastic is of a quality which the preview audience found

frequently to be incentive for handclapping.

Two years in production, the film embodies cooperation of Zoltan Korda and William Cameron Menzies as associate producers, three directors and two associate directors, Vincent Korda as designer, Miles Malleson as screenplaywright and Miklos Rozsa as source of songs and score. George Perinal as chief photographer, Natalie Kalmus officiating for Technicolor, accounted for results which startle and please the eye.

Conrad Veidt as the usurper, Sabu as the thief, John Justin as the king, June Duprez as the princess and Rex Ingram as the genie are principals in a cast numbering hundreds.

Previewed at the Carthay Circle theatre, Hollywood, to a capacity audience composed of press and profession. Applause frequently testified to appreciation of technological achievements, color effects and highlights of action, attention unflagging throughout indicating approval of the whole.—W. R. W.

Produced by Alexander Korda. Distributed by United Artists. Associate producer, Zoltan Korda. Directed by Ludwig Berger, Michael Powell and Tim Whelan. Associate directors, Geoffrey Boothby, Charles David. Screen play and dialogue by Miles Malleson. Scenario by Lajos Biro. Music and score, Miklos Rozsa. Designed by Vincent Korda. Photographed by Osmond Borradaile. Technicolor director, Natalie Kalmus. Edited by Charles Crichton. P.C.A. Certificate No. 02749. Release date, Sept. 27, 1940. Running time, when seen in Hollywood, 105 minutes. General audience classification.

CAST

Jaffar	Conrad Veidt
Abu	Sabu
Princess	June Duprez
Ahmad	John Justin
Genie	Rex Ingram
Sultan	Miles Malleson
Old King	Morton Selten
Aide	Mary Morris
Merchant	Bruce Winston
Astrologer	Hay Petrie
Singer	Adalaide Hall
Jailor	Roy Emerton
Narrator	Allan Jeayes

Arise, My Love

(Paramount)

Contemporary Comedy-Drama

Take two capable and ingratiating handlers of comedy lines and situations, Claudette Colbert and Ray Milland, add romantic complications and play both against the backdrop of contemporary European scene and you have the ingredients of "Arise, My Love." The result is an entertainment which is both gay and moving.

Mitchell Leisen's expert direction, aided by the ministrations of several deft performers, extract countless laughs from the script and skim blandly over the surface of the European imbroglio and present-day world conditions, without becoming bogged down in them. Miss Colbert's fetching costumes will doubtless evoke admiration and gasps of approval from the feminine contingent.

"Arise, my Love," tells the story of an American girl reporter in Europe, Claudette Colbert, ever on the alert for a scoop, who would stop at nothing short of murder, so to speak, to get one. Unknown to Ray Milland, also an American, a member of the Spanish Republican air force, and who is languishing in a Franco execution cell on a charge of treason, she poses as his wife, intercedes with the authorities and succeeds in saving his life, all for the sake of a good story.

Otherwise the film is concerned with their efforts to reach Paris, amid the welter of the oncoming European conflict. Then Mr. Milland follows the girl reporter to Berlin as the Polish invasion is launched.

The film is handled in such bright and breezy manner with a view to developing all of the gaiety inherent in a boy-meets-girl narrative, however, that the gathering European clouds form only an echo. The dialogue is sprightly and the film moves along at a steady pace to its crisis. It is regrettably recorded that a few suggestive lines and situations have been allowed to creep into the production.

In this, Miss Colbert and Mr. Milland are rescued from the "Athenia," when it is torpedoed by a submarine, while en route to America. Mr. Milland is pressed into service as a pilot of one of the rescue seaplanes, after he returns to a haven on shore. On this note of self-sacrifice and service the film ends.

The audience at the Paramount Theatre enjoyed the film immensely, judging by the number and volume of laughs which greeted a number of scenes and the reaction to the allusions of contemporary scenes and personalties.

Previewd at the Paramount Theatre, New York, Thursday, October 10th, at a "studio-prevue," prior to the world premiere at the same theatre, Wednesday, October 16th.—CHARLES L. BECKER.

Produced and distributed by Paramount Pictures. Producer, Arthur Hornblow, Jr. Director, Mitchell Leisen. Screen play by Charles Brackett and Billy Wilder. Original story by Benjamin Glazer and John S. Toldy. Sound, Earl Hayman. Film editor, Doane Harrison. Art directors, Hans Dreier and Robert Usher. Photographed by Charles Lang. P.C.A. No. 4009. Running time, when previewed in New York, 113 minutes. Release date November 8th, 1940. Adult audience classification.

THE CAST

Augusta Lash	Claudette Colbert
Tom Martin	Ray Milland
Shep	Dennis O'Keefe
Mr. Phillips	Walter Abel
Pink	Dick Purcell
Governor	George Zucco
Father Jacinto	Frank Puglia
Botzelberg	Cliff Nazzarro

The Hit Parade of 1941

(Republic)

Musical Annual

This edition of Republic's annual offers with partiality to none and opportunity for all a cast of personalities whose names on a marquee are the kind that notify customers without question as to what they'll be found engaged in on the screen. There is a balance of power between these names, duplicated in the apportionment of emphasis upon their wearers, which gives the film a roundedness achieved in few musicals. Direction by John H. Auer is of a quality to make the most of this set of circumstances.

Principals in charge of the singing are Kenny Baker and Frances Langford, supplying songs singly, together, and backed by Six Hits and a Miss plus chorus. Numbers by Jule Styne and Walter Bullock for their use are of the sort the title of the picture suggests, such oldies as "Dinah," "Mary Lou," etc., being interpolated in part.

Ann Miller accounts for dance routines that click like her taps.

Heading the division in charge of comedy is Hugh Herbert, with Patsy Kelly, Franklin Pangborn, Sterling Holloway, Phil Silvers and Mary Boland also provoking laughs.

Borrah Minevitch and company perform twice.

Produced by Sol C. Siegel, the screen play by Bradford Ropes, F. Hugh Herbert and Maurice Leo pertains to a radio station caught up with by television and the endeavors by which its management contrives to stay in business and prosper.

Previewed at Warners' Hollywood theatre to an audience which manifested approval to the extent of staying on to the finish in spite of an earthquake which rocked the auditorium a bit some ten minutes before the finale.—W. R. W.

Produced and distributed by Republic. Associate producer, Sol C. Siegel. Directed by John H. Auer. Screen play by Braford Ropes, F. Hugh Herbert and Maurice Leo. Music by Jule Styne. Lyrics by Walter Bullock. Dances directed by Danny Dare. Photographed by Jack Marta. Edited by William Morgan. P.C.A. Certificate No. 6596. Release date, October 15, 1940. Running time, when seen in Hollywood, 86 minutes. General audience classification.

CAST

David Farraday	Kenny Baker
Pat Abbott	Frances Langford
Ferdinand Farraday	Hugh Herbert
Emily Potter	Mary Boland
Annabelle Potter	Ann Miller
Judy Abbott	Patsy Kelly
Charles Moore	Phil Silvers
Soda Clerk	Sterling Holloway
Harrison	Donald MacBride
Mr. Pasley	Barnett Parker
Carter	Franklin Pangborn
Themselves	Six Hits and a Miss

World in Flames

(Paramount)

1929–1940 Documentary

"A Picture for Free People" is the subtitle given to this compilation by Paramount News of newsreel highlights of the past decade which is to be released this month by Paramount and that is what the film essentially is.

"The World In Flames" portrays, for Americans, history from 1929-40. There is no propaganda, bias or prejudice and the only message, and that in the closing minutes of the picture, is one which is endorsed by every American—preparedness for defense.

"World In Flames," on account of the nature of the events depicted, is no happy story. War, refugees, death and destruction are in almost every foot of the hour long film. Beginning at the time of the 1929 crash the picture shows outstanding newsreel records right up to the "Battle of Britain." The first years are covered swiftly and most emphasis is given to World War II.

Many of the scenes will be remembered but the subjects are of such importance that they are worth seeing over and over again. The editing and unifying commentary have made the film impressive.

The story told by the actual newsreel shots made as the events were happening is mainly one of aggression. It begins with the Japanese advance in Manchuria, marked by the protest of the United States alone. The next important happening is the Italian adventure in Ethiopia. Trouble in Spain is an undercurrent. Foreign intervention on behalf of both sides in that struggle is indicated: help to Franco from Italy and Germany and aid to the other party from Stalin. Also shown is the undeclared war in China where the death and misery is sometimes forgotten since our attention turned to Europe after September 1, 1939.

In the years 1939 and part of 1940 the War in Europe is given the principal attention. Notable among these scenes, fresh in the memory of theatre-goers, are those of Arthur Menken in Norway, the retreat from Dunkirk and shots made by the Germans in Poland and used in their war of terror propaganda films.

In "World In Flames" Paramount, without any fanfare or advance publicity, has assembled a documentary film that is an outstanding example of the type. It is all fact, with no "produced" interludes. It is serious—very serious—entertainment. Many Americans will want to see this newsreel history of the past decade and with the help and cooperation of local officials, schools and patriotic organizations the appearance of this film can be a special event at the theatre. Care in theatre programming is needed.

Seen at a New York projection room where the reenactment of important events of the past ten years seemed to deeply impress a score of reviewers.—MARTIN QUIGLEY, JR.

Released by Paramount. Produced by Albert J. Richard. Written and documented by William C. Park. Voices by Gregory Abbott, Gilbert Martyn and Tom Chalmers. Released October 25, 1940. P.C.A. No. 02955. Running time, 60 minutes. General audience classification.

A Little Bit of Heaven

(Universal)

Comedy, with Songs

Joe Pasternak, the wizard of Universal City, scores another touchdown with Universal's "A Little Bit of Heaven," a sequel to "The Under-Pup," in which little Gloria Jean made her film debut. The picture has the warmth, the humanness and the entertainment qualities that have marked Pasternak's other contributions to the Universal programs. Gloria Jean again enacts the role of a little girl with a voice, who lives in a tenement section of a large city.

The story centers about the girl becoming a

(Continued on page 38)

MOTION PICTURE HERALD

Previewed at the RK
geles, where the seats
from rolling in the ais



MEXICAN

...Hillstreet, Los An-
...revented the audience
...es.—V. K.

FILM DAILY...

"Sure-fire for laughs netted by a comedy that moves along at a fine tempo."

MOTION PICTURE DAILY...

"A most hilarious film . . . gleans the maximum number of laughs from its material."

VARIETY DAILY...

"Slapstick digs in with both feet in snagging a new lease on life in this one. Here are 76 minutes of it . . . will play to continuous laughter."

HOLLYWOOD REPORTER...

"The fastest and funniest of the series...kept last night's preview audience in stitches from start to finish."

THE LAUGHS BEGIN WHERE "MEXICAN SPITFIRE" LEFT OFF!

Lupe Velez Leon Errol

IN

SPITFIRE OUT WEST

WITH

DONALD WOODS · ELISABETH RISDON · CECIL KELLAWAY

Produced by CLIFF REID · Directed by LESLIE GOODWINS

RKO RADIO PICTURES

SHOWMEN'S REVIEWS OF PRODUCT

(Continued from page 35)

highly paid radio singer, and her family becoming snobbish as a result. She manages to bring them down to earth, however.

Supporting the youngster are Hugh Herbert, C. Aubrey Smith, Nan Grey, Billy Gilbert, Butch and Buddy, Nana Bryant, Frank Jenks, who appeared in "The Under-Pup," and Robert Stack, Stuart Erwin, Eugene Pallette, and Tommy Bond. Another item for exploitation-wise showmen is the fact that among the cast, and appearing only in "bits," are such old-time stars as Charles Ray, Noah Beery, Sr., Maurice Costello, Monte Blue, Pat O'Malley, Kenneth Harlan, William Desmond and Fred Kelsey.

Daniel Taradash, Gertrude Purcell and Harold Goldman adapted the original story by the late Grover Jones and supplied with competence a vehicle for the singing-acting talents of the young star who sings five numbers.

Previewed at the Pantages, Hollywood, to an audience completely enraptured by the film. —V. K.

Produced and distributed by Universal. A Joe Pasternak production. Produced by Joe Pasternak. Associate producer, Islin Auster. Directed by Andrew Marton. Screenplay by Daniel Taradash, Gertrude Purcell and Harold Goldman. Original story by Grover Jones. Photographed by John Seitz. Art director, Jack Otterson. Associate Richard H. Riedel. Edited by Lasl Benedek. Assistant director, Fred Frank. Musical director, Charles Previn. P.C.A. Certificate No. 6463. Running time, when seen in Hollywood, 84 minutes. Release date, Oct. 11, 1940. General audience classification.

CAST

Midge ..... Gloria Jean
Bob ..... Robert Stack
Pop ..... Hugh Herbert
Grandpa ..... C. Aubrey Smith
Cotton ..... Stuart Erwin
Janet ..... Nan Grey
Herrington ..... Eugene Pallette
Tony ..... Billy Gilbert
Tony's Kids ..... Butch & Buddy
Mom ..... Nana Bryant
Jerry ..... Tommy Bond

The Ape

(Monogram)

Horror Story

Monogram's "The Ape" is a horror story on the pseudo-scientific side, its plot dealing with a country doctor, disguised as ape, slaying two men and attempting to kill a third in order to obtain their spinal fluids to cure a young girl of paralysis. It is adapted from the Broadway play of same title written by Adam Hull Shirk and produced some time ago with success.

Boris Karloff plays the medico whose desire to cure a young girl who befriended him leads him to murder and his own death at the hands of a posse. The role of the girl is enacted with freshness by Maris Wrixon. Others in cast are Gertrude Hoffmann, Henry Hall, Gene O'Donnell, Jack Kennedy, Dorothy Vaughan, Jessie Arnold, Selmer Jackson, George Cleveland.

William Nigh's direction and Richard Carroll's and Kurt Siodmak's screen play stress the eerie qualities of the story. William Lackey was Scott R. Dunlap's associate producer.

Previewed at studio projection room.—V. K.

Produced and distributed by Monogram Pictures. Director, William Nigh. Associate producer, William Lackey. Screen play, Kurt Siodmak and Richard Carroll. Suggested by the play by Adam Hull Shirk. Adaptation, Kurt Siodmak. Film editor, Russell Shoengarth. Associate director, Al Wood. Cameraman, Harry Neumann. Sound, Karl Zint. P.C.A. Certificate No. 6676. Running time, 61 minutes. Release date, September 30, 1940. General audience classification.

CAST

Dr. Adrian ..... Boris Karloff
Frances ..... Maris Wrixon
Housekeeper ..... Gertrude Hoffman
Sheriff ..... Henry Hall
Danny ..... Gene O'Donnell
Tomlin ..... Jack Kennedy
Mrs. Brill ..... Jessie Arnold

Moon Over Burma

(Paramount)

Adventure Romance

Dorothy Lamour, dressed more conservatively than is Paramount's wont when casting her in a jungle picture, and minus her wealth of hair, appears here with Robert Preston and Preston Foster in a story occurring in the teakwood forests of Burma.

Singing in a native cafe, Miss Lamour is brought back to the teakwood plantation by Preston and Foster managed by the former. Her presence there changes him from a shiftless young man with a propensity for alcohol, as he falls in love with her. But she has meanwhile done the same, with Foster, and he with her, although it takes his former fiancee, portrayed by Doris Nolan, to make them realize it.

Albert Basserman is seen as the nominal head of the plantation, blind as a result of a cobra bite. The plantation is in the center of property owned by a banker who does his best to prevent logs from being cut and shipped, an effort involving a fire and a log jam among other action elements.

A. M. Bostford produced and Louis King directed the Frank Wead, W. P. Lipscomb and Harry Clork screen play, based on a story by Wilson Collison. Frank Loesser wrote the lyrics for the two songs sung by Miss Lamour and written, respectively, by Frederick Hollander and Harry Revel.

Previewed at the Village Theatre, Westwood, where it met with hearty approval despite an interruption in audience attention halfway through the last reel when an earthquake shook the house.—WALTER SELDEN.

Produced and distributed by Paramount. Produced by A. M. Botsford. Directed by Louis King. Screen play by Frank Wead, W. P. Lipscomb, and Harry Clork. Based on a story by Wilson Collison. Songs by Frederick Hollander and Frank Loesser and Harry Revel and Frank Loesser. Photographed by William C. Mellor. Film editor, Stuart Gilmore. P.C.A. Certificate No. 6476. Release date, October 18, 1940. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Arla Dean ..... Dorothy Lamour
Chuck Lane ..... Robert Preston
Bill Gordon ..... Preston Foster
Cynthia Harmon ..... Doris Nolan
Arnold Renner ..... Albert Basserman
Stephen Harmon ..... Frederic Worlock
Art Bryan ..... Addison Richards
Sunshine ..... Harry Allen
Khran ..... Frank Lackteen
Khuda ..... Stanley Price

The Open Road

(Robert Mintz)

Imported Melodrama

Based on the play and opera "Le Chemineau" by Jean Richepin of the Academie Francaise, which was popular with French audiences at the turn of the century, "The Open Road" is a film eulogy of peasant life in the France of more peaceful days.

Victor Francen, already familiar to the American audiences of foreign films for his many starring roles in other imported pictures, in this portrays the vagabond whose romantic inclinations and responsibilities are only surpassed by his love of freedom and the open road. In supporting roles Tenia Fedor as "Toinette" the peasant girl seduced by the wanderer, and Georges Colin as the unwanted suitor whose love for "Toinette" is stronger than his reproach for her foolish mistake and who nobly marries her to save her reputation.

Directed by Fernand Rivers, who also produced, the Gallic touches of simplicity and clarity have been incorporated while the musical and photogenic background add ear and eye appeal to the story. English sub-titles of the dialogue and song are ample throughout.

Reviewed at the Fifty-fifth Street Playhouse in New York.—GEORGE SPIRES.

Produced and directed by Fernand Rivers in France and distributed in the United States by Robert Mintz. Based on the play "Le Chemineau" by Jean Richepin. Music by Tiarko Richepin and Francis Salabert. Photographed by Mundviller. English titles by Ralph Roeder. Release date, October 4, 1940. Running time, 85 minutes. Adult audience classification.

CAST

The Vagabond ..... Victor Francen
Toinette ..... Tania Fedor
Francois ..... Georges Colin
Master Pierre ..... Lurville
Martin ..... Morton
Thomas ..... Rivers Cadet
Toinet ..... Eymont
Catherine ..... Jeanne Marken
Aline ..... Lucy Leger

Triple Justice

(RKO Radio)

Western Melodrama

The latest of the George O'Brien series of Western melodramas for RKO contains all the basic elements of entertaining outdoor action pictures. Produced by Bert Gilroy under the directorial guidance of David Howard the theme of retribution and the successful crusade of a justice-seeking cowboy are incorporated.

When "Brad Henderson" (George O'Brien), as a Wyoming cowboy, is invited to attend the wedding of a sheriff-friend in Arizona, he becomes involved in a bank robbery and murder. To prove his innocence and protect his friend's position he sets out, single-handed, to capture the bandits. Many adventures ensue for all until the bandits are caught through the clever detective work of "Brad."

In supporting roles are Virginia Vale, romantic interest as the sister of one of the bandits, Harry Woods as the deputy sheriff and secret leader of the outlaws, and the Lindeman sisters as the trio of Mexican senoritas offering a number of musical renditions.

Reviewed at the Central theatre in New York where an early afternoon audience of men watched and enjoyed the odventures and antics of George O'Brien who supplies most of the comedy as well as action.—G. S.

Produced and distributed by RKO Radio. Bert Gilroy, producer. Directed by David Howard. Screen play by Arthur V. Jones and Morton Grant. Story by Arnold Belgard and Jack Roberts. Musical director, Paul Sawtell. J. Roy Hunt, A.S.C., photographer. Art director, Van Nest Polglase. Associate, Lucius Croxton. Edited by Frederic Knudtson. Recorded by John C. Grubb. Running time, 66 minutes. Release date, September 20, 1940. P.C.A. number, 6462. General audience classification.

CAST

Brad ..... George O'Brien
Lorna ..... Virginia Vale
Susan ..... Peggy Shannon
Reeves ..... Harry Woods
Cleary ..... Paul Fix
Bill Gregory ..... LeRoy Mason
Wiley ..... Glenn Strange
Payson ..... Malcolm McTaggert
Agent ..... Robert McKenzie
Constable ..... Wilfred Lucas

and

The Lindeman Sisters

Under Your Hat

(British Lion)

Spy Extravaganza, with Music

Entertainment which takes the picturegoer's mind off the war starts off with an immediate advantage in these bomb scarred isles. Escapism, of course, is not enough, and the escapism of this opus is definitely aided and abetted by the infectiously inconsequential personalities of the Hulberts, who have wide stage and radio followings here—and by the breezy treatment of their adventures in a quite mythical but ex-

hilarating world of spies and international plotters. It is much the brand of comedy-musical the Hulbert-Courtneidge menage used to do so well, and their return to the metier at a most appropriate and jaded moment should help the exhibitor in Britain to extract the utmost from a far from easily drawn clientele. Probably there are audiences on the other side of the Atlantic who will relish English comedy of the broader brand without expecting reason to accompany the rhyme.

Maurice Elvey's treatment of the material is characteristically unsubtle. Dance routines in a semi-spectacular semi-burlesque manner pepper the production which has a slender plot, and between while the Hulbert-Courtneidge legpull the True Blue Britons from the Hill Country, play "tag" with the spies, get mixed up with cabaret ballets, but eventually get back to Britain with the secret carburetor which has been ensconced in a box of slimming chocolates. The background takes in a Continental canvas and is well photographed. Not once does the picture cease from being quite funny, not once is either Jack or Cecily slacking on a keen comedy job.

A Wardour Street trade show audience seemed to relish the film, punctuated the screening with laughter, and seemed quite indifferent to an air raid alarm and the potential presence of Nazi bombers somewhere overhead.—Aubrey Flanagan.

A Jack Hulbert Production. Distributed by British Lion. Directed by Maurice Elvey. Photographed by Mutz Greenbaum. Art direction, J. A. Carter. Editor, E. Jarvis. Sound recordist, J. Dennis. Musical score composed and directed by Lew Stone. Associate producer, Ivor McLaren. Production manager, Mickey Delamar. Running time, 79 minutes. General audience classification.

CAST

Jack Millett.....Jack Hulbert
Kay Millett.....Cicely Courtneidge
Boris Vladimir.....Austin Trevor
Carole Markoff.....Leonora Corbett
Sir Jeffrey Arlington.....Cecil Parker
George .....Tony Hayes
Carl .....Charles Oliver
Colonel Sheepshanks.....H. F. Maltby
Mrs. Sheepshanks.....Mary Barton
Winnie .....Glynis Johns
Miss Stevens.....Myrette Morven
and
The Rhythm Brothers

Trailing Double Trouble

(Monogram-Weeks)

Western Melodrama

This second in George W. Weeks' series of westerns for Monogram release fulfills the promise of the first. This time the story runs somewhat more to action and less to story, the plot carrying the principals up and down and across the rangeland in pursuits, decoys, ambushes and gunfights. But there is no less fighting, in which the hero handles himself with the same aplomb displayed in the first film.

Crash Corrigan, Dusty King and Alibi Terhune again ride into a scene of trouble—there's been a murder of the brother of as nice a gal as ever bossed a ranch—and track down the culprits. This time it's a gravel contract instead of a mine claim or cattle herd that's at stake. This time, also, the heroes ride away again at picture's end, despite the allure of the girl they've saved from the terrorists.

S. Roy Luby directed from a script by Oliver Drake based on a story by George Plympton.

Previewed at studio.—W. R. W.

Produced by George W. Weeks. Distributed by Monogram. Directed by S. Roy Luby. Screen play by Oliver Drake. Story by George Plympton. Photographed by Ed Linden. Edited by Roy Claires. P.C.A. Certificate No. 6665. Release date, not set. Running time, when seen at studio, 58 minutes. General audience classification.

CAST

Ray "Crash" Corrigan, John "Dusty" King", Max "Alibi" Terhune and Elmer..... Themselves
Marian Horner.....Lita Conway
The Baby.....Nancy Louise King
Jim Moreland.....Roy Barcroft
Amos Hardy.....Jack Rutherford
Kirk .....Tom London
Walt .....William Kellogg
Drag .....Earl Matthews
Sheriff .....Forrest Taylor
Bob Horner.....Ken Duncan

The Face at the Window

(Arthur Ziehm)

Mellerdrama

Unabashedly a melodrama of the "unhand me villain, my heart is pledged to another" cliche this British production of the Brooke Warren play, which was a spine-chiller at the turn of the century, has much to recommend it—the hero, villain and the girl overact in an authentic reproduction of the melodrama circa 1880, and, in addition, it is a pretty good mystery.

Arthur Ziehm, the distributor, is releasing "The Face at the Window" with another melodrama, "Torso Murder Mystery," as a double thrill show. The latter picture, also British-made, was reviewed in Motion Picture Herald, December 30, 1939, under the title "Traitor Spy."

The locale of "The Face at the Window" is Paris where a notorious murderer, the "Wolf" is on the prowl. His method is to stab the victim in the back while they are distracted by a horrible face at a window. "The Wolf" is actually the "Chevalier del Gardo," a suave villain, accepted in the best circles, and the face is that of his brother, a freak. The "Chevalier" has designs on "Cecile de Brisson," daughter of a banker, who in turn is in love with "Cortier," a bank clerk (pronounced clark).

"Chevalier" stops at nothing to get his proud beauty. Interspersed with his prowlings and killings the "Wolf" makes frequent trips to "The Blind Rat," a dive, where he plots his nefarious deeds and where the climax of the film occurs, when "Cortier" rescues "Cecile."

Reviewed in a projection room in New York.—Paul C. Mooney, Jr.

An Arthur Ziehm Presentation. Directed by George King. Original play, Brooke Warren. Scenario and dialogue, A. R. Rawlinson. Photography, Hone Glendinning. Editing, Jack Harris. Screen treatment, Ronald Fayre. Art, Philip Bawcombe. Assistant director, Hal Mason. Musical direction, Jack Beaver. Recording, Harold King. P.C.A. Certificate No. 02872. Running time, 65 minutes. Release date, October 23rd. Adult audience classification.

CAST

Chevalier del Gardo.....Tod Slaughter
Cecile de Brisson.....Marjorie Taylor
Lucien Cortier.....John Warwick
Gaston .....Leonard Henry
M. de Brisson.....Aubrey Mallalieu
Gouffert .....Robert Adair
Professor le Blanc.....Wallace Evenett

Mozart

(Mozart, Inc.)

Moments of a Music Maker

This screen study of the musical and marital moments of the Austrian composer, Wolfgang Amadeus Mozart, will find its best and most appreciative reading from concert conscious customers disposed to discount the evident and annoying deficiencies which the production displays in its acting and technical resources. Even so, an ardent Mozartian may complain of the wayward treatment of the story.

Opening with a visit to the Mozart museum in the birthplace town of the composer, the story flashes back to a glimpse of the infant prodigy displaying his talents for the Empress Maria Theresa and her none too enthusiastic youngster, Marie Antoinette. A sudden transition finds the musician at man's estate and his meeting with the family of his future bride, Constanza. The two eventually marry after Mozart's mother has died and he has freed himself of an infatuation for Constanza's pretty sister, Aloysia.

Seen at a mid-afternoon performance at the Little Carnegie Playhouse in New York, where a sparse audience was audible in its displeasure over the inaudibility of the sound track.—Joseph F. Coughlin.

Distributed by "Mozart, Inc." Director, Basil Dean. Screen play, Margaret Kennedy. Music played by the London Philharmonic Orchestra under the direction of Sir Thomas Beecham. No P.C.A. Certificate No. Running time, 75 minutes. Release date, October 3, 1940. General audience classification.

CAST

Wolfgang Amadeus Mozart.....Stephen Haggard
Constanza .....Victoria Hopper
Prince Lopkowitz.....John Loder

SHORT PRODUCT

Power and the Land

(RKO Radio)

River of Electricity

Another chapter in the story of the New Deal is recounted in this documentary study of the program of the Rural Electrification Administration. To preach the doctrine of electrical evangelicalism, Joris Ivens, as director for the Washington powerhouse personnel, pictures in the instance of one farm family the wonders that come to such a rural establishment upon junking the antiquated kerosene lamp for the modern mazda bulb. All of this transformation is accomplished in true fairy tale story by dipping into the pot of governmental gold which is to be found not at the end of a mythical rainbow but on the banks of the Potomac.

The treatment of production is regulated on a "before" and "after" style basis. The William Parkinson family, as an example for this power preachment, is first seen without the benefits of electricity. The farm chores from sunrise to sunset are handled in a state of semi-darkness and back breaking labor. The milk sours because of the want of an adequate cooling system. Mother Parkinson sweats all day over a hot wood burning stove and in between meal preparations does the big family wash without the aid of a ready supply of running water. Such a state cause the farmer population of the district to band together for the construction of a cooperative electrical system, money for the enterprise coming from the Rural Electrification Administration. The reason for the governmental assistance is because privately operated power companies are either not willing or unable to advance loans for such endeavor.

Mr. Ivens, who at present is president of the Association of Documentary Film Producers and who is principally remembered for his direction of the leftist production, "The Spanish Earth," has composed a work that is effective in its propaganda aspects. The photography, especially of the early morning dawns over the country land, is pictorially moving. The commentary was formulated by Stephen Vincent Benet.

The film was produced by the Rural Electrification Administration and will be distributed by RKO Radio on the same gratis basis which was used by Paramount in its handling of "The River." To be released November 11. Running time, 36 minutes.

Trailer Tragedy

(RKO Radio)

Edgar Kennedy

The chief exponent of the "slow burn" type of comedy, Edgar Kennedy has opportunities in profusion to make use of his specialty here as he, his wife and father-in-law go vacationing by trailer. Edgar's troubles begin when the finance people overtake the trailer and remove the automobile and continue until finally the trailer is gone for non-payment of installments. Edgar's father-in-law has forgotten to mail the checks. Besides Edgar there are Vivian Oakland, Bill Franey, Tiny Sanford, Charlie Hall and Tom Dempsey in the cast. Running time, 17 minutes.

Window Cleaners

(RKO-Disney)

Donald Duck

Donald Duck, Pluto and a bumblebee are the exponents of merriment in this Walt Disney cartoon. The gags and situations are top notch as Donald, cleaning windows of a skyscraper, becomes apopletic over the laziness of Pluto and the annoyance created by the bee. It is one of the best of the ever good Disney cartoons. Running time, 8 minutes.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Hudson's Bay

(Twentieth Century-Fox)

First appearance of Paul Muni since leaving Warners and joining Twentieth-Fox, this is a story of the founding of the Hudson Bay Company. It is an original screen play by Lamar Trotti, who collaborated on "Drums Along the Mohawk," and wrote "Young Mr. Lincoln" and "Alexander Graham Bell."

Romantic overtones are provided by John Sutton and Gene Tierney, who finally are united after the former has been banished from England for his pranks, set up, with Muni, the start of the Company, and returned triumphant. Going back to Canada again, he is forced to have the brother of his fiancee killed for inciting the Indians, but returns home again and is able to effect a reconciliation and get a charter for the Company.

The cast includes Laird Cregar, John Sutton, Virginia Field, Vincent Price, Morton Lowry, Robert Greig and Chief Thundercloud. Kenneth MacGowan was associate producer and Irving Pichel directed.

Release date: *Nov. 22,* 1940.

High Sierra

(Warner Brothers)

Ida Lupino and Humphrey Bogart here appear, respectively, as a dance hall girl and her sweetheart, the "last of the Dillinger gang." Finally freed from prison by the efforts of his criminally-minded boss, Bogart is assigned to hold up a famous California resort, with two other men, in cahoots with a clerk at the inn.

Their effort meets with eventual failure, for although the robbery as such is successful, all the participants are caught, the last being Bogart, who meets his death after a gun fight high in the mountains.

Rounding out the cast are Alan Curtis, Arthur Kennedy, Joan Leslie, Henry Hull, Henry Travers, Jerome Cowan, Minna Gombell, Barton MacLane and Elizabeth Risdon.

Mark Hellinger acted as associate producer with Raoul Walsh directing the John Huston-W. R. Burnett screen play, from a novel by the latter.

Release date: *To be determined.*

Ellery Queen, Master Detective

(Columbia)

First of a projected series of four films produced by Larry Darmour, this is based on the detective stories written by Manfred B. Lee and Frederick Danney, under the pseudonym of "Ellery Queen," the books being written in the first person singular.

Messrs. Lee and Danney wrote the story for the film, with Eric Taylor, who recently collaborated on "Black Friday," writing the screen play. The series stars Ralph Bellamy in the title role, and in this case he is principally supported by Margaret Lindsay, Charley Grapewin, James Burke and Michael Whalen.

Directed by Kurt Neumann, whose latest was "A Night at Earl Carroll's," the picture revolves around the suicide of a famous physical culturist driven to take his own life because of fake X-Ray plates shown him by an unscrupulous doctor. The son of a Police Inspector, and a writer of mystery stories, "Ellery Queen" solves the case.

Release date: *November* 28, 1940.

Melody Ranch

(Republic)

Most pretentious of the Gene Autrey vehicles to date, and first of those earmarked by Republic for higher budgets in order to warrant first run showings, this casts the cowboy star in the role of a Hollywood radio crooner and entertainer.

Returning to his home town as guest of honor at a Frontier Day celebration and to act as honorary sheriff, he encounters the local gangsters, suffers a beating at their hands, and resolves to stay and clean them up through his program and by running for Sheriff. His success further endears him to the girl portrayed by Ann Miller, and delights his pal, depicted by Jimmy Durante. Vera Vague, "Gabby" Hayes, Mary Lee, Jerome Cowan and Barton MacLane are also in the cast.

Sol Siegel was associate producer and Joseph Santley directed, his last having been "Dancing on a Dime."

Release date: *To be determined.*

Virginia

(Paramount)

Starring Madeleine Carroll and Fred MacMurray, this is a story of a British actress of Virginia parentage who returns home to raise funds by selling the plantation home of her ancestors.

Once there, her neighbor shows her the value and meaning of life close to the earth, and her obligations to the men and women whose livelihood depend upon her maintenance of the plantation.

Filmed in color, the picture was produced and directed by Edward H. Griffith, who handled "Safari" and "Honeymoon in Bali." The cast includes Stirling Hayden, Paul Hurst, Tom Rutherford, Carolyn Lee, Marie Wilson, Leigh Whipper, Louise Beavers and Darby Jones.

Tentative release date; Jan. 17, 1941.

The Roundup

(Sherman-Paramount)

This is the story of a girl who meets, on her wedding day, the man to whom she had been engaged but believed dead. The struggle within herself as to whether she loves her husband or her returned sweetheart is worked out against a background of Indian troubles, gun-running and adventures for all.

Principals are Richard Dix, Preston Foster, Patricia Morison, Ruth Donnelly, Douglas Dumbrille, Jerome Cowan and Bettey Brewer. Harry Sherman produced and Lesley Selander directed. A story by Edmund Day provided the basis of the Harold Shumate screen play. Mr. Shumate's last was "The Man with Nine Lives," written for Columbia.

Release date: *To be determined.*

Always a Bride

(Warner Brothers)

Rosemary Lane is here seen as a young woman engaged to a boy portrayed by John Eldredge, marriage choice of her family. Really in love with a happy-go-lucky boy in the town, interpreted by George Reeves, she finally breaks her engagement, marries the boy of her own choice.

Financial difficulties seem insuperable when the young man is offered a chance to run on the opposition ticket to the corrupt mayor, which he accepts. His campaign speeches, slanted at the angle of why he would vote for his opponent, manage to bring out the latter's corruption and get the boy himself elected.

The cast includes Virginia Brissac, Francis Pierlot, Oscar O'Shea, Ferris Taylor and Joseph King. William Jacobs was associate producer and Noel Smith directed the Robert Kent screen play, from a play by Barry Connors.

Release date: *Nov.* 9, 1940.

Should Dr. Kildare Tell?

(MGM)

Latest in the series placing Lew Ayres in the title role of the young doctor, this has an addition to the regular cast in Robert Young, portraying a banker suffering from an obscure mental derangement.

Incorrectly diagnosed as hereditary epilepsy, the veteran doctor portrayed in the series by Lionel Barrymore finally tracks down the correct diagnosis of the disease.

In addition to those named, the regular Kildare cast is seen here as well, including Alma Kruger, Walter Kingsford, Emma Dunn, Marie Blake, Nell Craig, Howard McMahon and George Reed, with Laraine Day as romantic interest.

Harold S. Bucquet directed, as he did all the other Kildare pictures, with the screen play from the Max Brand original written by Willis Goldbeck and Harry Ruskin.

Release date: *Nov.* 29, 1940.

Meet the Missus

(Republic)

Latest chapter in the film history of the Higgins family, this is the first using the replacements made for the Gleason group which formerly personified the family since the beginning of the series.

Here are seen Roscoe Karns, as "Joe Higgins"; Ruth Donnelly, as "Lil"; George Ernest, as "Sid"; Lois Ranson, as "Betty," and Spencer Charters, as "Grandpa." Polly Moran, Dorothy Ann Seese and Alan Ladd round out the cast.

Directed by Mal St. Clair, who did "Young As You Feel," the picture was produced by Robert North. The story concerns the loss of some bonds, and attempts on the part of Grandpa to escape from an engagement to the "Widow Jones" made only to ease the bond situation. The various complications that ensue provide the comedy and entertainment.

Release date: *Nov.* 11, 1940.

TWO NEW STATE EXHIBITOR UNITS; WEHRENBERG, BRANCH ARE REELECTED

New York Units of MPTOA Set Expansion Plans; Illinois Group Includes New Regional Directors; Myers at Michigan Meet

The Motion Picture Theatre Owners of New York State has become a state-wide organization, as the result of meetings held in Syracuse and Albany last week, at which it was decided to open offices in those two cities. The organization is already strong in Buffalo; and Max Cohen's New York Allied affiliated with the MPTOA several months ago.

In Illinois, last week also, the United Theatre Owners of Illinois became a state-wide group, with the election of seven additional board members. Among other exhibitor organizations meeting last week were the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, which reelected Fred Wehrenberg, of St. Louis, president; and the Allied of Michigan, which reelected Ray Branch president, and heard Abram F. Myers, national Allied general counsel, ask for a permanent settlement of industry problems.

Meanwhile, the consent decree, in the Government's New York anti-trust suit, continued through another stage of postponement, the Federal Court in that city agreeing to the request of the film company and Government attorneys for still another deay of one more week. See page 12.

Complete New York MPTO Organizational Plans

Meetings of the New York State MPTO in Syracuse and Albany on Tuesday and Wednesday of last week resulted in a decision to open branches in those two cities before the year's end; and committees were appointed to complete details. A. C. Hayman, of Buffalo, presided over the meetings and heads the new MPTOA of New York, Inc.

Several hundred theatres will be represented by the augmented group. Directors will be from every section. A state convention is planned for next June. There will be close cooperation with Max Cohen's New York Allied, affiliated with the national MPTOA, and which will retain jurisdiction in the city's metropolitan area.

Edward L. Kuykendall, president of the MPTOA, told the Buffalo unit last week that the consent decree was unfair to exhibitors, but that he had not decided whether the national organization should "intervene" at this time "as a friend of the court." (Motion Picture Herald, October 12th, page 15.)

Illinois UTO Covers The Whole State

With the election of seven additional members to the board of directors, the Illinois United Theatre Owners became a state wide organization last week. The members were elected at a meeting in Mount Vernon. They are: Mrs. I. W. Rodgers, of Cairo; Steve Farrar, Harrisburg; Noah Bloomer, Belleville; S. E. Pirtle, Jerseyville; F. C. Souttar, St. Louis; Robert C. Cluster, Salem; George Barber, Villagrove.

Edward G. Zorn, Pontiac, president, presided. One speaker was William F. Crouch, executive secretary. It was announced that district meetings would be held in November.

SHORT PRODUCT PLAYING BROADWAY

Week of October 12

CAPITOL
- Information Please, No. 13. RKO Radio
- The Baron and the Rose... MGM
- Football Thrills of 1939.... MGM
- *Feature: Strike Up the Band*. MGM

CRITERION
- Our National Defense (Washington Parade, No. 6)... Columbia
- Fishing in Hawaii..... Columbia
- *Feature: Wyoming* ..... Columbia

MUSIC HALL
- Britain's R.A.F. (March of Time, No. 2)..... RKO Radio
- Service with the Colors.... Vitaphone
- *Feature: They Knew What They Wanted* ..... RKO Radio

PARAMOUNT
- Popular Science, No. 1..... Paramount
- Doing Impossikible Stunts... Paramount
- *Feature: I Want a Divorce*.. Paramount

RIALTO
- Onion Pacific ..... Paramount
- *Feature: I'm Still Alive*.... RKO Radio

RIVOLI
- Bone Trouble ..... RKO Radio
- Picture People, No. 1..... RKO Radio
- *Feature: The Long Voyage Home* ..... United Artists

ROXY
- How Wet Was My Ocean. 20th Cent.-Fox
- He Asked for It..... RKO Radio
- *Feature: Spring Parade*..... Universal

STRAND
- A Wild Hare..... Vitaphone
- Fly Fishing ..... Vitaphone
- The Lady and the Lug..... Vitaphone
- *Feature: City for Conquest*. Warner Bros.

Myers Views Decree For Michigan Allied

"Any settlement of industry problems should be permanent, and enduring, and should not depend upon the voluntary support of the producer-distributors," Abram F. Myers, general counsel of the National Allied, told the 21st annual convention of the Michigan Allied at Jackson, in that state, last week. Mr. Myers was the chief speaker. About 250 attended. In charge of convention details was W. S. McLaren. Officers elected were Ray Branch, reelected; W. James Alson, vice-president; Edgar E. Kirchner, secretary-treasurer; Pearl M. Sprott, business manager; C. R. Beechler, Henry Carley, William A. Cassidy, Glenn A. Cross, Allen Johnson, Fred Penell, P. C. Schram, William Schulte, Walter Semeyn, J. E. Stocker, W. G. Thick, and Fred Witters, directors.

Missouri, Illinois MPTO Reelects Fred Wehrenberg

Fred Wehrenberg, veteran St. Louis exhibitor, was again named president of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois, at the annual convention in St. Louis last week. Officers elected were S. E. Pirtle, I. W. Rodgers, Sam Komm, and Robert Cluster, vice-presidents; Louis Hehle, secretary-treasurer; Lou Ansell, assistant secretary-treasurer; and Walter A. Thimmig, sergeant-at-arms.

Philadelphia UMPTO Plans Intervention

The board of directors of the United Motion Picture Theatre Owners, of Philadelphia, in that city discussed last week possible intervention in the Government's New York anti-trust suit, to prevent the acceptance, by the Federal court, of the consent decree now being drawn by majors' and Government attorneys. Papers are understood to be ready.

Other subjects discussed were local clearance, raises in admissions, and the Red Cross drive. The latter was thoroughly backed.

Cleveland Independents Protest to Jackson

A group of independent Cleveland exhibitors, representing 57 theatres, last week protested to United States Attorney General Robert Jackson, and to Thurman Arnold, assistant United States Attorney General, in charge of anti-trust prosecutions, against the blocks-of-five selling provision of the consent decree. The protest was in the form of a petition, which read, in part:

"Adoption of the five picture clause will cause inestimable chaos, and multiply the disadvantages under which independent theatre owners operate their theatres; and will not only increase film rentals, but prevent elimination of undesirable pictures."

Southern Exhibitors Hear Consent Decree Reports

Chief topic of the convention of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, which began in Memphis on Sunday and ended Monday evening, was the consent decree. Speakers at the convention were Y. Frank Freeman, vice-president in charge of Paramount studios; Ed Kuykendall, national MPTOA president, and others. R. X. Williams presided.

Only one exhibitor out of 365 who replied to a questionnaire in the New York Independent Theatre Owners Association magazine, "The Independent," favored the selling in blocks of five provisions of the consent decree, the association reported this week, after final tabulation.

Ohio ITO Planning Testimonial Dinner

The Independent Theatre Owners of Ohio will hold its eighth annual convention at the Deshler-Wallick Hotel, Columbus, October 30th and 31st. There will be a testimonial banquet to Martin Smith on the first evening.

Harry Perlewitz, of Milwaukee, business manager for the Independent Theatres Protective Association of Wisconsin and Upper Michigan, has announced a district meeting of the association, to be held November 1st at Wisconsin Rapids.

The board of directors of the Associated Theatre Owners of Indiana has changed the dates of the convention from November 11th and 12th to November 25th and 26th.

The annual convention of the Independent Theatre Owners of Arkansas will be held in Little Rock, that state, November 17th and 18th. O. G. Wren, of that city, will preside. C. C. Mundo, also of Little Rock, is chairman of the board.

THE HOLLYWOOD SCENE

Pace Maintained

Hollywood, despite an unseasonal heat wave which brought the thermometer up to 94 degrees during several noon hours this week, kept up the pressure applied to production last week, finishing the same number of films, 11.

Six were started, four less than last week, and 34 were shooting, compared to 39. Being prepared were 14, as against last week's 19, with 71 being edited, two more than in the previous stanza.

COMPLETED

MGM
Go West
Gallant Sons
MONOGRAM
Phantom of Chinatown
Oklahoma Bound
NEUFELD
Riders of Black Mountain
REPUBLIC
Texas Terror
20TH-FOX
Chad Hanna
Ride Kelly Ride
Private Practice of Michael Shayne
UNIVERSAL
San Francisco Docks
WARNERS
Lady with Red Hair

STARTED

COLUMBIA
Across the Sierras
Ocean Gold
MGM
Come Live with Me
REPUBLIC
Border Legion
UNIVERSAL
The Invisible Woman
WARNERS
She Couldn't Say No

SHOOTING

COLUMBIA
This Thing Called Love
Legacy
KORDA (UA)
Lady Hamilton
LOEW-LEWIN (UA)
Flotsam
MGM
Flight Command
Comrade X
PARAMOUNT
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
You're the One
Doomed Caravan
RKO
Citizen Kane
You'll Find Out
Kitty Foyle
Mr. and Mrs. Smith
Let's Make Music
Playgirl
Three Girls and a Gob
REPUBLIC
The Mysterious Dr. Satan
Barnyard Follies
ROWLAND (UA)
Cheers for Miss Bishop
20TH-FOX
Tin Pan Alley
Western Union
UNIVERSAL
The Bank Dick
Trail of the Vigilantes
WARNERS
South of Suez
Carnival
Trial and Error

Viva Warner

A definite move on the part of a motion picture concern to cement the relations between the Americas was announced this week by Warners, which will make a two reel short subject on South America.

Set for production by the middle of November, the picture, in Technicolor, is now being written by Jack Scholl and will be directed by Jean Negulesco.

Described as a "combination travelogue and gaucho western," the picture's musical background will consist of South American folk themes.

▽

From Culver City this week comes news that the MGM short subjects department has taken the production of new season product in stride.

Two of the Pete Smith Specialties have been completed, with the same number currently in work. First of the six two-reel "Crime Does Not Pay" subjects starts next week, while the first of the nine John Nesbitt "Passing Parade" subjects is nearing completion.

Also in work now are four of the scheduled 10 one-reel "Miniatures," of which two are a part of Carey Wilson's schedule of six. Three of the nine "Our Gang" comedies have been completed and two others are in work. Also, three of the 18 color cartoons have been finished, as have four of the scheduled 12 Traveltalks.

▽

Columbia quietly was going ahead this week with two of its bigger films in production.

Started was "Legacy," starring Warner Baxter, and described as an "American Forsythe Saga." Directed by Gregory Ratoff, this picture is based on the Charles Bonner novel, and is being produced by 29-year-old Robert Sherwood.

Shooting on the Gower Street lot, meanwhile, was "This Thing Called Love," costarring Rosalind Russell and Melvyn Douglas, who are currently appearing on screens in MGM's "Third Finger, Left Hand." Produced by William Perlberg, who is shortly to join the Twentieth Century-Fox forces, the picture is being directed by Alexander Hall.

NOW WHO'S A PIGEON?

Long has "You're a Pigeon" been a Hollywood catch phrase for everything from a victim in a gin-rummy game to a producer who exceeds budget.

But last week some of the opprobrium, at least, was removed from its meaning, for Dixie, the pigeon which played Lenchen in "A Dispatch from Reuter's", was guest of honor at the regular luncheon of the Hollywood Women's Press Club.

Called the Luncheon for Lenchen, the food was preceded by a presentation. Dixie received a gold anklet inscribed "The First Newspaper Woman".

Looking back, as some did, it was wondered whether it had all been worthwhile.

Stories

MGM has secured an option on Jan Struthers' "Mrs. Miniver," current best seller of an English family in present times. Greer Garson is penciled in for the title role by producer Sidney Franklin, and James Hilton and R. C Sherriff have been assigned to the screen play.

"The Gentle People," Irwin Shaw stage play, has been purchased by Warners as a vehicle for Ann Sheridan, John Garfield, Thomas Mitchell and Albert Basserman.

With production slated for the first of the year, Jerry Wald and Richard Macauley have been assigned to write the screen adaptation.

The story is of a racketeer who intrudes on the Sheepshead Bay fishing grounds of two old men and their niece. To protect themselves the men are forced to murder.

Screen treatment of "A Cool Million," a light comedy with a modern New York background, was purchased this week by Columbia. The treatment was written by Boris Ingster and Nathaniel West from the latter's novel. Sam Bischoff will produce.

▽

SOL C. SIEGEL, Republic executive producer, will join Paramount as a producer in November.

ARCH OBOLER, radio writer and director, has been given a term contract by Frank Lloyd Productions.

MERVYN LEROY has been assigned to direct MGM's story of the life of Ephraim McDowell.

WOLFGANG REINHARDT has had his Warner associate producer's contract renewed.

HEDY LAMARR was given a new MGM contract.

PHILIP MERIVALE will appear in "Mr. and Mrs. Smith" for RKO.

EDMUND GOULDING will direct "Mr. Skeffington" for Warners.

MICHELE MORGAN has been signed to a term contract by RKO.

Make "Good Neighbor" Film

As part of the general campaign to cement relationships between the Americas, Warners in Hollywood, this week, announced that it would produce a two-reel subject on South America. Jack Scholl is writing the script, to be made in technicolor under supervision of Gordon Hollingshead. Jean Negulesco will direct the subject, which will be a combination travelogue and gaucho western.

New MGM Series

MGM has announced a new series of pictures, following the pattern of its "Andy Hardy" and "Dr. Kildare" series. The new series is entitled "Keeping Company," and will follow the lives of a typical young couple. To be starred in are Ann Rutherford and John Shelton.



...THE MARK TO THRILL A SHOWMAN'S HEART!

Exciting as never before!



TYRONE POWER

in the most famous of all screen roles...the Californian who was both hero and bandit!

THE MARK OF Zorro

with

LINDA DARNELL
BASIL RATHBONE

GALE SONDERGAARD • EUGENE PALLETTE • J. EDWARD BROMBERG
ROBERT LOWERY • CHRIS-PIN MARTIN
MONTAGU LOVE • JANET BEECHER

Directed by ROUBEN MAMOULIAN • Screen Play by John Taintor Foote
Adaptation by Garrett Fort and Bess Meredith • Based on the story "The Curse of Capistrano" by Johnston McCulley

A 20th CENTURY-FOX PICTURE

The star...the role...the romance...the adventure...the title...the entertainment...to make

AMAZING BOXOFFICE

20th CENTURY FOX

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"This Thing Called Love"	Original, Ken Englund and George Seaton. Director: Alexander Hall.	Melvyn Douglas, Rosalind Russell, Binnie Barnes, Gloria Dickson, Allyn Joslyn, Lee J. Cobb, Joan Storm.	Shooting
"Legacy"	Director: Gregory Ratoff.	Warner Baxter, Ingrid Bergman, Fay Wray, Susan Hayward, Richard Denning.	Shooting
"Across the Sierras"	Director: D. Ross Lederman.	Bill Elliott, Luana Walters.	Shooting
"Ocean Gold"	Director: Charles Barton.	Anita Louise, Bruce Bennett.	Shooting
METRO-GOLDWYN-MAYER			
"Come Live With Me"	Original, Virginia Van Upp, Patterson McNutt. Director: Clarence Brown.	James Stewart, Hedy Lamarr, Veree Teasdale, Ian Hunter.	Shooting
PARAMOUNT			
"I Wanted Wings"	Original, Lt. Beirne Lay, Jr. Director: J. Theodore Reed.	Brian Donlevy, Ray Milland, William Holden, Wayne Morris, Constance Moore, Phil Brown, Harry Davenport, Richard Webb, Herbert Rawlinson, Hedda Hopper, Richard Lane, Charles D. Brown, Alan Hale, Jr., Hobart Cavanaugh.	Shooting
"The Shepherd of the Hills"	From the novel by Harold Bell Wright. Director: Henry Hathaway.	John Wayne, Betty Field, Harry Carey, James Barton, John Qualen, Billy Gilbert, Ward Bond, Beulah Bondi, Marjorie Main, Samuel S. Hinds.	Shooting
"Reaching for the Sun"	Producer-director: William A. Wellman.	Joel McCrea, Ellen Drew, Eddie Bracken, Albert Dekker, Charles Coburn, Billy Gilbert.	Shooting
"You're the One"	Director: Ralph Murphy.	Orrin Tucker and his Orchestra, Bonnie Baker, Edward Everett Horton, Albert Dekker, Lillian Cornell, Jerry Colonna, Don Castle, Teddy Hart.	Shooting
"Doomed Caravan"	Director: Lesley Selander.	William Boyd, Russell Hayden, Andy Clyde, Minna Gombel, Maurice Ankrum, Georgia Hawkins.	Shooting
REPUBLIC			
"Barnyard Follies"	Director: Frank McDonald.	Mary Lee, Rufe Davis, June Storey, Pappy Cheshire, Mrs. Uppington, the Kidoodlers, the Cackle Sisters, Dorothy Harrison, Jim Jeffries.	Shooting
"Border Legion"	Director: Joseph Kane.	Roy Rogers, George "Gabby" Hayes, Carol Hughes, Maude Eburne, Joe Sawyer.	Shooting
RKO RADIO			
"Citizen Kane"	Screen play, Orson Wells. Director: Orson Wells.	Orson Welles, Dorothy Comingore, Ruth Warwick, Richard Baer, William Alland, Fortuno Bonanova.	Shooting
"You'll Find Out"	Original screen play, David Butler, James C. Kern. Producer-director: David Butler.	Kay Kyser and his band, Peter Lorre, Boris Karloff, Bela Lugosi, Dennis O'Keefe, Helen Parrish, Alma Kruger, Ginny Simms.	Shooting
"Kitty Foyle"	From the novel by Christopher Morley. Screen play, Donald Ogden Stewart, Dalton Trumbo. Director: Sam Wood.	Ginger Rogers, Dennis Morgan, Gladys Cooper, Ernest Cossart, Eduardo Ciannelli.	Shooting
"Mr. and Mrs. Smith"	Original screen play, Norman Krasna. Director: Alfred Hitchock.	Carole Lombard, Robert Montgomery, Gene Raymond, Adele Pearce, William Tracy, Charles Halton, Esther Dale, Kate MacKenna.	Shooting
"Let's Find a Song"	Original, Edward Dein. Director: Les Goodwins.	Bob Crosby, Jean Rogers, Elisabeth Risdon, Joseph Bouloff, Joyce Compton, Benny Bartlett, Frank Orth, Grant Withers, Renee Hall .	Shooting
"Playgirl"	Screen play, Jerry Cady. Director: Frank Woodruff.	Kay Francis, James Ellison, Kane Richmond, Mildred Coles, Nigel Bruce, Margaret Hamilton, George P. Huntley, Katherine Alexander, Charles Quigley, Georgia Carroll.	Shooting
"Three Girls and a Gob"	Original, Grover Jones. Screen play, Frank Ryan, Bert Granet. Director: Richard Wallace.	George Murphy, Lucille Ball, Edmund O'Brien, Henry Travers, Lloyd Corrigan, Mady Correll, Richard Lane, George Cleveland, Kathleen Howard.	Shooting
TWENTIETH CENT.-FOX			
"Tin Pan Alley"	Director: Walter Lang.	Alice Faye, Betty Grable, Jack Oakie, John Payne, Allen Jenkins, Elisha Cook, Jr., Ben Carter.	Shooting
"Western Union"	Original, Zane Grey. Director: Fritz Lang.	Robert Young, Randolph Scott, Dean Jagger, Brenda Joyce, Laird Cregar, John Carradine, Slim Summerville, Minor Watson, Chill Wills.	Shooting
UNITED ARTISTS			
"Flotsam" (Loew-Lewin)	From the novel by Erich Maria Remarque. Screen play, Talbot Jennings. Director: John Cromwell.	Margaret Sullavan, Fredric March, Glenn Ford, Frances Dee, Eric von Stroheim, Lionel Royce, Anna Sten.	Shooting
"Lady Hamilton" (Alexander Korda)	Screen play, Walter Reisch, R. C. Sheriff. Producer-director: Alexander Korda.	Vivien Leigh, Laurence Olivier, Alan Mowbray, Sara Allgood, Ronald Sinclair, Louis Alberni, C. Aubrey Smith, George Renavent, Olaf Hytten, Norma Drury, Victor Varconi, Gladys Cooper.	Shooting
"Cheers for Miss Bishop" (Rowland)	Original, Bess Streeter Aldrich. Director: Tay Garnett.	Martha Scott, William Gargan, Edmund Gwenn, Sterling Hollaway, Dorothy Peterson, Donald Douglas.	Shooting
UNIVERSAL			
"The Bank Dick"	Director: Edward F. Cline.	W. C. Fields, Franklin Pangborn, Shemp Howard, Russell Hicks, Grady Sutton, Harland Briggs, Nora Cecil.	Shooting
"Trail of the Vigilantes"	Screen play, E. E. Paramore. Director: Allan Dwan.	Franchot Tone, Broderick Crawford, Mischa Auer, Andy Devine, Peggy Morgan, Warren William, Porter Hall, Harry Cording.	Shooting
"The Invisible Woman"	Original, Joe May, Kurt Siodmak. Screen play, Robert Lees, Fred Rinaldo, Gertrude Purcell. Director: A. Edward Sutherland.	John Barrymore, John Howard, Virginia Bruce, Charles Ruggles, Oscar Homolka, Mary Gordon, Charles Lane, Anne Nagel, Kathryn Adams, Maria Montez, Kay Leslie.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"South of Suez"	Screen play, Barry Trivers. Director: Lewis Seiler.	George Brent, Geraldine Fitzgerald, Brenda Marshall, James Stephenson, George Tobias.	Shooting
"Carnival"	Suggested by story by W. R. Burnett. Screen play, Fred Niblo, Jr., Barry Trivers. Director: Ray Enright.	Humphrey Bogart, Sylvia Sidney, Eddie Albert, Joan Leslie, Paul Panzer, Eddie Acuff, Cliff Saum, Leo White.	Shooting
"Trial and Error"	Screen play, Robert Rossen, Barry Trivers. Director: Vincent Sherman.	Thomas Mitchell, John Litel, Jeffrey Lynn, Geraldine Fitzgerald, Thurston Hall, James Stephenson, Hardie Albright, John Eldredge.	Shooting
"She Couldn't Say No"	Screen play, Earl Baldwin. Director: William Clemens.	Roger Pryor, Eve Arden, Cliff Edwards, Clem Bevans, Spencer Charters.	Shooting

ARBITRATION WORKING IN NOVA SCOTIA AREA

Distributors, Circuits, Independents Come to Terms at Board; May End Government Control

Arbitration has proven efficacious in reconciling differences between distributors and theatre circuits on one side and the independent picture exhibitors of Nova Scotia, on the other side. Previous failure of the parties to agree resulted in legislation being passed in the provincial assembly establishing complete control over picture distribution by the provincial government through the censor board. The distributors were forced to deliver pictures as the censors directed, and not according to the revenue involved. Fines and suspension or expulsion for violations were established.

Before the law was implemented, an arbitration board was set up. So successful has been this board on which distributors, circuits and independents are represented, that the legislation has not been enforced. The law may be repealed at the next session of the assembly, in the early Spring.

Clarification of the difficulties between branches of the industry was evidenced at the 1940 convention of the Allied Exhibitors and the organization of the maritime branch of the Canadian Picture Pioneers. W. H. Cuzner, of Sydney Mines, an independent exhibitor from the soft coal mining district in which the drastic legislation originated, was again chosen as president of the Allied group. Also representing the independents is Frank Sobey, vice-president, of Stellarton. The re-elected secretary-treasurer, T. J. Courtney, manager of the Casino, Halifax, representing Canada's biggest circuit, Famous Players, of which the Casino is a link. Two other circuits represented on the council are the Spencer group, by A. A. Fielding, of St. John, and Franklin & Herschorn, by P. J. Haley, of Halifax.

In the Pioneers, the chief executives are A. J. Mason, of Springhill, a veteran exhibitor from a soft coal production area, who had been a leader in the movement for the government control of picture distribution; R. S. Roddick, manager of the Capitol, and R. G. March, of St. John, manager of Twentieth Century-Fox exchange. Mr. Mason is president and Mr. Roddick and Mr. March are co-secretaries.

All of the complaints in distribution, have been adequately handled by the arbitration board, and there is now more harmony in the trade than for many years.

Quebec Allied Elects Norrish

Quebec Allied Theatres Inc., at their annual meeting this month, re-elected B. E. Norrish of Associated Screen News Ltd., president.

Three production crews were working in Quebec last week. G. F. Noxon is directing a new film in the "Canada at War" series for the National Film Board, using an Associated Screen News camera crew. Another ASN crew with A. Jacquemin, Phil Taylor and Nils Montclair are working on a production for the Province of Quebec. Ortus Films had camera and technical crews at work in Quebec on scenes for their full-length feature "49th Parallel" under supervision of E. H. Borradaile.

Motion picture theatres of Canada are making an important contribution to the success of the current Canadian Red Cross Campaign for funds. Six hundred or more theatres are showing special trailers, 211 of which were produced by Associated Screen News Ltd. By means of these showings, donated by the theatres, a direct appeal for support of the Red Cross campaign is made to theatre audiences. Distribution on a coast-to-coast basis has been under the supervision of the Canadian Film Boards of Trade.

Warner Brothers feature "George and Margaret," made in England, has been playing at the Eglington theatre in Toronto and at the Snowdon theatre in Montreal. Famous Players Canadian Corporation has booked the feature in its "A" houses.

"Sixty Glorious Years," Herbert Wilcox production, after 16 months has been released in Toronto. The delay was not caused by the censors for the film was passed when submitted originally.

Judge Urquhart of the Appeal Court in Toronto has ruled that New Toronto cannot enforce a bylaw prohibiting the distribution of handbills, heralds and other printed matter. Charges against two house-to-house handbill distributors were quashed. The Statutes of Ontario prohibit such a ban on handbills, the judge pointed out.

Famous Player Canadian theatres are assisting the Government of Canada's war effort by acting as local sales agencies for War Savings Stamps and Certificates. Patrons are urged to take change from their theatre admission in War Saving Stamps instead of coins.

FRENCH PLAN STRICT FILM CENSORSHIP

Export curbs and strict censorship of all films made in France were announced by Vice Premier Pierre Laval in Vichy Wednesday, October 9th, as part of a program for a moral reform of French motion pictures in conformity with the plans of the Vichy government, according to a dispatch to The New York Times.

In future all film theatres must prominently post outside signs indicating the nature of the films on the program—whether they are for children or adults. Complete revision of 10,000 *films now authorized for showing in France will be ordered and all objectionable films will be eliminated, according to the dispatch. Authorized films will be classed in two categories, those for children and those for adults.*

The government will forbid the exportation of any undeveloped films, and news films will be subject to censorship.

German Feature Supply Decreased

In July, 1940, the German Board of Censors approved six feature pictures, all of which were Reich productions, according to the current issue of *Foreign Commerce Weekly,* organ of the U. S. Department of Commerce. Including these additions, the total importation of films for the first seven months of 1940 was 56 units, compared with 73 for the corresponding period of 1939, showing a definite decrease due mainly to the British blockade.

The table which follows divides the German approved feature films for the first seven months of 1939 and 1940, according to country of production:

Country	*Jan. to July* 1939	1940
Germany	47	48
Italy	3	5
United States	16	3
France	3	..
Japan	2	..
Denmark	1	..
Hungary	1	..
Total	73	56

Drop in Finland

During the first six months of 1940, the Finnish Government's Film Censorship Bureau reviewed 30 feature-length films, a drastic reduction as compared with 166 during the corresponding period last year, according to the Commerce Department's organ.

Of the 30 features, only nine were produced in America, eight were German-made, five were native products and four were produced in Sweden. The Finnish total includes two features composed entirely of shorts on the Russo-Finnish war. The drastic reduction in number of features reviewed, is due to the Government's policy of reducing to a minimum the import of so-called non-essential goods.

Motion pictures had been subjected to strict military censorship until June 10 last. During that time no films were banned, but in one instance the sound track on a newsreel was suppressed. Leading American distributors have asked the Government License Board for licenses to import American Films, payment to be made after lifting of import restrictions. Up to the present, no decision has been made.

Extend Greece Regulations

By ministerial decree in Greece, all quota and exchange regulations affecting the importation of American films into that country which expired June 30, 1940, have been extended through June 30, 1941.

Ban Italian, German Film Publicity on the Radio

Motion pictures in the German and Italian languages no longer receive publicity over New York and other large city radio stations broadcasting programs in those languages.

This announcement was made last week by Joseph Lang, general manager of Station WHOM, Jersey City, who heads the radio industry's committee on foreign language stations.

The action was taken to prevent the spread of subversive propaganda. It was explained that, while the radio programs might not have such propaganda, nor even the film at the theatre, the newsreel or accompanying feature might; hence, it was best to avoid giving publicity.

American Films Gain in Mexico

by JAMES LOCKHART
in Mexico City

American pictures will have increased playing time in Mexico now that Congress, at the request of President Lazaro Cardenas, has repealed the federal law enacted September 1, 1937 which made it mandatory for all cinemas to exhibit made-in-Mexico feature films or several short subjects to equal the length of two features at least three times a month.

Exhibitors protested the law, contending that it was impossible to obey it to the letter because of the paucity of Mexican pictures. President Cardenas investigated the situation and found the exhibitors were right and also found that domestic production at present has no hope of competing with the output of Hollywood and elsewhere abroad. As part of the Federal plan to assist domestic production the industry, some time ago, was exempted from certain Federal taxes for five years, but results were negligible.

Labor at Crossroads

Mexican and foreign branches of the picture industry see possible changes in the policy of the Confederation of Mexican Workers in reports that Vincente Lombardo Toledano, head of the union, may resign. The Confederation has long controlled films and all other sectors of the amusement industry to the extent of banning pictures of which it does not approve.

The Confederation's executive committee has been assured that most of the groups belonging to the organization will vote against Mr. Toledano at the Confederation's annual election of officers in November and that support will be given Fidel Velazquez, now the organization's publicity man and secretary. Mr. Velazquez is a veteran labor leader.

Some film men attach little importance to the friendship between Lombardo Toledano and Mr. Velazquez. They look for a decided change in the Confederation's leftist policy if Mr. Velazquez takes charge.

Strike at Cervantes Circuit

Appeals in the form of an open letter for fair play in the strike that has closed the Cervantes circuit of five large Mexico City neighborhood cinemas have been made to President Cardenas and the municipal government by the Mexican Exhibitors Union.

The strike was called to enforce demands for salary increases and, among other things, compensation for "professional diseases," including rheumatism dyspepsia and neurasthenia. The Exhibitors Union says the strikers want 508 days' pay a year.

It denied rumors that have been spread to the effect that some first run exhibitors, with the aid of foreign interests, have formed a combine that is trying to drive the neighborhood theatres out of business so that the public will be obliged to patronize only the more expensive theatres.

Two leading theatres in Vera Cruz are also closed by a strike. Higher pay, less work and economic benefits are sought.

Publicity Short Subject

Governor Maximino Avila Camacho of Puebla state, brother of General Manuel Avila Camacho, the President-elect, is the star of a four-reel subject that has to do with bull fighting. Governor Avila Camacho appears as a metador.

UFA AND TOBIS TAKE CONTROL IN HOLLAND

German Censors Check Films but Endeavor to Continue Showings to Bolster Morale

(Following is one of the first, if not the first, direct news dispatches on conditions in the motion picture industry in any one sector of the lowlands to reach the United States since the Germans invaded that sector of the Continent.—EDITOR.)

by PHILIP DE SCHAAP
in Amsterdam

Vital changes in the film industry in Holland have resulted from German occupation of the country. Only pictures censored and approved in Germany since 1936 are allowed to be shown. English and French films are definitely forbidden.

The German companies, Ufa and Tobis, and some other productions companies of Dutch and German origin are supplying the market. Domestic pictures are permitted when re-censored by the Nazi authorities.

Two newsreels are released in Holland, Ufa and Tobis. The first has existed for may years and the latter is being produced by the Dutch newsreel companies, Polygoon and Profilti. U. S. newsreels disappeared form the Dutch market some time ago.

The Dutch Motion Picture Federation has been revamped. C. S. Roem, former vice-president of the Dutch Bioscoop Bond, is president, and Johan Miedema vice-president. Mr. Roem became president by a scant two vote margin over Mr. Miedema, 174 to 172. The managing board now consists of B. Kunzig, manager of Ufa here; F. L. D. Strengholt, manager of MGM; B. Koch, manager of Tobis; P. J. Beynes from Gofilex, a Catholic organization in Leiden, and and J. M. P. ter Linden, manager of the City Theatre Circuit. The Warner Brothers and 20th-Fox representatives were replaced.

The managing board of the Federation is authorized to take immediate decisions in everything which they think necessary without consulting the Bond.

RKO's Holland Manager Reports on His Market

The Germans may have closed the offices of other major motion picture companies in the territories they've occupied, but in Holland the German Army distributed film for RKO, according to Max Westebbe, for the past three years Holland manager for RKO, who returned to New York last week for conferences with RKO foreign sales chiefs.

The Germany Army authorities felt the showing of films was imperative to restore morale in the occupied territory, he said, and they also allowed the RKO office in Amsterdam, employing 23 persons, to remain open. Furthermore, he added, it is the only American major company office still open. Other companies were affected by the ban on American film company operations, issued several months ago by the Germans in retaliation for the anti-Nazi films made by American companies.

Mr. Westebbe explained he had the "proper" connections with the German authorities, and. as he put it, he told them, when they marched into Amsterdam, four days after they invaded, that it would be "poor business" for them to close his office. He reminded them, he said, that they would need films for the theatres they insisted should remain open, that he had not distributed the "Nurse Edith Cavell" picture in Holland, that closing of the RKO office could only result in ill-will.

The Germans forced Netherlands theatres to remain open, Mr. Westebbe said. For several days, when ordinary trucking service was interrupted, German Army trucks delivered film from his Amsterdam exchange to local theatres.

Thus, in one instance, a German district commander, in a territory in which action had occurred, noticed a theatre closed. The local exhibitor said he could not obtain film from Amsterdam and did not have an automobile to send there. The commander requisitioned a staff car and the film was in the theatre, from Amsterdam, in two hours.

Mr. Westebbe stayed in Amsterdam during the German invasion. He watched the Germans march into the city and then motored, without hindrance, through the whole country, to see what theatre damage had been done, and how to reorganize shipping. In Rotterdam he found most of the theatres had been destroyed. But, in sections in which little or no fighting had occurred, theatres were operating as normal. And, apart from the interference in motor traffic in Amsterdam the first several days, he found no shipping problems. The local trucking company that had shipped prints for the film community, continued the shipments. Mr. Westebbe explained that gasoline was not so scarce in the Netherlands as had been rumored.

Little Competition for RKO

He thinks the RKO Amsterdam office may be permitted to remain open. He refused, for reasons of policy, to disclose what pictures it is distributing. He added, however, that he thought the Germans would welcome a reciprocal film trade agreement with the United States; i.e., freer distribution of German films here.

While the number of theatre customers decreased, because of war damage and personal factors, his billings increased, Mr. Westebbe said, pointing out that all competition to RKO from other American film companies had been eliminated.

Mr. Westebbe was accompanied here by his wife and family. He said he spent eight weeks obtaining a permit to leave Holland, and one month getting from that country to New York.

Complete Cuban Deal

Hoffberg Productions, Inc., and Cia. Nacional de Peliculas S. A. have closed a deal whereby the Cuban distributing company will handle 31 Hoffberg releases in that territory on a franchise arrangement. The new Cuban firm was organized by George Naylor, Universal branch manager for 15 years in Havana and Jose Segredo. The two are currently in New York.

Spaak Expected Here

Charles Spaak, Belgian scenarist, noted for the screenplays, "Un Carnet Du Bal," "Le Grand Illusion" and "The End of a Day," is expected to arrive from Lisbon shortly. He will go to Hollywood.

Del Goodman Resigns

Del Goodman, Far Eastern manager for Twentieth Century-Fox for the past 15 years, resigned this week.

Plane-to-Ground Facsimile Shown

The latest development in transmission and reception by facsimile equipment for two way communication between airplanes and the ground, was demonstrated for representatives of the trade press, Wednesday afternoon, October 9th, at Bendix Airport, N. J., by Finch Telecommunications, Inc., of Passaic, N. J., under the supervision of William G. H. Finch, president.

Publicity Uses Seen

Last May, at a previous demonstration, Mr. Finch said facsimile could solve many problems in communications for the motion picture industry. Not only can publicity material be sent out over facsimile broadcasting stations by film companies, but individual theatres may transmit data on their own programs and other exploitation material, according to the inventor. Twentieth Century-Fox supplies publicity material regularly for the nightly facsimile broadcasts over WOR in Newark.

Another possible use for the equipment, would be in joining into a facsimile unit, theatre circuits and company branch offices by which messages, photographs and other material could be sent all over the country within a few minutes.

The Finch Duplex Facsimile unit, latest refinement in the system, permits simultaneous transmission and reception of written messages, sketches, maps, charts, drawings, etc., between airplanes in flight and ground stations or between two or more distant points over an ordinary telephone wire.

At the airport, where the Finch Flying Laboratory, an eight-passenger Fokker plane is based, the journalists went aloft in groups to witness the apparatus in action. They took turns writing messages which were transmitted by the plane's radio to the field laboratory, an elaborate trailer, fully equipped with radio transmitting and receiving apparatus, stationed at the field.

When the flying laboratory landed, the newspapermen were shown facsimiles of their messages in their own handwriting, just as they had been received while the men were in the air, miles from the field.

Mr. Finch explained that the complete unit is 14⅞ by 13¾ by 12¾ inches high, and weighs less than 50 pounds, including its power supply unit. It is housed in a stream-lined metal case, with a window, which permits easy view of the receiving and transmitting drums in operation.

Photo-Electric Cell Used

The unit utilizes the photo-electric cell to change variations of light and shade into electric impulses and sends these currents through a stylus needle, which reproduces the original material on the receiving drum.

The greatest contribution of the Finch organization to the science of facsimile transmission and receiving, it was asserted, was the development of a synchronizing device which harmonizes the speed of rotation of the transmitting and receiving drums.

Use of facsimile equipment, said Mr. Finch, is expected to be an important aid to military forces in the air and in the field and for use on ships, trains, police cars and trucks, etc. One of the main advantages of facsimile reproduction over aural communications, is that it dispenses with the constant attendance of a listener and that the chance of frequent errors and/or complete loss of messages is virtually non-existent.

One of the contributions made by facsimile receiving, Mr. Finch concluded, is the fact that it appears in finished form and that no further processing is necessary. Material received over wire-photo, however, requires dark room treatment before final use.

"Premiere" of Mills Coin Machine Set

James Roosevelt and Fred Mills will hold the eastern premiere of Mills Panorama Movie Machine and "Soundies" at a press and trade reception at the Starlight Roof of the Waldorf Astoria Hotel, New York, Monday evening. The companies involved are Globe Productions, Inc., and Mills Novelty Company.

Incorporation papers have been issued to the Indiana Music Operators Association of Coin Operated Record and Film Machines, Inc., 826 Wabash Avenue, Terre Haute. Incorporators are Charles Baker, Sam Kerr, Edwin Kaufman and Willis A. Satterlee. No capital stock is listed.

Incorporation papers have also been granted to the Slotnick Enterprises, Inc., of Syracuse, N. Y., with $50,000 approved capital stock in $100 shares to conduct theatre enterprises. Subscribers are Samuel P. Slotnick, Morris P. Slotnick and Tillie Slotnick of Syracuse and Caledonia.

Announce Seven RCA Executive Promotions

Robert Shannon, executive vice-president, this week, announced seven promotions in the executive personnel of RCA Manufacturing Co., Inc., as folows:

E. W. Ritter, formerly general manager of radio tube manufacturing, elected vice president in charge of all the company's manufacturing and production engineering activities.

H. L. Sommerer, former manager of manufacturing appointed assistant to Mr. Ritter. He will supervise all manufacturing activities in connection with national defense.

E. W. Engstrom, former director of general research, appointed manager of all research activities for the company.

E. E. Lewis, appointed assistant vice-president as executive head of accounts and finance.

H. L. Beisswenger, I. T. Kitzmiller and E. M. Moore, appointed assistant controllers in respective charge of budgets, taxes and insurance, works accounting and costs; and general accounting.

Stars Make Records

Film and stage stars recite the parts for which they are best known, in a new style of records placed on the market by Specialty Record Company. The first five discs include bits by John Barrymore, Luise Rainer, Franchot Tone, Joe E. Brown and Ilka Chase. The records bear no restriction against use on the radio.

Change in Schedule

New York's Museum of Modern Art has altered the times in its motion picture programs this week, because of the afternoon performances of the Brazilian concert series. Picture programs from Wednesday through Saturday are being held at 2 P.M. On Sunday afternoon, the four o'clock film program will be omitted, only the two o'clock program being run.

Barnes on Radio

Howard Barnes, motion picture critic for the New York *Herald Tribune,* is now broadcasting film and theatre reviews over radio station WOR at midnight, Monday through Friday.

Tuohy to Direct Course on Theatre

Arthur L. Tuohy, former manager, Loew's Theatres, Boston, will be in charge of the Theatre Management course at the Massachusetts Institute of Technology, Cambridge, which starts Monday, October 21st, and ends February 4th. The course is designed especially for all those now employed in motion picture theatres. The schedule of lectures follows:

October 21st: "General Theatre Management"; Introductory Remarks, Arthur L. Tuohy; "Question and Discussion Period," conducted by Charles Kurtzman, division manager, Loew's, Inc. October 28th: "Business Problems," Howard Burkardt, manager, Loew's Orpheum, Boston. November 4th: "Projection," Thad C. Barrows, supervisor of projection, Metropolitan theatre, Boston.

November 18th: "Booking" (lecturer to be announced). November 25th: "Stage Show Production," Ben Domingo, city manager, RKO Theatres, Boston. December 2nd: "Publicity and Advertising," Joseph A. Di Pesa, publicity director, Loew's State and Orpheum, Boston. December 9th: "Exploitation and Promotion," John A. Granara, publicity director, RKO Theatres, Boston. December 16th: "Publicity Campaigns for Subsequent-Run Theatres," Jack Saef, publicity director, Paramount and Fenway, Boston.

January 6th: "Motion Picture Production and Distribution," Maurice Wolf, branch manager, Metro-Goldwyn-Mayer, Boston. January 13th: "Personnel Problems and Public Relations," Chester Stoddard, district manager, M. & P. Theatres. January 20th: "Duties of a Division Manager," Charles Kurtzman. January 27th: "Duties of a District Manager," Harry L. Wasserman, district manager, M. & P. Theatres.

February 3rd: "The Independent Theatre," Stanley Sumner, managing director, University theatre, Cambridge. February 10th: "Lobby Display and Art Work," Louis Chiaramonte, poster artist, National Screen Accessories, Boston. February 17th: "Legislative and Legal Activities," Joseph Brennan, executive secretary, Allied Theatres of Massachusetts. February 24th: "Summary of the Course" and "Review Work" by Mr. Tuohy.

Urge Patent Conscription

The Non-Sectarian Anti-Nazi League, in communications to Thurman Arnold, assistant attorney general, Senator Homer T. Bone, chairman of the Senate Committee on Patents, and Representative Charles Kramer, chairman of the House Committee on Patents, this week urged conscription of patents.

Pointing out that the Department of Justice had announced that foreign control of vital patents imperilled the defence program, the League urged legislation which would exempt from private patent control, the production of equipment and material deemed necessary for national defense. The League envisions granting special franchises to producers of war material for stated quantities only. This would protect investors under the law.

Dr. MacAdam Honored

The Optical Society of America, at its annual convention in Rochester, honored Dr. David L. MacAdam, 30-year-old Eastman Kodak research worker for his "noteworthy contribution to optical science." The society awarded him the Adolph Lomb Memorial Medal for developing methods for measuring color quality in color photography.



THE STORY OF A MOST EXCITING STORY



"ESCAPE"—a story that appeared serially in the pages of *The Saturday Evening Post*—a book immediately selected for distribution by "The Book of the Month Club"—a book that became the top ranking novel of last year with more than a quarter million full priced copies sold—a book so eagerly sought after that the new popular edition is expected to sell into the millions! "Escape"—the most exciting novel of our time!

Metro-Goldwyn-Mayer has long been famous for the great stories it has brought to the screen—"David Copperfield" and "The Good Earth", "Mutiny on the Bounty" and "Northwest Passage", "The Citadel", "Goodbye Mr. Chips" and many others. It is fitting that Metro should produce "Escape"—fitting because with M-G-M making the picture the audiences of the world are assured that the story will be rendered authentically and superbly!

Every studio resource has been poured into the making of "Escape". Norma Shearer is the Countess to the life. Robert Taylor creates his most memorable film characterization as Mark Preysing. Conrad Veidt *is* General Kurt. And, for the demanding role of Emmy Ritter, Metro-Goldwyn-Mayer prevailed upon the famous Nazimova to return to the screen.

"Escape" now takes its place in the array of great stories which have fulfilled their screen destinies! *Watch for it at your local theatre.*



Starring NORMA SHEARER *as the Countess* • ROBERT TAYLOR *as Mark Preysing*
with CONRAD VEIDT as the General • NAZIMOVA as Emmy Ritter • FELIX BRESSART as Fritz Keller • ALBERT BASSERMAN as Doctor Henning PHILIP DORN as Doctor Ditten • BONITA GRANVILLE as Ursula • BLANCHE YURKA as the Nurse • ELSA BASSERMAN as Mrs. Henning EDGAR BARRIER as the Commissioner • A Metro-Goldwyn-Mayer Picture • Directed by MERVYN LEROY • Screen Play by Arch Oboler and Marguerite Roberts • Based on the Novel *"Escape"* by Ethel Vance • A Mervyn LeRoy Production

THIS SATURDAY EVENING POST AD STARTS THE BARRAGE OF BIG-TIME M-G-M PROMOTION!

BMI Takes Title To 124,000 More Music Numbers

Broadcast Music, Inc., the broadcasters' new source of music supply, has acquired radio performance rights, effective immediately in the catalogue of G. Ricordi and Company of Milan, Italy, embracing 124,000 titles, including 500 operas and several symphonic works.

The Ricordi catalogue is not included in the contract between the American Society of Composers, Authors and Publishers and the related Italian governmental society, and, therefore, these rights do not come within the scope of ASCAP's contracts with the Italian society, it was said.

Operas Included

Among the copyrighted works are the operas of Puccini and Respighi, and the standard editions of the works of Verdi, Donizetti, Mascagni, Rossini, Boito. The Buenos Aires listings, which contain tangos, rhumbas,and congas, are in the grant. Existing contracts between Ricordi and BMI member stations are assigned to BMI by Ricordi. These stations therefore will not be obligated to make payment under their contracts with Ricordi commencing with the effective date of the BMI-Ricordi contract.

The contracts were signed by Dr Renato Tasselli for Ricordi and by M. E. Tompkins, vice president and general manager, for BMI.

The acquisition brings the total music titles which will be available for radio after January 1, 1941, to 240,000. Of this number Broadcast Music, Inc., now directly controls the performing rights on approximately 140,000 and the remaining 100,000 titles are divided among other licensing societies such as Associated Music Publishers and Society of European Stage Authors and Composers (SESAC).

Miller on BMI Dispute

Although expressing the opinion that a meeting between representatives of bandleaders and broadcasters would be futile, Neville Miller, National Association of Broadcasters president, has accepted Fred Waring's invitation to a conference regarding the BMI-ASCAP dispute.

Mr. Waring requested the conference in an effort to bring about some settlement. Mr. Miller asserted that ASCAP has shown no willingness to negotiate and that the latter organization "has acted as an aggressor against broadcasters and orchestra leaders alike."

The Wisconsin State Musicians' Association, at its convention in Eau Claire, on Tuesday, blamed ASCAP for loss of jobs and urged national officials of the American Federation of Musicians to use their influence in promoting the interests of BMI.

AMPA Hears Harry Brandt

Harry Brandt, theatre circuit operator and president of the ITOA of New York, was guest speaker at the regular meeting of the Associated Motion Picture Advertisers at the Hotel Edison, New York, on Thursday. President Leon J. Bamberger presided.

Discuss "Eden" Plans

Distribution plans for "Martin Eden," James Roosevelt's production for Samuel Bronston, to be released through United Artists, will be discussed by Mr. Bronston with Maurice Silverstone, United Artists chief executive, in New York. Mr. Bronston left Hollywood by plane Monday.

Southern Audio-Visual Meeting Next Month

More than 1,000 educators and others interested in the subject, are expected to attend the fourth annual Southern Conference on Audio-Visual Education, at the Biltmore Hotel, Atlanta, November 14, 15 and 16. Reports will be made on recent developments in the use of teaching aids, such as sound and silent educational motion pictures, radio, recordings, lantern slides, filmstrips and exhibits.

Among the speakers will be: Roger Albright, of the Motion Picture Producers and Distributors of America; Leonard Power, Federal Radio Education Council; Dr. Ellsworth C. Dent, Educational Director of RCA; Floyde E. Brooker, of the American Council on Education and others.

On Friday, November 15th, the entire afternoon meeting will be devoted to specialized group forums. At these informal meetings, teachers and administrators will be invited to discuss their audio-visual problems with experts. An outstanding exhibit, this year, will be a three-dimensional stereoscopic projector for class room use.

MGM Officials Speak

William F. Rodgers and Edward M. Saunders, of MGM, were to be hosts to some 200 Chicago and Milwaukee exhibitors at an informal luncheon, Thursday, October 17th, at the Blackstone Hotel, Chicago. They were expected to discuss Loew policies for the new season.

J. T. Flynn, western division sales manager for MGM, last week, discussed sales policies and product, with members and officers of Northwest Allied, during a visit to Minneapolis. A luncheon meeting at the Nicollet Hotel was attended by Northwest independent exhibitors.

Fine Succeeds Lynch

W. R. Lynch, general manager of the Paramount Enterprises, 13-theatre Miami circuit, since January, 1937, has resigned his post because of illness. Hy Fine, former district manager for M. & P. Theatre in Boston will succeed him.

During Mr. Lynch's regime, the circuit's Sheridan was erected, the Paramount was completely remodeled and the Tivoli and Cinema Casino were added to the chain. Two new theatres, the Boulevard and Lincoln Road, as yet uncompleted, will soon join the circuit.

Epidemic Effect Lessens

Box office effects of the infantile paralysis epidemic are not as severe as they were, but grosses are still affected in the Kansas City area, according to exhibitors, this week. In localities where the ban against children has been lifted, box office receipts are still below normal. In the rest of the State of Missouri, the few cases reported, have not materially affected box office receipts.

Prepare for Banquet

Virtually all the major film companies, several circuits, some music publishing firms, and many individuals have already taken space in the souvenir journal for the first annual banquet and ball of the Cinema Lodge, B'nai B'rith, October 26th at the Hotel Pennsylvania, New York City. Benny Goodman's orchestra will provide music, and varied talent will appear.

Music Union Asks Vaudeville Return To Film Theatres

Urging the return of stage shows and orchestras to motion picture houses to stimulate sagging box office receipts, the International Musician, periodical of the American Federation of Musicians, says in part in the current issue:

"A simple remedy for the entire situation would be to restore stage shows and orchestras to the motion picture houses. Then when they have a good picture, business instead of being good, will be capacity and, when the picture is weak, the stage shows will have enough drawing power to keep the business going."

Adopted in Some Houses

Convinced that it is impossible to line up sufficient acts for a five-act vaudeville policy, Isadore Rappaport, operator of the Hippodrome, Baltimore, has switched to a modified presentation program. Last week, he presented a 16-girl Fanchon and Marco line and engaged Beth Mitchell, F. & M. director, to stage the show. Eddie Sherman continues to book acts and, when available, the presentations and name bands.

Bill Miskell, manager of Tri-States' Orpheum, Omaha, has announced that the house would play "more vaudeville than ever," this season. He added that he would feature name bands, with good units to support them.

Vaudeville night for the Globe, Bridgeport, has been shifted from Monday to Saturday, with one first run feature added, Harry F. Shaw, Loew-Poli division manager, has announced.

Stage shows were to return to the Earle, Philadelphia, following the run of "Boom Town." First show booked into the Earle was to have been George Jessel's Movie Starlet unit.

The Bijou theatre, New Haven, resumed Saturday night vaude shows, recently, with the addition of another week-day probable. Loew-Poli, Waterbury, was to have booked George White's Scandals, while Meriden's vaudeville opening date had not been announced.

The Arena, Connecticut's only indoor sports theatre, was to have reopened last Sunday, October 13th, with the Mitchell Ayres and Jack Teagarden orchestras, Henry Armetta and seven other acts. Present indications are that vaudeville will be presented every Sunday, through the season.

Collegians Hear Kanin

Garson Kanin, director of RKO's "They Knew What They Wanted," now at the Music Hall, New York, was to address the New York University class on "The Motion Picture," at the School of Education auditorium, Thursday night. Professor Frederic M. Thrasher was to preside at a discussion of Mr. Kanin's productions, after which one of his pictures was to have been shown. Mr. Kanin directed "His Favorite Wife," "Bachelor Mother," "The Great Man Votes," and "A Man To Remember."

Columbia Signs for Serial

Victor Jory has been given the starring role in a new Columbia chapter play by Edgar Wallace, "The Green Archer." Iris Meredith has the feminine lead, and other players signed are Forrest Taylor, Kenneth Duncan, Fred Kelsey, Kit Guard and Charles King.

NLRB ORDERS VOTE FOR MORE STUDIO WORKERS

AFL Strives for Complete Unionization; Networks and AFRA Pact Ready for Signing

Office workers in seven Hollywood major studios will shortly have an opportunity to select a bargaining agency for negotiations with producers. The National Labor Relations Board has ordered a bargaining agency vote election to be held "within 30 days." The Screen Office Employees Guild, independent union, obtained the NLRB order.

The studios in which elections will be held are Columbia, Loew's, RKO, Republic, Hal Roach, Universal, and Walter Wanger. There will also be elections at Twentieth Century-Fox, differing only in that the office workers will choose between the independent guild and the Twentieth Century-Fox Guild.

AFL Drive Seen

With the coming election, Hollywood again moves closer to 100 per cent unionization, the aim of the American Federation of Labor, which dominates the studio labor scene. The Employees Guild is comparatively new, but is understood to be strong; and the AFL, which several weeks ago appointed Aubrey Blair to bring into AFL ranks all Hollywood's unorganized, is understood to have approached the Guild on possible affiliation.

The economic condition of most of the extras is "entirely unsatisfactory," the standing committee of the motion picture producers and the Screen Actors guild has reported, after a study. "An extra cannot be expected to continue providing an availability which does not reward him with anything more than a sub-standard living," the report said.

The committee suggested that preference be given to extras who work 10 or more days annually; that all information anent extras be in a central office; and that the producers and the guild each appoint a representative to the standing committee, with authority to make binding agreements.

The NLRB this week certified the Moving Picture Painters Local 644 as the sole bargaining agent for scenic and assistant scenic artists at the Warners, RKO, Twentieth Century-Fox, Columbia, Loew's, Universal, Samuel Goldwyn, Paramount, and Hal Roach studios.

Petrillo Bars Band Pickups

James C. Petrillo, "czar" of American music, president of the American Federation of Musicians and of the Chicago musicians' local, this week again barred remote band pickups from a network. It was the Columbia Broadcasting System against whom the ban was directed this time, and the ban arose from a dispute which musicians' locals are having in Akron, Ohio, and Scranton, Pennsylvania, with stations WADC and WGBI in those cities respectively. Commercial programs are not affected. Mr. Petrillo has exercised this ban before, and in each instance, the local stations settled differences with the musicians' units.

The new agreement between the American Federation of Radio Artists and the three large networks has been drafted, and was expected to be signed this week. The pact covers sustaining program performers, replaces an expired one, and more closely approaches the contracts covering commercial performers, in rates of pay. The union threatened a national strike several weeks ago, but the New York State Labor Mediation Board intervened; and, last week, settlement was reached, with the signature, and ratification by locals of the union in New York, San Francisco, Chicago, and Los Angeles, expected this week.

The New York Stagehands' Local No. 1 last week began picketing the Rockefeller Center offices of the National Broadcasting Company, over employment of its members in theatres used by the network for radio broadcasts. Settlement of the argument was expected shortly.

A strike called last week by the Laboratory Technicians Local 702, New York, against Producers Laboratories, Inc., was settled Monday, after a talk between J. T. Cosman, president of the laboratory and John Rugge, president of the union. The laboratory agreed to give the workers an extra week's pay. The union had demanded a week's vacation with pay.

Operators To Discuss Contracts

In New Haven, the operators' local, 273, was to meet early next week at the Trades Council Hall, to conclude discussions of new contracts which will be signed with circuits and independent theatre owners of the area. The Stage Employees Local 74 will meet October 28th, with John O'Connell presiding.

In Chicago, theatre owners were to meet at mid-week with leaders of the city's projectionists' union, to settle a new operators' contract.

In St. Louis, the Department of Justice office was reported to have received one more exhibitor complaint against the city's stagehands' local No. 6. The latest complaint is supposed to have come from the Ansell Brothers, operating the Ritz, Varsity, and Empress, and is said to have mentioned union coercion at the latter theatre. The Department is said to already have complaints against the stagehands' activity from Clarence Kaimann and Mrs. Bessie Schulter.

In Lawrence, Massachusetts, Superior Court Judge Edward Broadhurst last week refused to issue a temporary injunction to restrain local projectionists from picketing a theatre.

The national board of the American Guild of Variety Artists has appointed Jack Miller to assist Lee Travers in reorganizing the Philadelphia local.

THEATRES RATIFY EQUITY AGREEMENT

The League of New York Theatres on Monday ratified the basic agreement with the Actors Equity. It will run for one year, and replaces that which expired September 1st and was continued during negotiations. Two new clauses are in the agreement: one permitting Sunday shows at regular, instead of double, wages until June 1st; another increasing actors' minimum pay from $40 to $50 per week on contracts signed on and after December 1st. The League also re-elected Marcus Heiman, president; Lee Shubert and Brock Pemberton, vice-presidents; Gilbert Miller, treasurer; and Herman Shumlin, secretary.

Thompson in Music Post

Virgil Thompson has become music critic for the New York *Herald Tribune*. He has written musical scores for several motion pictures, among which are "The Plow That Broke the Plains" and "The River."

Dramatists Set Stage-Film Pact

A compromise formula by which film companies would return to the backing of stage plays prior to their Broadway opening was set Tuesday by representatives of film companies and Broadway stage managers.

Meanwhile, it was reported that MGM might be one of the first of the film companies to return to the financing of legitimate plays. Reported under consideration is an operetta by Jerome Kern and Oscar Hammerstein, which Max Gordon is scheduled to produce. Authors are said to be working on alternate locales, one in San Francisco and the other in New Orleans. The principal purpose is to provide a film vehicle for Jeanette MacDonald, it was said.

Before the impasse between Hollywood and Broadway, MGM backed a number of shows produced by Mr. Gordon and Sam H. Harris, among them the "Jubilee" and "Pride and Prejudice," recently released as a motion picture and considered a box office success.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, five were found unobjectionable for adults and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Pony Post," "Thief of Bagdad." Class A-2, Unobjectionable for Adults: "Down Argentine Way," "The Living Corpse" (Nuit de Feu), "Meet the Wildcat," "Night Train," "North West Mounted Police." Class C, Condemned: "Whirlpool" (Remous).

Fischer Heads New Unit

Albert J. Fischer, Jr., who operates theatres in the Philadelphia suburban area, is president of the newly formed Edge Moor Theatre Company, which has acquired a lease on a $200,000 theatre building to be erected in a new suburban district in Edge Moor Terrace, near Wilmington, Delaware. Work on this house is to be started shortly, and to be completed before the end of next February.

"Power and Land" Release

"Power and the Land," the U. S. Government documentary film about the electrification of farm communities, will be nationally released on November 11th, Ned E. Depinet, vice president of RKO Radio, announced, in New York, Monday.

Bank Named Manager

Marvin Bank will manage the Lee Theatre, Cherryvale, Kansas, Nick Kotsis announced last week. Mr. Kotsis and Sol Bank, of St. Louis, Marvin's father, are associated in the Lee's operation. Mr. Kotsis also operates the Holden, of Holden, Missouri, and the Oswego, Oswego, Kansas.

Move Memphis Exchange

The RKO Memphis exchange has been moved to new quarters at 152 Vance Street. A. M. Avery is manager.

IN NEWSREELS

MOVIETONE NEWS—No. 10, Vol. 23.—England announces reopening of Burma Road to Chinese interior....Italians capture Sidi Barrani....Ex-King Carol and Madame Lupescu en route to Portugal.... FBI graduates take course in pistol shooting.... Marines leave for Cuba....U. S. trains parachute troops....Fashions....World Series....Army defeats Williams....Monkeys display prowess at football.

MOVIETONE NEWS—No. 11, Vol. 23.—The war in Africa....King Michael hailed by Rumanian's as he returns to throne....Roosevelt in Dayton....Willkie in Boston....The Auto Show in New York....Rodeo invades New York....Notre Dame wins over Georgia Tech....Harvard beaten by Michigan....Army succumbs to powerful Cornell team.

NEWS OF THE DAY—No. 208, Vol. 12.—U. S. parachute troops in test....FBI graduates display skill with pistols....Italian desert drive on Suez....Willkie in New York and New Jersey....Roosevelt visits Watervliet Arsenal....Cincinnati win World Series ... New York Fair stages auto race....Princeton defeats Vanderbilt seven to six.

NEWS OF THE DAY—No. 209, Vol. 12—Roosevelt on midwest defense tour....Willkie in New England.... British warships blast Somaliland....Key figures in Rumanian crises....Charlie McCarthy inducted into air corps....Football.

PARAMOUNT NEWS—No. 13.—France replaces Weygand with Huntziger....FBI graduates show fancy shooting in target drill....Demonstration by U. S. parachute troops at Fort Benning....Install vending machines for zoo animals....Roosevelt on defense tour....Willkie in Jersey City....Prohibitionist Babson speaks in Boston....Browder states his views.... Thomas asks voters support....Cincinnati wins World Series.

PARAMOUNT NEWS—No. 14.—Canadian conscripts in army now....Auto Show in New York....Charlie McCarthy becomes honorary master-sergeant in air corps....President on midwest inspection tour.... Willkie invades New England....War turns to Africa....Northwestern wins over Ohio State.... Michigan defeats Harvard....Fordham wins.

RKO PATHE NEWS—No. 13, Vol. 12.—Willkie in Jersey City....U. S. parachute troops put on demonstration....FBI graduates in pistol drill....Devil drivers race around New York Fair....Ohio State defeats Purdue....Cincinnati wins World Series.

RKO PATHE NEWS—No. 14, Vol. 12.—President on midwest defense tour....Willkie tours New England states....RAF raids Italian African colony....Auto Show in New York....Premiere of "They Knew What They Wanted" in San Francisco....Southern California Defeats Illinois....Michigan defeats Harvard.

UNIVERSAL NEWSREEL—No. 918, Vol. 12.—Italian forces invade Egypt....Willkie in New York and New Jersey....President inspects New York arsenal ....Latin American military attaches see U. S. parachute troops....Marines off for Cuba....Fashions "Veiled Prophets" parade in St. Louis....Cincinnati wins World Series.

UNIVERSAL NEWSREEL—No. 919, Vol. 12.—Roosevelt in midwest defense tour....Willkie in Boston.... Britain to get American planes ordered by Sweden ....Auto Show in New York....Charlie McCarthy inducted into air corps....Rodeo invades New York ....Cornell trounces Army....Notre Dame beats Georgia Tech....Northwestern defeats Ohio State.... Texas A&M Beats UCLA.

List Second Winner

Ed Fitzpatrick, manager of Loew's Poli, Waterbury, is the second exhibitor to win an MGM Honor Roll button awarded for outstanding exploitation of the company's releases. Mr. Fitzpatrick's award was for the "Strike Up the Band" campaign. First recipient was Charles Taylor, advertising and exploitation director of Shea's Great Lakes, Buffalo, for "Boom Town."

Cohen Buying Films

Leo Cohen, formerly distributor of French films here, has established new New York offices at 15 Central Park West, and announces he is surveying the film market here, preparatory to buying for release in the Latin-American market.

Returns to Show Business

Back in show business again is Byron A. Inderbitzen, formerly under sheriff of Erie County, N. Y. He has acquired the Central Park Theatre, North Buffalo.

Wolfe Gets Astor Franchise

Nat Wolfe, of the Commercial Film Company, Denver, has been given the franchise in that territory for Astor Pictures.

DEFENSE UNIT LOOKS TO HOLLYWOOD FOR AID

Newsreel Companies Meanwhile Ask War Department for New York Censors on Defense Program Footage

John Hay Whitney, former Selznick International executive and backer of many motion picture projects, this week was swinging into his new duties as head of the motion picture section of the coordination department of the Division of Commercial and Cultural Relations Between the American Republics, in Washington. Mr. Whitney was appointed last week by Nelson A. Rockefeller, coordinator of the division, which is a part of the National Defense Council.

No Competition Seen

Mr. Rockefeller's Washington office said this week that Hollywood cooperation would be sought immediately, and that that community should understand that the film activities of the division would not be competitive and that, in fact, Hollywood's product would be used.

Henry L. Stimson, Secretary for War, this week accepted "with gratitude," the motion picture industry's offer of full cooperation, voiced last week by Will H. Hays, president of the Motion Picture Producers and Distributors of America.

In a letter to Mr. Stimson last week, Mr. Hays announced he had appointed Francis S. Harmon, his executive assistant, liaison man between the film industry and the Government. Mr. Harmon is expected to work with George J. Schaefer, president of RKO and head of the industry's committee on national defense.

The five newsreel companies in New York have jointly asked the War Department to establish New York censors for newsreel footage on the present defense program. At present, Army censors look at the footage in Washington, and their projectors only handle made-up prints. This causes delay. The newsreel officials pointed out that the Navy has a modern New York branch.

Major L. E. Thompson, general chairman of the American Red Cross Theatres Committee, announced this week that arrangements were completed for the special film which the motion picture industry is contributing to the organization's membership campaign, to start November 11th.

Warner Brothers have contributed production costs. The company planned and produced the picture. The Eastman Kodak Company donated 2,000,000 feet of film to make prints. The Dupont Film Manufacturing Corporation contributed 300,000 feet. Consolidated Film Industries is processing the film.

Nine distributing companies whose branch managers have been designated district coordinators, are booking the picture. They will send prints to exchanges in time for shipment to theatres by November 10th.

Deanna Durbin is featured in the film, a short subject. Also in it are Edward Arnold, Kay Kyser, David Butler, Lum and Abner, James Cagney, Pat O'Brien, Gene Autry, George Burns, Don Ameche, Edward G. Robinson and many other stars.

A second picture is planned, starring Priscilla Lane. This will be the official Red Cross film, and it will be distributed later by the local Red Cross chapters.

Development of the entertainment program for the Army's draftees continues. It is now expected that every Army post will have a theatre, with nightly shows of current films; that the theatres will have two shows per week; and that admissions will range from 14 to 20 cents. The War Department is expected to reorganize its distribution system. It is expected 35 mm prints will be used.

The Navy Department is expected to have a film entertainment schedule approximating the Army's.

In Hollywood, last Thursday, October 10th, approximately 300 heard an "expose" of "un-American moves to sabotage national defense on the West Coast," during a dinner at the Goldwyn Studios. Dr. John R. Lechner, Cecil B. De Mille and Joseph Scott were chief speakers; Edward Arnold, master of ceremonies, and Reginald Denny, program director.

The research and production facilities of the Radio Corporaion of America are being expanded to meet national defense orders and increased business, and the company is borrowing $15,000,000 for five years, David Sarnoff, president, said this week. The funds are being obtained from a group of banks whom Mr. Sarnoff did not name. It is being borrowed at 1½ per cent interest, with the privilege of payment in whole or in part at any time before the five years. Some of it, Mr. Sarnoff indicated, will be used to retire the company's outstanding bank loans of $2,000,000, which carry an interest rate of 1¾ per cent, and are due next April 8th.

Niles Trammell, president of the National Broadcasting Company, played host to 20 Latin-American army officers last Saturday night at the New York studios. The officers ate dinner and then heard President Roosevelt's speech on national defense, by radio.

Warner Subject Shown

Warner Brothers new two reel color short subject, "A Flag of Humanity," depicting the life of Clara Barton, the Red Cross' founder, was shown for the first time October 9th at the Avon Theatre, Stamford, Connecticut. National release date is Saturday.

James Roosevelt, head of Globe Productions and also a Captain in the U. S. Marine Corps, is expected to continue his production activities, though he may be mustered into service November 1st. He is in the 22d Battalion of the Organized Marine Corps Reserve in the Los Angeles district.

W. S. Van Dyke, director, has received "stand by" orders from the Marine Reserve. He is a major.

David Sarnoff, president of the Radio Corporation of America, and Thomas Murtha, president of Local 1, International Alliance of Theatrical Stage Employees, have been appointed to the New York Defense Council.

Dale Woodruff, associate manager of the Rialto, Allentown, Pennsylvania, has enlisted in the National Guard.

Floyd A. Ditting, of Des Moines, and Floyd T. Smith, of Sioux City, both Iowa theatre operators, have been appointed to local draft boards.

J. Lester Stallman, manager of the Astor Theatre, Reading, Pennsylvania, opened his theatre recently to two batteries of the National Guard, who were preparing to leave for a year's training in Virginia.

Comprising the second batch sent from Kodak's English workers, 38 English youngsters arrived in Rochester last week, bound for homes of American workers.

The IATSE this week announced that its members in good standing who are drafted will be exempt from dues, retain their standing, and will have their seniority respected.

Ned E. Depinet, vice-president of RKO, last week asserted his company would reemploy all men who enlist, who are members of the National Guard, or who are conscripted.

"YOU'RE NEX

Just a few of the congratulations pouring in on Paramount for producing "WORLD IN FLAMES" —this great picture for Americans!

B
D

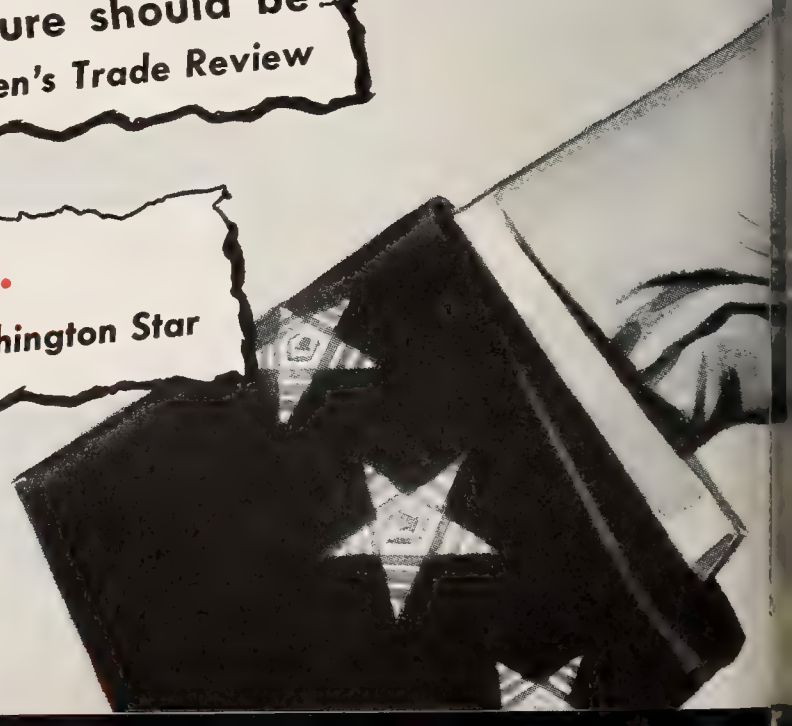
"**SUPERB AND TIMELY** feature packed with thrilling scenes, will appeal powerfully to all Americans. Stirring, super-exciting. Gripping audience stuff!" —*Film Daily*

"**IMPARTS A TREMENDOUS EMOTIONAL IMPACT.** Carries a ringing challenge to the United States. A challenging and provocative screen document!" —*M. P. Daily*

"**SHOULD BE SEEN BY EVERY AMERICAN.** A picture which all exhibitors should run and I firmly believe every theatre which shows it will be doing not only itself but every patron and Uncle Sam a real service. Should make money!" —*Jay Emanuel Publications*

"**DRAMATICALLY INTERESTING.** A business builder. A picture that *had* to be produced. The picture should be seen by all!" —*Showmen's Trade Review*

"**A COMPLETELY ENGROSSING PICTURE.** A must for democracy!" —Jay Carmody, Washington Star



Paramount Pictures



SAY THE DICTATORS!

UT ARE WE?

Paramount's

WORLD IN FLAMES"

The screen's most earth-shaking drama
. . . the drama we are living today!

HERO OF WESTERNS DIES IN ARIZONA CAR CRASH

Tom Mix, Soldier, Marshal, Adventurer, Once Drew $17,000 Weekly Salary from Films

Thomas Edwin Mix, known familiarly to a generation of western fans as Tom Mix, was killed Saturday, October 12th, when his automobile got out of control and overturned near Florence, Ariz. Mr. Mix was traveling alone. It is understood he was serving as an advance agent for a circus and was en route from Tucson to Phoenix. He was carrying $6,000 in cash and also had several valuable diamonds with him, police investigators said.

Born in Pennsylvania

Born January 6, 1880, at Mix Run, near Dubois, Clearfield County, Pa., Tom Mix was the epitome of the western cowboy despite his eastern background. As a boy he worked at odd jobs in Dubois, was a water boy for lumberjacks in the Allegheny Mountain forests, and learned horsemanship by helping his father in the management of a stabel in Dubois.

There followed a modern odyssey that found him in the early summer of 1910 in Oklahoma, a United States marshal looking on while a camera crew, dispatched by Colonel William N. Selig, was making pictures of frontier life.

Describing that scene Terry Ramsaye in "A Million and One Nights" says: "This United States marshal was Tom Mix, a person who might be interested but seldom thrilled. He had rather run the gamut of the thrills of the West and the well known 'great outdoors of God's country where men are men.' Tom was born into that stuff. His father was Captain Mix, of the hellroaring Seventh United States Cavalry, a veteran wounded at the battle of Wounded Knee.

"And Tom himself in his turn had had more than a smell of powder. A youngster, with the experience of the Southwest behind him, he went to Cuba as a scout in the Spanish-American war, thence to the Philippines and on to the fighting in China at the battle of Tien-Tsin. Then, back from foreign adventures and scarred with the wounds of conflict, he went into the Texas Rangers. Up in the valley of the Pecos in New Mexico, it was Tom Mix who rounded up the bandit Shont brothers and collected a rifle nick in his shin bone along with the prisoners. The prisoners were brought back, dead and alive respectively, fifty-fifty. Now, settled down with a rich ranch in the Cherokee Nation, Mix had nothing to do but be United States marshal and ponder on the passing of the good old days of general excitement in the big West.

"This day had brought him the sight of something new under the sun—the motion picture camera. He felt impelled to participate. 'Is this a private round-up—or can I get in?'

"'If you've got any speed, help yourself to the excitement,' replied the cameraman. 'I reckon there's room.'

"Mix slipped back into the stirrups and shot his pony out into the field. There was action aplenty. Then, just by way of topping it off, he roped and bulldogged a steer in a close-up in the matter of sixteen seconds.

"In July (1910) Selig released 'Ranch Life in the Great Southwest,' and Tom Mix was started on his way to fame and the career of a motion picture cowboy." In 1925 his salary with the Fox Film Corporation, Mr. Ramsaye adds, was quoted at $17,000 a week.

That year of 1925 he went to Europe where he was an eight day wonder. Everywhere he went he took his black horse, Tony, these last years retired to Mr. Mix's San Fernando Valley ranch near Hollywood. Tony's exact age is obscure, but it is said to be over twenty.



TOM MIX

Mr. Mix made in the neighborhood of 100 films, among them "Chasing the Moon," "The Lone Star Ranger," "Riders of the Purple Sage," "Dick Turpin," "The Deadwood Coach," "The Canyon of Light," "Silver Valley" and "Outlaws of Red River."

Funeral services were held Wednesday at the Little Church of the Flowers, Glendale, Cal. Burial was in Forest Lawn Cemetery.

James Spottswood, Actor, Dead at 58

James Spottswood, an actor who had appeared in many comedies in a long career on the stage, motion pictures and radio, died October 11th of a heart attack in New York. Mr. Spottswood was born in 1882 in Washington, D. C., a descendant of Alexander Spottiswood, Lieutenant Governor of the Colony of Virginia in 1710.

For 10 years he was a fixture in the A. H. Woods organization, appearing in most of the "Potash and Perlmutter" comedies. He appeared in many other plays and in a number of motion pictures, including "Thunderbolt," and he had appeared on radio programs with Edward G. Robinson, Constance Bennett and Fannie Brice.

Marguerite Carroll

Marguerite Carroll, sister of Madeleine Carroll, screen star, was killed when her London home was bombed in a recent air raid, it was disclosed in London this week.

Maurice Neilson

Maurice Neilson, 32, shipper at the St. John, N. B., exchange of Regal Films, died October 11th from typhoid fever after a week's illness. He had been on the Regal staff for about seven years.

Burnside McCallum

Burnside McCallum, 67, president of the old Seneca Camera Company, and for several years a special sales representative of Eastman Kodak Company, Rochester, N. Y., died there October 11th.

Berton Churchill Dies; Noted Character Actor

Berton Churchill, stage and screen character actor, died October 10th at the Medical Arts Center Hospital, New York, of uremic poisoning. He was 63. Mr. Churchill, who had appeared in many motion pictures in recent years. was to have resumed his Broadway career shortly at the Lyceum theatre in the Kaufman-Hart comedy, "George Washington Slept Here."

Known as one of Hollywood's most versatile players of small parts, Mr. Churchill attained his first real success in the legitimate theatre in 1925 in the three act comedy, "Alias the Deacon." He also was in the motion picture version of the play, produced in 1934, under the title, "Half a Sinner."

Mr. Churchill's film career began about 1929. and in the intervening years he had appeared in literally hundreds of roles. In 1932, alone. he was in 34 pictures and in 1934 he was seen in 29 films. He was most often cast as a bluff. hearty business man or as a pompous, small town "leading citizen."

Al H. Canby Dead

Al H. Canby, former theatrical manager and actor, who numbered Henry Miller, Alla Nazimova, John Golden, David Belasco and others equally famous, among his associates, died at the Brunswick Home, Amityville, N. Y., on September 15th, at the age of 84. Early in his career, he joined the Criterion Comedy Company, in which DeWolf Hopper made his professional debut.

He produced "Quo Vadis," and "Prince of Pilsen," in London, and for ten years was Francis Wilson's director. He also was associated during his career with William Harris, Sr., George C. Tyler and Charles Frohman. A life member of the Actors Fund, he had been a member of the Lambs Club, since 1896.

Gino Peressutti

Gino Peressutti, 55, Italian architect who designed Cinecitta, the Hollywood of Italy, died in Padua, Italy, October 8th. He recently visited the International film exposition at Venice to receive a decoration from the German Minister of propaganda, Dr. Joseph Goebbels.

Sam Behrendt

Sam Behrendt, 61, insurance man closely allied to the motion picture industry, died October 8th in Hollywood. For several years Mr. Behrendt was interested in Principal Pictures and also held an interest in Jackie Coogan Productions.

James Bradbury Dies

James Bradbury, 83, comedian of the stage and screen, died October 11th in Clifton, Staten Island, N. Y. He was on the stage for many years and in 1926 went to Hollywood where he appeared in "The Blood Ship," "The Tide of Empire" and "The Woman from Hell."

Frank Keller

Frank Keller, 64, who, with his son-in-law. Kenneth Blakely, operated the Keller's theatre, North East, and the Keller's theatre, Westfield, N. Y., died at his residence in Erie, Pa., October 7th. He was a nephew of Harry Keller, magician.

B'nai B'rith Adds Stars

Abe Lyman, Milton Berle, Ed Sullivan and Romo Vincent, have been added to the roster of stars who will appear at the first annual banquet and ball of Cinema Lodge, B'nai B'rith, October 26th at the Hotel Pennsylvania, New York, Robert M. Weitman. chairman of the entertainment committee, has announced.

Pittsburgh Tent Banquet Sunday

Preceding the Philadelphia Variety Club's annual banquet by two months, and being with it one of the largest affairs of the kind put on by local Variety tents, the Pittsburgh Variety Club's 12th annual banquet is to be given Sunday night at the William Penn Hotel, Pittsburgh, with several hundred persons expected.

Retiring Officers Honored

C. J. Latta, retiring chief barker, and his associate officers, Burt Bishop, Al Weiblinger, Brian MacDonald, Art Endland, Mike Shapiro, Elmer Ecker, M. A. Rosenberg, Mike Gallagher and George D. Tyson, are to be honored at the affair. John H. Harris, theatre operator, and national Variety Club head, was in charge of arrangements. Many of those attending were to see the Pittsburgh-Fordham game the preceding day, in the city.

The Philadelphia tent is preparing for its sixth annual banquet, to be held December 12th at the Bellevue-Stratford Hotel, in that city. Jack Beresin heads the committees in charge.

The club aided several destitute British seamen last week, with a special show, and clothing.

The Motion Picture Associates, New York, last week rejected a proposal to become the city's unit of the Variety Clubs.

The Oklahoma City Variety Club has arranged to have penny weighing machines installed in the Griffith circuit's Oklahoma and Texas theatres, the proceeds to go to the club's charity fund.

Beginning next Monday, every Monday night will be "club night" at the Northwest Film Club, Seattle.

The Minneapolis Variety Club is tendering Ben Asch a stag banquet at the Nicollet Hotel next Monday night, marking his 16 years in the area's theatre business, and his departure for the Coast and another field.

The Cincinnati Variety Club will elect trustees November 18th, and officers elected by these will be installed December 2d.

Monogram Pittsburgh Changes

Mark Goldman, manager of the Monogram exchange in Pittsburgh, has appointed Lawrence Carettie chief booker, succeeding Saul Perilman, who was named to a sales position.

RKO Appoints Mosconas

RKO has appointed Athanase Mosconas its representative in Greece, covering Eastern Europe as well. Antonio Blanco has resigned as manager of RKO's Spanish company.

Acquire Two More Houses

Jay Emanuel, A. M. Ellis, Norman Lewis, Philadelphia exhibitors, and A. J. Rovner, of Atlantic City, have taken over operation of the Grand and Jackson, South Philadelphia neighborhood houses.

Baron Joins Republic

Art W. Baron has been added to the sales force of Republic's branch in Salt Lake City, working the zone including southern Idaho and western Wyoming.

Get "M" Rights

Leo Malchin has acquired the distribution rights for Latin America on "M," foreign film starring Peter Lorre.

IN COURTS

Warners Seeking Cut In Tax Assessments

Reductions totaling $2,602,500 in 1940 assessments fixed by the New York City Tax Commission on three Warner theatres and a warehouse were asked Friday, November 11th, by Warner Brothers Pictures, Inc., and Stanley Mark Strand Corporation in a suit filed in the New York supreme court.

Theatres affected are the Strand, and its adjoining office building, assessed at $3,420,000, claimed over-assessed by $1,272,000; the Hollywood, assessed at $1,125,000, reduction of $525,000 being sought; the Warner, assessed at $750,000, reduction of $400,000 sought, and a warehouse at 617 West 54th Street, assessed at $1,026,500, reduction of $465,000 sought.

Republic Plea Denied

Alfred C. Coxe, federal judge, this week in New York denied the application of Republic to dismiss the plagiarism suit of Marquis James on the ground that the complaint failed to state a cause of action. The suit charges plagiarism of Mr. James' biography of Sam Houston, "The Raven," in "Man of Conquest."

Music Suit Dismissed

The dismissal of the injunction suit brought by F. Gilbert Pollay, trading as the Twentieth Century Music Publishers against Twentieth Century-Fox Film Corp. and Twentieth Century Music Corp., was signed by Murray Hulbert, federal judge, by agreement of both parties. Mr. Pollay claimed that he had used the name Twentieth Century Music Publishers since 1913 and demanded an injunction to prohibit the use of the name Twentieth Century.

Libel Suit Dismissed

A $250,000 libel suit against the Columbia Broadcasting System, Edwin C. Hill and the American Tobacco Co., brought by Moses H. Polakoff, an attorney, was dismissed after a trial before Justice Timothy A. Leary and a New York supreme court jury. Mr. Polakoff had contended that a broadcast by Mr. Hill discussing the "Lucky" Luciano trial had reflected upon the plaintiff's professional standing.

New "Ecstasy" Suit

A suit for $100,000 damages has been filed in the New York supreme court by Max Weingarten and Michael N. Wyngate, Inc., against Eureka Productions, Inc., Samuel A. Cummins, Jacques A. Koerpel and Rose Chatkin. The plaintiffs claim that they have a contract to release "Ecstasy," Czech film, with Elekta Films and the defendants are refusing to give it up.

Altec Services Esquire

The Esquire, Fort Wayne, under management of Manny Marcus, has been added to the list of his Indianapolis theatres which now receive Altec service. F. C. Dickely represented Altec in the deal.

Ludwig Acquires More

L. J. Ludwig, former assistant head of the Minnesota Amusement Company circuit, of Minneapolis, has acquired the State, Star and Opera House theatres in Jamestown, North Dakota.

Rennie in Radio Post

Orville Rennie, manager of Tri-States Theatres' Rivoli at Hastings, Neb., has resigned to become manager of station KHAS, new radio station at Hastings.

Seek Dismissal of Universal Action

Dismissal of the stockholders' suit against Universal Pictures brought by Samuel Posen, a director of the company, Celia Brown and Esther Tolmach was asked Thursday, October 10th, in an answer filed by Universal in the New York supreme court.

The answer denies all claims made by the plaintiffs that directors of the company had acted improperly. The suit seeks an accounting and an injunction to restrain, it is claimed, a planned merger between Universal Pictures and Universal Corporation.

Mr. Posen is a representative of preferred stockholders on the Universal board. He and two other plaintiffs are minority stockholders

Fox Wisconsin Sued

A breach of contract is charged by the Tower and Oriental theatre companies of Milwaukee, controlled by M. L. Annenberg, in an action in circuit court there against Fox Wisconsin Amusement Company. The plaintiffs charge Fox with failing to use methods most conducive to profitable operation of the properties in the period 1934 to 1937 when Fox operated for Annenberg. Preference in bookings for the Fox circuit's Downer and State theatres is charged, although these houses have lower admissions. Fox Wisconsin denies the charges.

Settle "Hall" Action

The suit of the Ernst Toller estate against James Roosevelt, United Artists and Grand National of England over "Pastor Hall" had been settled, it was disclosed this week in federal court in New York. The settlement provides for payment to George Garfield, administrator of the estate, of $2,500 and five per cent of the gross of the film. Mr. Garfield had claimed that the defendants had not obtained the film rights to Mr. Toller's book, "Pastor Hall," while the defendants contended they had a contract which gave them the rights.

Set "Ramparts" Hearing

A hearing on the Pennsylvania censors ban of "The Ramparts We Watch" has been set for October 28th by William I. Schaffer of the state supreme court. The hearing will be held in Pittsburgh.

File Withdrawal Order

A withdrawal order was filed in Jefferson circuit court, Louisville, Ky., last week in connection with the suit filed by William Rosenthal, Indianapolis, against George Settos, Indianapolis, and Frank M. Krapp, LaJolla, Cal., all partners in Settos Theatres, seeking to dissolve the partnership, which owns theatres in Kentucky and Indiana. Besides dissolution of the partnership, the suit had asked for a receiver to make an accounting of the company's funds and a distribution of assets to each partner.

$2,000 Suit Settled

A stipulation has been filed in the United States district court settling for $2,000 the $15,000 damage suit of Frederick Beck Patterson against Century Productions, Inc., Empire Laboratories, Inc., Bob-Ed Theatres Corp., Samuel Cummins, Richard Fiedler and Carveth Wells. Mr. Patterson charged the defendants with using part of the plaintiff's film "Shooting Big Game in Africa" in "The Jungle Killer."

Durante Suit Settled

A suit for $48,000 commissions alleged due for obtaining a contract for Jimmy Durante on the Chase & Sanborn radio program, and brought to court by Morton A. Milman, has been settled, according to stipulations filed in the New York supreme court.

The FEMININE WILDFIRE of



MARLENE DIETRICH

in

SEVEN SINNERS

with JOHN WAYNE

ALBERT DEKKER · BRODERICK CRAWFORD
MISCHA AUER · BILLY GILBERT · ANNA LEE
SAMUEL S. HINDS and OSCAR HOMOLKA

Directed by TAY GARNETT

A JOE PASTERNAK PRODUCTION

"Destry Rides Again" BLAZES ANEW –in another Joe Pasternak Triumph

Again she is excitingly, magnificently herself...a Dietrich sinbound to hold men spellbound . . . in a story of men maddened to passionate outburst!





NATIONAL RELEASE OCT. 25th · A UNIVERSAL PICTURE

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BEWARE SPOOKS: Joe E. Brown, Mary Carlisle—Joe Brown is no draw for us like he was when with Warners. We did only average business. We expected to do much better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—This one of the series is a little different and was inclined to scare some of the kids here. However, the adults enjoyed the spookiness and comedy in the house of secret panels. This series should be able to hold on quite a while yet. The rotating closet and the flashlight stuck in "Dagwood's" mouth went over the best here. I ran it with "Four Sons," which is really not a good choice for a double. Running time, 66 minutes. Played October 4.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

HE STAYED FOR BREAKFAST: Loretta Young, Melvyn Douglas—Very poor business on this fine comedy. Guess the people were broke or something as a feature of this type is generally good box office here. Thought this was very clever and well worth playing. Running time, 89 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

LONE STAR PIONEERS: Bill Elliott—To our western fans it seemed to please. Business very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEST OF ABILENE: Charles Starrett, Marjorie Cooley, Sons of the Pioneers—Fair enough western that satisfied but if Columbia doesn't remove that stucco saloon from one or two of these westerns I'm afraid it will drive us all to drink. How about a change of scenery too, as well as in the cast? Running time, 60 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

First National

THEY DRIVE BY NIGHT: George Raft, Ann Sheridan, Ida Lupino, Humphrey Bogart, Gale Page—Swell entertainment to good business. Running time, 90 minutes. Played September 22-23.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY MEETS DEBUTANTE: Mickey Rooney, Judy Garland, Cecilia Parker, Lewis Stone, Fay Holden—You can't go wrong on this. It hits the spot. "Swell show." Running time, 85 minutes. Played September 23-24.—R. A. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

BOOM TOWN: Clarke Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—Fair run on this at advanced prices but don't play it advanced prices if you're in a small town as this feature, I believe, doesn't warrant any increase. The feature is good and will please, but I believe the people want something a little different for the increased admission and they won't get it in this. The cast's about perfect with the exception of Lamarr who, it seems, doesn't have what it takes to keep up to the standard of the four stars of this feature, Tracy, Gable, Colbert and Morgan. Running time, 120 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—In all and all an extra good show with lots of action and emotion. Will please most kinds of crowd but the advanced price kept some of my regulars away and as for me I don't like it. Running time, 119 minutes. Played September 28-October 1.—R. A. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

CAPTAIN IS A LADY, THE: Charles Coburn, Billie Burke, Beualh Bondi, Helen Broderick, Helen Westley, Marjorie Main—Some think this good. Others razzed it. Business only fair. Running time, 65 minutes. Played September 18-19.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GOLDEN FLEECING: Lew Ayres, Lloyd Nolan, Rita Johnson—Fair draw only. Seemed to please. Running time, 70 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

GOLDEN FLEECING: Lew Ayres, Lloyd Nolan, Rita Johnson—Good comedy to fair business. Running time, 71 minutes. Played September 15-16.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

I LOVE YOU AGAIN: William Powell, Myrna Loy, Frank McHugh, Edmund Lowe—Swell picture. Comedy scenes were good. Audience reaction: they all liked it. Played on double feature program with "Santa Fe Marshal." Business good first night; below average second night. Running time, 99 minutes. Played September 25-26.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

PHANTOM RAIDERS: Walter Pidgeon, Florence Rice—They thought it war picture and stayed away. Poorest business in months. Played September 25-26.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone—Very good. Story on training of race horses. Thrilling and interesting and also contains some exciting horse races. Played on double feature with "Private Affairs." Running time, 82 minutes. Played October 2-3.—Irving Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone—Any location with rural patronage, don't hesitate to play. Good draw and will please. Running time, 82 minutes. Played September 20-21.—R. O. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

WAY OUT WEST (reissue): Laurel and Hardy—We brought this back to extra good business. The reason, we feel, was Foto-Nite, which we play every Monday night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WYOMING: Wallace Beery, Leo Carrillo, Ann Rutherford, Marjorie Main, Bobs Watson—Good picture and good business. One of the best from Beery and just as good as "The Bad Man of Brimstone." Play it quick. Running time, 88 minutes. Played October 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Monogram

SKY PATROL: John Trent, Marjorie Reynolds, Milburn Stone—Only average picture. Played it on dual bill to average weekend business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

COMIN' 'ROUND THE MOUNTAIN: Bob Burns, Una Merkel—Picture only fair but business extra good. Running time, 70 minutes. Played September 17-18.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

COMIN' ROUND THE MOUNTAIN: Bob Burns, Una Merkel—Just fair. No story and not enough comedy. The producer failed to take advantage of the radio stars such as "Uncle Ezra," Don Wilson and many more. Played on Cash Nights. Business good. Running time, 62 minutes. Played September 30-October 1.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

I WANT A DIVORCE: Joan Blondell, Dick Powell—A very fine feature that could do a world of business if properly exploited. My patrons enjoyed this very much but I didn't sell it any too well so there weren't many to enjoy it. Don't be afraid of this one as it will stand up under anything, and give it all you got. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

SANTA FE MARSHAL: William Boyd, Russell Hayden—One of the best Hopalong Cassidy westerns. Pleased everyone including the women. Played on double feature program with "I Love You Again." Running time, 68 minutes. Played September 25-26.—Irving Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Republic

COVERED WAGON DAYS: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo)—These westerns average good and fill the half of our week-end program very satisfactorily.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GAUCHO SERENADE: Gene Autry, Smiley Burnette, June Storey—Usual Autry business, and that means plenty good. Running time, 66 minutes. Played September 20-21.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GIRL FROM GOD'S COUNTRY: Chester Morris, Jane Wyatt, Charles Bickford—This type always draws a good crowd. Picture well liked. Running time, 70 minutes. Played October 1-2.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

IN OLD MISSOURI: Weaver Brothers and Elviry—Down the groove. Tops for rural Saturday night. Running time, 69 minutes. Played September 27-28.—R. A. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

NIGHT HAWK, THE: Robert Armstrong, June Travis, Robert Livingston—Just fair program picture we double-billed weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OKLAHOMA RENEGADES: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Florine McKinney—Average western to average business. Running time, 57 minutes. Played October 4-5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

MY FAVORITE WIFE: Cary Grant, Irene Dunne, Randolph Scott, Gail Patrick—When I saw this last Spring, I decided I would save it for Fall because to me it is the funniest comedy of the year. My wife had an emergency appendicitis operation shortly after laughing at this one a couple of months ago. We held our breath when we played it and, though there was a great amount of laughter, luckily no operations were necessary. A very good crowd enjoyed it thoroughly. This is just what everyone is looking for these days. Running time, 88 minutes. Played October 3.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

RAMPARTS WE WATCH: March of Time Documentary—Played this only one day to exceptionally good business. Ran four complete shows with a bargain matinee so everyone could see it. Heard many fine comments on this and no kicks but it did get a trifle long as some told me. A feature of this sort gives us a few things to think about during these times as we are without a doubt doing just the same things today that got us into the last World War. Would suggest that everyone who could show this splendid feature do so as soon as possible. Running time, 87 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

TOM BROWN'S SCHOOLDAYS: Sir Cedric Hardwicke, Freddie Bartholomew, Jimmy Lydon, Josephine Hutchinson—Satisfactory picture but stars are not box office. Played as second feature with "Walt Disney's Festival of Hits." Average business. Running time.

81 minutes. Played October 4-5.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

WALT DISNEY FESTIVAL OF HITS: "Snow White and the Seven Dwarfs" and Four Disney Shorts—Includes Cartoon feature "Snow White and the Seven Dwarfs" and four prize winning cartoon. Were very good and were all in color. Played with "Tom Brown's Schooldays." Average business. Running time, 117 minutes. Played October 4-5.—Irving Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Twentieth Century-Fox

EARTHBOUND: Warner Baxter, Andrea Leeds—A rather peculiar picture that did not do so well here. Running time, 67 minutes. Played September 22-23.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FOUR SONS: Don Ameche, Mary Beth Hughes, Eugenie Leontovich—It is a well done dramatic story with the mother stealing all the acting honors. It is concerned with the Germans and Czechoslovakia and is extremely depressing. Most people do not come to the theatre to see this type of picture even though it may be very well done like this one. It seemed to hold their interest as there was not a sound from the audience during the unfolding of the story. It drew an average crowd when doubled with "Blondie Has Servant Trouble." Running time, 89 minutes. Played October 4.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—Too much accent on the dialogue; did not take with my people. Maybe too real. Running time, 77 minutes. Played September 8-9.—R. A. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne, Hattie McDaniel, Charlie Ruggles—Well liked by good crowd. Running time, 90 minutes. Palyed October 6-7.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

MARYLAND: Walter Brennan, Fay Bainter, Brenda Joyce, John Payne, Charlie Ruggles, Hattie McDaniel, Ben Carter—Some liked it and some didn't; it is a good show nevertheless . If you happen to run a colored theatre, it is just what the doc ordered for you. Colored players stole the show. Few white actors don't mean a thing. Advertise it "all colored star cast" and you won't make a mistake. Running time, 92 minutes. Played September 29-30.—Steve Chorak, Etna Theatre, Etna, Calif. Rural patronage.

MARYLAND: Walter Brennan, Brenda Joyce, John Payne, Fay Bainter, Charles Ruggles, Hattie McDaniel—Very pretty feature that didn't mean a thing in this spot. Neither "Kentucky" nor "Maryland" drew here, even though I tried "Kentucky" twice but still nothing. Running time, 91 minutes.—E. A. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

PIER 13: Lloyd Nolan, Lynn Bari—Just a little cops and robbers picture which got by on family night. Running time, 70 minutes. Played October 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney, Jackie Cooper—Swell entertainment. Both thrilling and exciting. Color was very good. Was not as good as "Jesse James" but it sure did pack 'em in for every performance. Played September 27-28.—Irving Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

VIVA CISCO KID: Cesar Romero, Jean Rogers—Good western to average Saturday crowd. Running time, 64 minutes. Played September 21.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

YOUNG PEOPLE: Shirley Temple, Charlotte Greenwood, Jack Oakie—Oh, why wait till Shirley's last picture to give her a story. Much better than last of Shirley pictures. Running time, 79 minutes. Played October 4-5.—R. A. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

United Artists

MADE FOR EACH OTHER: James Stewart, Carole Lombard—A very good picture that did only average mid-week business. Played it too late.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OUR TOWN: Frank Craven, Martha Scott, William Holden, Thomas Mitchell, Fay Bainter, Beulah Bondi, Guy Kibbee, Stuart Erwin—Bad all the way through. They should have knocked off that stupid commentary. Running time, 90 minutes. Played September 1-2.—Steve Chorak, Etna Theatre, Etna, Calif. Rural patronage.

Universal

IT'S A DATE: Deanna Durbin, Kay Francis, Walter Pidgeon—Much better than common. Pleased about 80 per cent. I thought it worth the money. Running time, 100 minutes. Played September 15-16.—R. A. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

TWO EXHIBITORS JOIN DEPARTMENT

Two new contributors this week join the exhibitors sending reports to the What the Picture Did for Me department. They are:

STEVE CHORAK,, Etna Theatre, Etna, Cal.

R. A. POAGE, Lyric Theatre, Brookville, Ky.

Read the reports from these and other exhibitors in the adjoining columns of the department.

PRIVATE AFFAIRS: Hugh Herbert, Nancy Kelly, Roland Young, Robert Cummings—A good little picture. Enough comedy to keep it interesting throughout. Played on double feature program with "Sporting Blood." Business below average. Running time, 74 minutes. Played October 2-3.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Pa. Rural and small town patronage.

Warner Brothers

FLOWING GOLD: John Garfield, Pat O'Brien, Frances Farmer—A good crowd liked this one. Running time, 85 minutes. Played September 29-30.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

FLOWING GOLD: Pat O'Brien, John Garfield, Frances Farmer—Very entertaining picture that proved a very big box office flop here. We expected to do very good on this but guess we didn't sell it right as it should have been a honey wherever action pictures are desired. This is good and should be sold good. Running time, 82 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

KNUTE ROCKNE—ALL AMERICAN: Pat O'Brien, Gale Page, Ronald Reagan, Donald Crisp—Warner Brothers have produced the greatest football picture of all time and for all time to come. And the picture will help to make Knute Rockne the greatest football coach that the world has ever known and anyone seeing the picture will have the feeling that Rockne is the real actor and present throughout his entire coaching career. Everybody will like this picture, both old and young and everybody seeing the picture will be thrilled as they have never been thrilled before and the inspiration for betterment will entrance all young men and women to do the better, decent things in life. Running time, 98 minutes. Played October 5-13.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

MY LOVE COME BACK: Olivia de Havilland, Jeffrey Lynn, Charles Winninger, Eddie Albert, Jane Wyman—Swell picture to good business in spite of two night football games. Running time, 85 minutes. Played October 3-4.—M. D. Stewart, Texas Theatre, De Leon, Texas. Small town patronage.

MY LOVE CAME BACK: Olivia de Havilland, Jeffrey Lynn, Eddie Albert, Jane Wyman—Excellent entertainment. Many favorable comments. Business above average, especially on the second day. Played September 23-24.—E. B. Bowman, Maxton Theatre, Maxton, N. C. Small town patronage.

SEA HAWK: Errol Flynn, Brenda Marshall, Claude Rains, Alan Hale, Flora Robson, Una O'Connor—Good picture; fair business. This picture is too long and it takes it 40 minutes to get started. Also, it is a costume picture and not so good for small towns in spite of its title. Running time, 126 minutes. Played October 6-7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Short Features

Columbia

FIREMAN, SAVE MY CHOO-CHOO: All Star Comedies—Not as good an Andy Clyde as some.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOOL WHO MADE HISTORY: Real good. Instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PLEASE TO MITT YOU: All Star Comedies—Audience reaction hilarious.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SAVING STROKES WITH SAM SNEAD: Sport Thrills—Very good for golf fans. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SCREEN SNAPSHOTS: No. 8 (Cowboy Jubilee)—Best one yet. Well liked here. Running time, 10 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SOCIAL SECURITY: Washington Parade, No. 4—Everyone who has a social security number really should see this for the educational value in it. It presents a very clear-cut picture of all the workings. Running time, 10 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TOMORROW'S STARS: Sport Thrills—A real good baseball picture. Very timely.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YE OLD SWAP SHOPPE: Color Rhapsodies—Fair.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

YOU'RE NEXT: Walter Catlett—Some old time slapstick in a haunted house with a gorilla and all the fixings. The kids enjoyed it a lot and the adults got some laughs out of it too. It is worth playing. Running time, 18 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Metro-Goldwyn-Mayer

CAPITAL CITY, WASHINGTON, D. C.: FitzPatrick Traveltalks—Average travel talk in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOOD BAD BOYS: Our Gang—Average Our Gang comedy. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREENER HILLS, THE: MGM Miniatures—Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HIDDEN MASTER, THE: Passing Parade, No. 12—Good. Running time, 11 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

JAIPUR: FitzPatrick Traveltalks—FitzPatrick never lets us down.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MILKY WAY, THE: Cartoons—This is one of those cartoons that emphasize cuteness above everything else and it succeeds in a grand manner. The three little kittens dream they have all the milk they want in the Milky Way including milk of magnesia, butter and evaporated milk. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Paramount

GEORGE OLSEN AND HIS MUSIC: Headliners—Too draggy for theatre audience. Audience restless.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HYDRO-MANIACS: Grantland Rice Sportlights—Very good on aquaplaning.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JIMMY DORSEY AND HIS ORCHESTRA: Headliners—Paramount orchestras not as good as Warners.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NOT SO DUMB: Paragraphics—Entertaining and interesting. Running time, nine minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penn. Rural and small town patronage.

POPULAR SCIENCE: No. 10—Scientific experiments both unique and extremely interesting. Running time, 10 minutes. — William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PUTTIN' ON THE ACT: Popeye the Sailor—Popeye, Olive and their kid stage rehearsals for return of vaudeville but the program was years and years old. Exceedingly funny and very entertaining. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

BILLPOSTERS, THE: Walt Disney Cartoons—A very good Disney cartoon in color featuring "Donald Duck" and "Goofy" at their usual antics. Running time, eight minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

DONALD'S VACATION: Walt Disney Cartoons—Another clever Disney cartoon that keeps the audience in high spirits. Donald's trouble with a collapsible chair and a bear are highlighted by some extremely cute chipmunks stealing Donald's food supplies. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

PENNANT CHASERS: RKO Pathe Sportscopes—Very good sport reel on baseball. Running time, nine

(*Continued on page* 64)

KENNY BAKER FRANCES LANGFORD HU

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A REPUBL



AND A BRILLIANT CAST OF

HERBERT MARY BOLAND ANN MILLER

ADE of 1941

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ICA RASCALS
N H. AUER—DIRECTOR



CREEN AND RADIO STARS

(*Continued from page* 61)

minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

SAGEBRUSH SERENADE: Ray Whitley Comedies—Good two reel musical with western background. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

GRUNTERS AND GROANERS: Lew Lehr—Fairly good. Has some laughs. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ISLES OF THE EAST: Magic Carpet Series—Good. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PROFESSOR OFFKEYSKI: Terry-Toons—Will do. Running time, six minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

VACATION TIME: Ed Thorgersen (Sports)—Average travel talk in color. Fox shorts are just fillers. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okal. Small town patronage.

Universal

CANDYLAND: Color Cartune Classics Reissues—Very good cartoon in color. Running time, seven minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

Vitaphone

MALIBU BEACH PARTY: Merrie Melodies—Very good cartoon in color. The burlesque on Jack Benny and "Rochester" is excellent. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PATIENT PORKY: Looney Tunes—A good Porky pig cartoon. Running time, 7 minutes.—Joe Schindele, Granite Theatre, Granite Falls, Minn. Small town patronage.

SERVICE WITH THE COLORS: Technicolor Specials—Showing raw recruits' induction into the U. S. Army. Very instructive and entertaining and a picture that everybody should see, especially those of draft age. Running time, seven minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

SPILLS FOR THRILLS: Broadway Brevities—Very good. Showed how stunt men make motion pictures thrilling and exciting. Running time, 19 minutes.—Irving Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

VALLEY, THE: Color Parade Series—Good single reel of the Alaska Settlement. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

WILD HARE, THE: Merrie Melodies—For the belly-laugh type of cartoon, Merrie Melodies are just right. This rabbit and hunter are making a real hit with all my patrons and also with me. Some of the college faculty stayed around to see it again and didn't mind boasting about it to me. We are all waiting for the next about the "wabbit" hunter. I think this is the third time these characters have been featured. I'll be glad when the number reaches 100. The next one will be advertised especially in this town. Don't let it be a let-down, Schlesinger. Running time, eight minutes. —W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Miscellaneous

FRONT OF STEEL: Another Canada cause on series that should be played in every Canadian theatre..—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Serial

Universal

GREEN HORNET, THE: Gordon Jones, Anne Nagel—We are on the fourth chapter and it is better than most serials. Kids seem to like it. Running time, 20 minutes.—Irvin Baker, Jr., Roaring Spring Theatre, Roaring Spring, Penna. Rural and small town patronage.

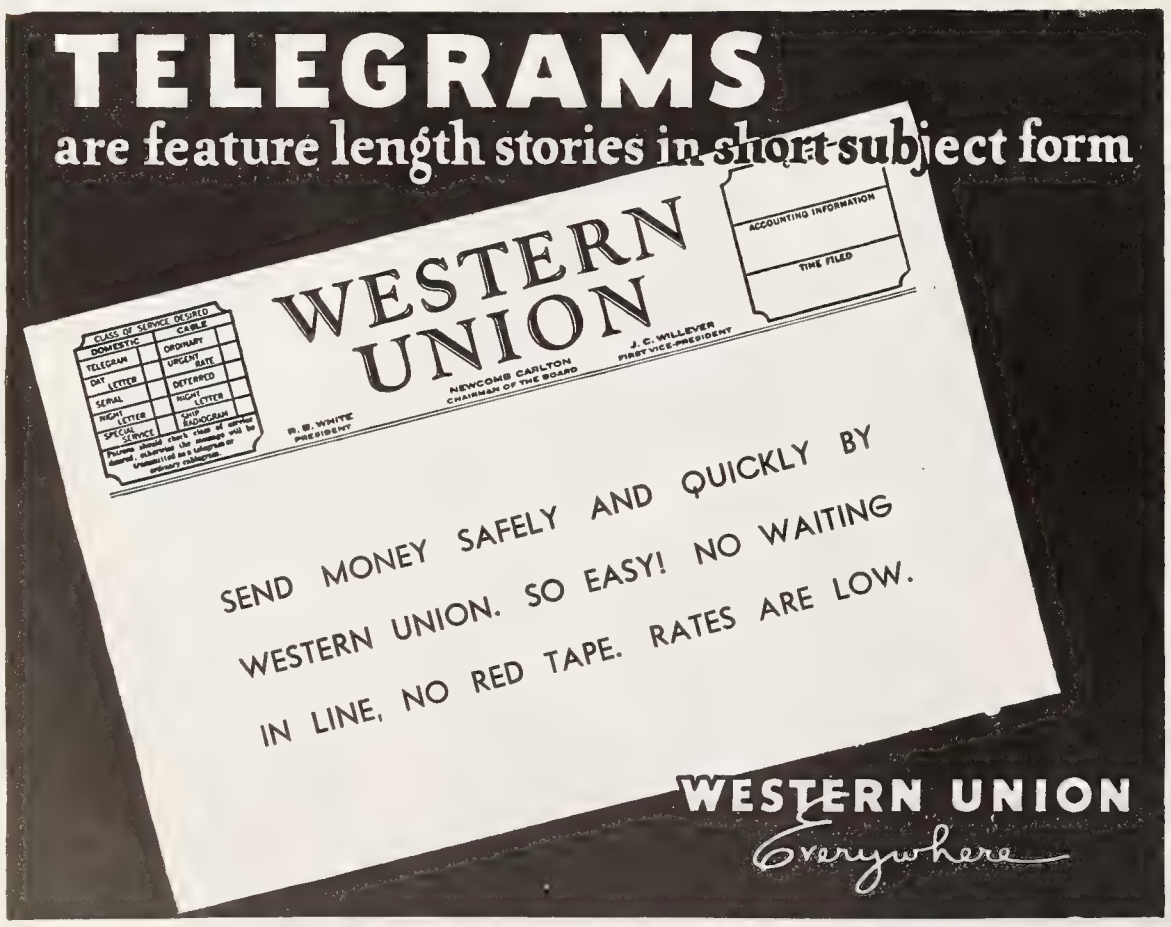
Airlines Theatre Opens

The Airlines News Theatre, in the Airlines Terminal, 42nd Street at Park Avenue, New York, was to open to the public on Friday, October 18th. The opening was to be preceded by a preview for the press and a distinguished list of guests, on Thursday night, October 17th.

Cameramen of the various news reels were to be special guests of the management and there was a display of news reel equipment, both old and new, including many of the cameras that were used in photographing some of the world's most sensational news reel events. The opening program includes "High Frontiers," an aviation film produced especially for the theatre.

Smith District Manager

Don Smith has been appointed district manager of Pioneer Theatres, with offices at Carroll, Iowa. The circuit's district offices were formerly at Des Moines. Mr. Smith lives in Carroll.



Charities Committee Honors Louis Mayer

Louis B. Mayer, president of MGM, was guest of honor at a dinner at the Victor Hugo Cafe, in Beverly Hills, last week, given by the Permanent Charities Committee of the motion picture industry, of which Samuel Goldwyn is chairman. Mr. Mayer is chairman of the film section of the Community Chest drive.

The Screen Actors, Directors and Writers' Guilds were represented as follows: Edward Arnold, president; Kenneth Thomson, Mary Pickford, Ralph Morgan, Noel Madison, Paul Harvey, Porter Hall, George Murphy, Lucille Gleason, Elizabeth Risdon. The SDG contingent included Frank Capra, president of the Guild; J. P. McGowan, William Wyler, George Stephens, Phil Rosen. The SWG following included President Sheridan Gibney, Dore Schary, Dwight Taylor, Mary McCall, Jr.

Also attending were Messrs. Goldwyn, Harry Rapf, Darryl Zanuck, Sam Katz, Harry Cohn, Sam Briskin, Henry Ginsberg, William Goetz, Hal Wallis, J. R. McDonough, Bert Allenberg, Y. Frank Freeman, Harry Warner, Jack Warner, Steve Newman, Walt Disney, Robert Poole, M. J. Siegel, Charles Skouras.

New York Bans French Film

The French film, "You Have Nothing to Declare?" ("Vous N'Avez Rien a Declarer?"), starring Raimu, announced as one of the films to be shown this season at the 55th Street Playhouse, has been banned by the Motion Picture Division of the State Education Department, it was announced, on Tuesday, in a joint statement by the Playhouse and Foreign Films, Inc., American distributors of the comedy.

Irwin Esmond, director of the division in a letter to the distributor, held that while the film was "presented as a farce comedy, it is 'indecent, immoral and would tend to corrupt morals' within the meaning of Section 1082 of the Education Law." Joseph Green, president of Foreign Films, Inc., announced his intention of appealing to the Board of Regents.

Luncheon Honors Green

Hal M. Green, of RKO's press book department, New York, who is resigning to go into another business, was honored with a farewell luncheon at the Maison Louis Restaurant, on Wednesday. Among those attending were S. Barret McCormick, director of advertising and publicity and Fred Schafer, head of the press book department.

To Make 16mm Films

The Bald Eagle Film Productions, Inc., has filed a certificate of organization at New Haven, the amount of stock subscription being placed at $4,000. Joseph Einhorn is president; Joseph Cohn, treasurer, and Wallace Rosenthal, secretary. The company will make 16 mm films.

Sternberg District Manager

Robert Sternberg, formerly in charge of the M. and P. downtown Boston theatres, has become, in addition, a district manager for the circuit. "Hy" Fine formerly held the post, but resigned to take over the management of the Lynch Paramount houses in Miami.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

PRODUCT IS NO GUARANTEE

Due to early theatre training, we developed the habit of running a quick finger over and under surfaces, ledges and other spots even when outside the job. This, of course, was a social error but decidedly a virtue in the theatre where dust can and does hide in the most annoying places.

Dust-hunting is recalled by Ralph Pollock's report on theatre cleanliness, on another page, a policy pursued at the Los Angeles Million Dollar to the extent of having white-gloved ushers continually making the rounds in search of dirt. The same care is exercised in keeping toilet rooms immaculate. In fact, vigilance in all phases of patron-protection is the watchword.

Does it pay? Decidedly, according to Pollock, especially in his independent operation where the picture supply is limited. He writes:

"No doubt, there are hundreds of other theatres that have a poor selection of product and are hampered with other problems that are out of their control. Hence, the writer has mentioned what he has done with factors that sell tickets by going after features that are within one's control. We don't keep our efforts a secret. The patron sees the work going on and he is very certain to be told about it as well in one way or another.

"Incidentally, it took this theatre out of the red."

No theatre, no matter how well-favored, can compete long against opposition of inadequate housekeeping. Pollock's handling presents evidence that a theatre can overcome booking and other handicaps by maintaining and selling a spotless, smart and carefully-checked operation.

In the keenly competitive business of gasoline retailing, one company recently spent thousands of dollars, and successfully, to advertise the cleanliness and comfort of restrooms in filling-stations handling its product.

▽ ▽ ▽

"WITHIN ONE'S CONTROL"

The heading of this piece, taken from Pollock's quotes above, may well be applied to Bob Griffith's efforts in the same direction. Situated in a section of Chicago where eight houses are fighting for business, and playing behind three of them, the Manta-man decided to build up a steady following by selling the theatre institutionally. How he does it through program copy is set down elsewhere in this section. To be noted, is the boxoffice progress credited to these messages, as attested to by the heartening comments of pleased patrons.

Griffith's findings fit with exactness the pattern of a previous editorial observation here. That, of two opposition houses, with everything else equal, the one additionally supported by consistent and intelligent institutional advertising, will, over a length of time, return the better grosses.

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IN WHICH "CORN" IS SOLD

Impressed with the high-laugh voltage of "La Conga Nights," Manager Sidney Miller struck upon the unprecedented device of selling the date in Corsicana, Texas, as the "corniest picture ever made." And, as told in this section, he sold it to an old-fashioned fare-thee-well.

Miller's campaign was all "corn" in every shape and fashion, from corn on the cob, corn in the jug, to "corn on the film." No negative connotation of the word was implied. In the Round Tabler's skilled hands, the term was projected to mean hilarious comedy. That the customers took it that way is written down in the capacity houses the campaign brought.

This is a business of imagination, of initiative. It took a lot of both, plus plenty of "moxie" to launch a campaign so labelled. Miller's shrewd thinking stamps him as possessing these virtues with which expert showmanship is studded.

▽ ▽ ▽

THE INITIATIVE COUNTS

It becomes time to direct the spotlight in the direction of Warner-ite Marlowe Conner, stepped up by bossman Jim Coston from the subsequent-run Avalon, in Chicago, to the first-run Sheboygan, in Sheboygan, Wisconsin. In the new situation long enough to get the feel of it, Conner now reports in this week's pages to indicate he is taking the bigger assignment in stride.

The Round Tabler's habitual procedure of exploiting dates with an initiative usually reserved tor first-run engagements had much to do with his promotion. That should be encouraging for other managers in the "subsequents" also hitting the ball.

A-Mike Vogel

FINDS PROGRAM COPY HELPFUL TO GROSSES

Theatre Services and Equipment Stressed by Griffith Bring Favorable Patron Responses

Situated in the Woodlawn section of Chicago, with opposition of eight houses, the subsequent-run Lex, of the Indiana-Illinois circuit, is being built up institutionally and importantly by Manager Bob Griffith, through the medium of diversified copy on the cover of his weekly program. The run of 5,000 is distributed as follows: 500 in the nearby University dormitories, 300 in the community parking lot near the theatre, 700, from the theatre and the remaining 3,500 house-to-house within the mile area from which the theatre draws.

Measuring three and a half inches by five, the program cover is bordered by art strips according to the season. Those forwarded by the Round Tabler used during the summer, carry polar bear and Eskimo decorations, with identifying "cooled" and theatre slugs topping the copy, as illustrated in the accompanying cut.

Umbrella Service Praised

The copy ranges widely, all bearing on some form of service, not always known to every patron. Set down are some of the most recent examples: The following, for instance, headed "This Way, Please" brought an immediate and noticeable increase in parcel checking:

"Better seats in the second aisle. . . . May I check your parcel? . . . May I help you with your coat? . . . Would you care for a program? . . . There are 101 little courtesies the Lex Theatre Service Staff is eager to extend to each and every patron attending our Comfortably Cooled Theatre."

* *

Griffith notes that the day after a "Storm Warning" program was distributed, there was a heavy rain which filled the theatre's umbrella rack before the end of the first show. This is the copy that did it:

"Don't leave your umbrella at home when the storm clouds threaten—just because it is so clumsy to handle in the theatre. Our Service Staff will gladly check your umbrella as you enter the Lex. Our umbrella service provides a quick check and claim service with no delay to patrons."

"Ice Machine" Spotlighted

Much attention in copy is directed to the cooling plant, such as the message entitled "The Ice Machine," which goes as follows:

"The Veteran Engineer calls it an 'ice machine' and he isn't far wrong either, because our General Electric compressor is capable of producing the cooling effect of 40 tons of ice in a single day. This cooling effect is used to reduce the temperature of the fresh, pure, filtered air which circulates through the Lex to add to your enjoyment of motion pictures."

* *

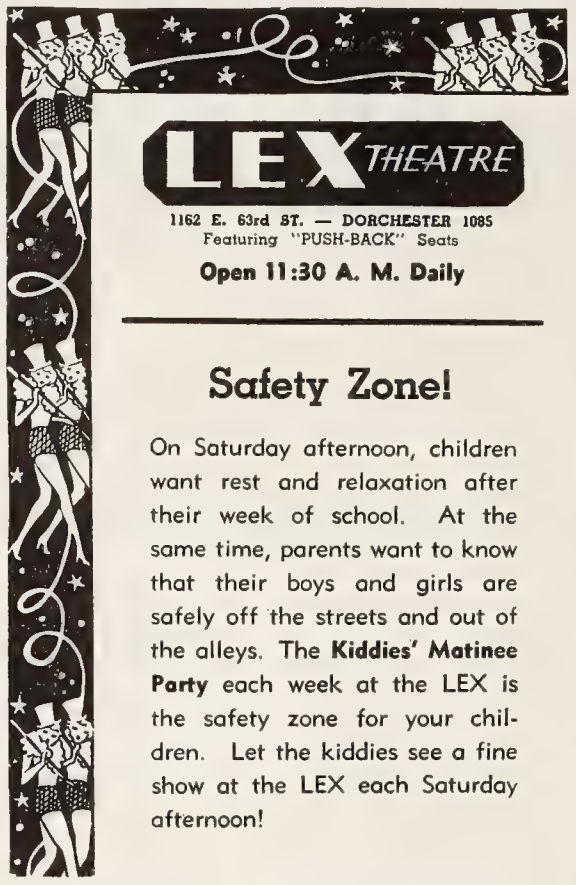
In inviting the public to phone the theatre for picture information, Griffith reasons that if the house becomes known as the question-and-answer station of the community, it will also be thought of as the leading picture theatre. Under the heading: "Calling Dorchester 1085," the copy follows:

"And then the courteous greeting, 'Good Evening, Lex Theatre'—and at our end of the line we are ready with the answer to 'What's playing today?' . . . 'What time does the next feature start?' . . . 'When does the last show begin?' . . . 'What's playing next week?' . . . and 101 questions about movies and the Lex Theatre. We are always glad to have you call Dorchester 1085.

* *

Recognition of the traffice hazards for children in the congested section of the theatre is made in the "Safety Zone" copy, reproduced in the next column. And as a measure to emphasize the theatre's projection equipment, Bob wrote a piece called "Pictures for Sale":

"Our business is selling pictures . . . large, clear, rock-steady motion pictures projected on to the finest new Even Light screen. That is why the Lex Theatre is equipped with the finest and most modern sound and projection equipment. There is no eye strain when watching a good motion picture at the Lex."



A GRIFFITH PROGRAM COVER

"LET'S HEAR FROM YOU"

Andrews "Blondie" Tieup

Tying up with the local paper which runs the "Blondie" comic strip, Round Tabler Stan Andrews of the Capitol Theatre in Guelph, Ontario, promoted the executives for a streamer reading: "See Blondie in the Movies at the Capitol."

Loewmen Prepare For Election Day

The wide public interest in the Presidential and state elections of this year is being recognized in the Loew-Poli Theatres by a drive instituted by Harry Shaw and Lou Brown to impress upon all divisional managers the benefits to be had by keeping patrons informed of how the nation is voting.

Bulletins to all situations emphasize the value of tying in with local newspapers to furnish election results to the theatre, the suggestion being forwarded that a hookup be made exclusive wherever possible. To this extent, the managers are authorized to give papers a one-frame trailer with copy somewhat along these lines: "Read the Times Star for the most authoritative election news." Trailer is to be run four days in advance. In such cooperations, it is intended that the paper will aid by mentioning the returns to be announced from the theatre stage. Posters out front and copy in the regular advertising are also listed.

Where it is found impractical to tie in with papers, efforts are to be made to work with radio stations for the furnishing of bulletins and announcements of the service over the air. Stations are to be compensated with one-frame trailer similar to that to be given the papers.

Tieup with paper or radio station for the planting of teletype in the lobby is also favored as is broadcast of election programs and bulletins from the theatre.

"LET'S HEAR FROM YOU"

Hunters Compete For Conner Prizes

At Warners' Sheboygan, in Sheboygan, Wisc., long enough to learn his way around, Marlow Conner, recently promoted to that spot from Chicago, has turned loose some of his exploitation ammunition, most currently on "The Biscuit Eater," to tie in with the hunting enthusiasm in that sector. Announced as a hunting party and sports show, the event took the form of a draw contest for $250 of hunting equipment promoted by the Round Tabler which included shotguns, outboard motor, kayak, hunting coats, caps, socks, hip boots, hunting knives and shells.

Conner used a novelty hunting license herald to advertise the party and had a speaker from the state conservation department for added atmosphere. After the successful drawing, Marlowe invited the audience to rise and look under their seats where a number of passes had been planted.

On "Foreign Correspondent," an easel was placed out front and labelled "latest bulletins from your foreign correspondent as issued by the Sheboygan Press." Runner from the paper brought clippings every half-hour to be pasted in the easel and displayed long before the flashes were published in the regular editions. For "Howards," Conner used the social columns to note the Howards would be in town on the following Sunday to visit friends at the theatre. This was followed by inviting all the local Howards to the picture, their comments run in the following day's ads.

MILLER HAS WHOLE TOWN BUZZING ON "LA CONGA" NIGHTS CAMPAIGN

Texas Interstater Builds Date Around "Corn" Exploitations for Unusual Returns; Want Ad "Personals" Cause Excitement

The city of Corsicana, Texas, named "Cornycana" for the date and the changing of "La Conga Nights" to "La Corny Nights," proved to be the advertising spearheads of the unusual campaign put over by Manager Sidney Miller, in selling the picture as the "corniest ever made" for the showing at the Ideal, in that situation.

In no sense derogatory, the "corny" slant was stressed in selling the attraction as "one of the funniest pictures ever," with everything used in the campaign tied to corn in one fashion or another. This was brought out, for instance, in letters wrapped around corn cobs and delivered to newspaper editors, radio announcers, barbers, and other news channels. The letters announced that when brought to the theatre, the cobs would serve as guest tickets.

Prizes Offered Non-Laughers

To build up the hilarity, Miller offered prizes to those who could sit through a screening without laughing. Contestants were required to eat a sack of popcorn before the showing to "put them in the mood." In addition to a month's term pass to the winner, other prizes were a case of corn, a case of corn starch, pan of corn bread and a bottle of corn remover. Winner, interviewed on the radio, admitted he wanted to laugh but was prevented by a number of green persimmons he had eaten in advance.

The slant further emphasized in advance foto-night stage contests, included a corn shucking competition and games which required the entrants to carry grains of corn between their toes from a pile in the center to the side of the stage. These tieins allowed for extra plugging on the date.

Miller also hooked election time to the showing with a candidate named "I. M. Corn," running for Assessor and Collector of Laughs. The "candidate," on crutches, canvassed the town distributing gag election cards which explained his condition as due to broken ribs brought on by laughing at the picture. At the theatre, three boys were employed to "picket," their cards reading that the attraction was unfair to the Corn Huskers Union.

Novelty Heralds Amusing

Novelty herald ideas were in keeping. Under cuts of two smiling youngsters, one carried copy declaring they had "seen corn in the field, on the cob and in poppa's jug, but that's the first time we have seen corn on film." Another, in the form of an envelope, contained grains of popcorn, imprint reading, "enclosed is a scene from," etc. Yet another herald spotted a cartoon cut of Hugh Herbert, a number of which showed an ear of corn sprouting from the star's ear. These entitled the holders to free admission (see cut).

Lobby decoration centered around corn stalks and "corny" copy. Special set piece



Miller's "Corn" Herald Hookup

held corn in the can, corn on the cob, corn in the jug, with the attraction follow-through of "corn on the film." Cashiers cooperated by making and wearing corn necklaces, which became a popular local fashion.

Highly successful, too, was a series of classified teaser "personals," wherein a "Margie" and a "Lucille" exchanged information, on different days, regarding "father's broken ribs" and the accident which caused it. The undue excitement caused by the ads made it advisable to disclose the "snapper" before he intended to do so, reports the Round Tabler.

"LET'S HEAR FROM YOU"

Ryan Ties Serial To Kid Contest

Cancellation of a kiddie's pushmobile contest sponsored by one of the dailies, gave Joe Ryan an opportunity to step in and tie the disappointed juveniles to a promotion for his opening of the "Deadwood Dick" serial at the Eastman, St. Cloud, Minn. The youngsters who had built pushmobiles for the races were instructed to convene at one spot, where Ryan arranged to have their cars lettered and to parade to the theatre for a free showing. Publicity buildup was given the event by leading columnist on the paper on Joe's suggestion.

To impress the same serial upon the children of Yazoo City, Miss., Manager Clara Schmitt of the Yazoo, made the first chapter available to the youngsters at a two-cent admission.

Film Local Games For Circuit Dates

Minneapolis high school home-coming football teams are being featured in a series of exclusive shorts to be shown at the Minneapolis amusement houses in a tiein between the circuit, local *Tribune* newspapers and Officials and Coaches Association. The footage is taken by the newspapers during games on Friday and open the next day first-run at the downtown State. Following this, they play downtown second-run dates and are then shown in the circuit's suburban theatres. Introduction of each film is made by sports editors of both papers, play by play comment being furnished by other members of the staffs.

At the end of the season, newspapers and the circuit will throw a gigantic theatre party for all teams, coaches, faculties, parents, etc. During the celebration, each team will be presented with the film of the game screened in addition to a sportsmen's trophy for the best sportsman of each aggregation.

The project officially launched and endorsed by all the city's high school coaches, at a screening of "Knute Rockne," was worked out by C. B. Stiff, district manager of the circuit's Twin City theatres and Everett Seibel, Minneapolis Amusement publicity department head. It is reported here by Charlie Winchell, advertising director, as one of the best goodwill and box-office stunts yet contributed to induce high school attendance.

University Players Participate On Holdsberg's "Rockne" Date

Starting early in August, the advance campaign for "Knute Rockne" at the Des Moines, in Des Moines, Ia., was inaugurated by Manager Harry Holdsburg with a newspaper tiein plugging the coming series on the life of the famed coach, the introduction being made via a full roto page in the magazine section. The series, which ran weekly, was followed in September by publicity on the alumni preview and the South Bend opening was also given elaborate attention early in October.

Week ahead, theatre staff wore lettered football sweaters and head gear. Sweat shirts with picture copy were distributed among high schools and local colleges to be worn at practice and during school hours.

Highlight of the exploitation on opening day was a street stunt of throwing three footballs from the 13th floor of the *Register Tribune* building at noon. The Drake University football regulars in uniform were on hand to catch the balls and after the final try, balloons were released, some containing tickets to the picture. The stunt, as expected, tied up traffic for blocks, which was further utilized by Holdsburg for wide distribution of heralds in the crowds, plugging the stunt and opening of picture.

Radio tieins were prominent, most important being guest tickets awarded on score contest staged by Station WHO.

Outside current display for "Spring Parade" at the New York Roxy covering 17 feet from side to side was given a background of white shiny oilcloth against which figures and credits were emphasized as here noted. All copy constructed of two layers of laminated celotex, which in turn was covered by specially mounted red leather.



Round Table in Pictures



Colorful was lobby stunt arranged by Manager R. E. Russell for "Down Argentine Way" at the Loew's Poli, in New Haven, with ushers dressed in conga blouses of various hues, hats, cumerbunds and silk badges advertising the date. Appropriate conga music was played while flashing colored bulbs helped simulate the technicolor in the picture.





To get across the title "Strike Up the Band," Round Tabler Sam Gilman at Loew's Theatre, in Dayton, Ohio, created realistic lobby setpiece which was featured ahead and during run. Seated on raised platform was cutout of Mickey Rooney behind promoted drums and cymbals, picture title in flitter on main drum. At base of display were scene stills, flanked on either side by life-size cutouts of Rooney and Garland. Traps were finished in mother of pearl, entire display being illuminated from the rear.

That the Philippines also go in for giant displays is evidenced at left showing how Clifford Almy, Warner manager in Manila, exploited date on "All This, and Heaven Too" at the Capitol Theatre. Large cutouts of Davis and Boyer were set against blowup copy of the book, flittered title letters extending from one end of lobby to the other.

Cocks Hooks Acts to Street Stunts

Playing name bands and unit stage shows at the Strand Theatre, in Syracuse, Harvey Cocks has been consistently telling the folks about it in a series of comprehensive exploitations, most recently on Cab Calloway and the "Funzafire" unit, starring Benny Meroff.

For the latter, the Schiner caused a lot of necks to crane with his street stunts wherein three boys dressed as Napoleon, Santa Claus in a bathing suit and man dressed as a woman paraded streets with appropriate gag back banners. Old model "T" Ford painted with crazy copy carried the same three characters through the main streets of the city.

Day ahead of opening, Meroff had his entire company out distributing cards with peanuts attached and copy reading "Do you want to go nuts? See," etc., etc. Aggregation consisted of a midget, fat man weighing 450 pounds, line of chorus girls, stooges, etc. Another street bally stressed a sound truck with laughing record which covered factories, schools and other spots where crowds congregated. Cocks also took Meroff over to leading ballroom night before opening, where the star was introduced and plugged the show. Chorus girls were used for radio interviews out front of theatre.

Night Clubs Cooperate

Exploitation on Cab Calloway consisted of announcements at all night clubs before and during the engagement, all "juke" boxes played the leader's records, while barker in front of house using the p. a. system one hour before each show, gave forth a sprightly spiel. Music store mailed out letters on new record counter, also plugging the date. Fleet of taxis carried bumper cards "Take a Cab to see Cab Calloway," and chain druggist featured a "Hi-De-Ho" sundae which was plugged on mirrors and windows in all stores. Sound truck with public address system going full steam rode throughout the city opening day calling attention to the engagement. Stickers were placed on all records and sheet music sold during the run, and boys carried large banners down main street during rush hours.

Cocks also employed his radio outlets to spread the word, among the top broadcasts being the one on the life of the band leader, the cast being composed of negro artists. The date was also given the prestige of national attention through Milt Herth's coast-to-coast broadcast.

"LET'S HEAR FROM YOU"

Irwin Dresses Lobby For "Pago Pago"

Entire front of the Lyceum Theatre, in Duluth, Minn., was dressed in overhanging cedar boughs and palms as part of George Irwin's campaign on "South of Pago Pago." Large cutouts of the various stars were featured and title cutout letters were hung from under marquee.

Reported as clicking for the theatreman, was his chuckle ad contest on "The Sea Hawk." Planted on classified ad page, entrants were invited for guest tickets to scan ads on that page and create their own humorous ads.

Rules for the Quigley Awards

Awards are now voted on single exploitations and not on complete campaigns as formerly. This includes goodwill and institutional ideas, as well as those on pictures.

▽

Each Quarter is divided into two-week preliminary contests.

▽

Winners in each preliminary are appointed Fortnighters.

▽

Entries of Fortnighters in each Quarter are judged for Quarter-Master Plaques, Medals, Citations.

▽

Quarter-Master Plaque, Medal and Citation Winners are appointed Quarter-Masters.

▽

Entrants registering the best records of Quigley Plaques, Medals and Citations in the four Quarters will be eligible for the Grand Awards judging.

▽

There are no classifications of population or situation. Everyone starts from scratch.

▽

There are no deadlines. All entries will be considered in the period in which they are received.

▽

All product is eligible—features, shorts, serials. Also stage shows, amateur presentations, etc.

▽

More than one idea may be included in one entry but Preliminary Awards will be voted for best individual idea.

▽

No fancy entries are necessary. With the usual "evidence", submit brief description and "reasons why" an entry should be considered.

▽

At this writing, the first Fortnight of the Fourth Quarter has passed, with seven more to go until the end of the Fourth Quarter. It is to be kept in mind that, with everything equal, theatremen who score more often in the Fortnighters will receive greater consideration in voting the Quarter-Master Awards.

Credits Business to Care of House

Putting a house in the black with a policy of minute cleanliness and patron services, is the story reported by Manager Ralph G. Pollack, of the Million Dollar, in Los Angeles, an independent operation with a limited selection of product. Among the "musts" carried through by the theatreman and impressed upon his public, conspicuous is the cleaning, every hour on the hour, of all rest rooms, with ushers making the rounds every 15 minutes to check. Every third day, the toilets and other places needing similar attention are gone over with a solution 14 times stronger than the usual disinfectant.

Dust control is maintained by a daily routine wherein one of the staff wearing white gloves goes through the house touching every possible place where patrons might contact. If and when the gloves are soiled, the maintenance department is contacted immediately to repair the situation.

Cooling Plant Featured

Functioning of the air-conditioning plant is publicly spotlighted by a series of auxiliary fans placed throughout the house and to which ribbons or flags are attached so that the action of the units are visually impressed upon patrons.

All the balcony rails are painted in enamel white, to assist patrons seeking seats and to make egress easier if the occasion warrants. On the job constantly, is a rug stitcher who goes over all rugs carefully in order to forestall any claims upon the theatre for neglect of service due to accidents by falls, etc.

Since lobby easels are restricted by local ordinances, Pollock by careful planning has increased selling space by 50 percent by such devices as the installation of overhead signs, additional side panels, and use of back of boxoffice for coming attractions. Every panel is framed so as to give the best display visibility.

"LET'S HEAR FROM YOU"

Chamber Cooperation Secured By Russell on "Boom Town"

Reported as a first time that New Haven newspapers have ever run co-op ads with theatre mention, Bob Russell at Loew's Poli for "Boom Town," landed numerous breaks from merchants tied directly to the picture. Chamber of Commerce cooperated wholeheartedly by writing to every downtown store suggesting that they tie up with the theatre management. Russell contacted 136 stores, the majority of them using title slugs in the papers, window cards and streamers.

Additional newspaper coverage included a contest, cuts were run of the upper portions of the faces of the four stars appearing in the picture, guests tickets going to those giving correct names. Serialization was planted, full page new season plug was run in the *Journal Courier* and a new season slogan contest landed in the New Haven *Register*. Directorial signs were posted on all telephone poles and trees on roads leading into the city, fashion standees placed in leading stores, movie radio guide magazines with title strip across cover were distributed.

EXPLOITATION BRIEFS FROM A-FIELD

Laugh effect record was used by Joe Nevinson at the Bromley in Philadelphia for "Turnabout" in front of his regular trailer, using single frame reading: "Pardon us for laughing, but you'll laugh too when you see," etc. Gadget lobby display was made up week ahead with appropriate screwball tiein copy. Street bally consisted of man walking streets with his clothes on backwards, clothing arranged so that his head was not visible. Another bally man carried a dummy head with back banner saying he laughed his head off at the picture. Newspaper advertising was planted up-side-down and teaser novelties were distributed.

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Ending right before school opened was the six-week kid contest planned by Milton D. Levy at the Commercial Theatre, in Chicago, with a series of preliminary events held each weekday for five weeks in front of the theatre and at local parks. The semi-finals were held on the theatre stage every Saturday afternoon for five weeks with promoted prizes going to winners.

▽

"We hope you like your seat and trust that we'll have the pleasure of seating you at 'Boom Town!'" That was the message to patrons of the Warner Ritz, in Clarksburg, W. Va., printed on cards and signed by the staff of ushers, handed out in advance of the "Boom Town" showing by Lee Byers as part of his campaign.

▽

Creating plenty of comment locally was Doc Twedt's stunt of growing whiskers for his date on "Virginia City" at the Lido, in Manly, Iowa. Starting six weeks ahead, much was made over the hirsute adornment in local papers, which gave due credits to the theatreman, picture and playdates.

WALLPAPER HERALD TELLS ABOUT "GIRLS"

The old reliable wall paper herald reappeared recently for the date on "Too Many Girls" at the RKO Virginia, in Champaign, Ill., when Manager Grant A. Martin used the slant widely on the eve of the university's opening game.

Copy was in form of an invitation to participate in the world premiere, the names of the cast listed as the committee. The snapper, that the paper had been scraped off the walls to make room at the theatre, was used as a P.S.

Planting the "Do You Know Your America" contest in the Cleveland *Plain Dealer* ahead of "The Howards of Virginia" at the Warner Hippodrome, Dave Bachner of the advertising department through tieup with the paper offered cash prizes to winners with admissions to runners up. Running for four days, much free space was garnered, winding up opening day with list of winners.

▽

An old jallopy of the "Andy Hardy" genus toured the streets of Kansas City and visited football games in the city and vicinity as part of the "Strike Up the Band" campaign put over by John McManus for the film's showing at the Midland. Film credits were painted in bright yellow on the body and banners hung from front and rear of the car. All this was topped by cutouts of Mickey Rooney and Judy Garland anchored in the rear seat.

Playing up the "giant" angle in "Dr. Cyclops," Robert Roberts, assistant manager of the Majestic, in Stuttgart, Ark., promoted numerous merchants for windows, in all of which the colossal line was stressed. Five and ten featured display with tiein copy reading: "You don't need the eyes of Dr. Cyclops to see our values," etc., etc. Giant values in refrigerators were plugged, Cyclops sundaes featured and street bally consisted of man dressed to represent the inventor in the picture.

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To start off his Red Ryder serial, Charles Rich, at the Surf Theatre, in Brooklyn, promoted for giveaway to the kids cake, candy, and school supplies consisting of desk sets, brief cases, fountain pen and pencil sets and Mickey Mouse bags.

▽

Dick Schacht, at the Badger Theatre, in Merrill, Wis., in advance of "Andy Hardy Meets Debutante" dressed a couple in formal attire and had them ride on the back of an old bannered Ford to represent Mickey and Judy. Car was equipped with p. a. system, which plugged the picture and playdates as it toured the city. In addition, Schacht promoted a page of co-op ads, each merchant plugging the attraction.

▽

With the Mayor and Business Association endorsing his "Happiness Week" recently held at the Schine Piqua, in Piqua, Ohio, Robert Anthony constructed a special lobby display consisting of a laughing clown and balloons, each of the following carrying copy on one of his forthcoming attractions. Full page of co-op ads was sold to the merchants, entire front was decorated in holiday attire with pennants which were strung around the marquee reading "Schine's Happiness Week," and all three sheets and window cards were sniped with Happiness Week copy.

▽

Distributed to all homes in his district and the surrounding area were heralds gotten out by W. A. Popham for his theatre's 10th anniversary at the Roxy, in Saskatoon, Saskatchewan. Merchants' ads in center spread paid for entire cost of printing and distributing. Contest angle was brought in by burning anniversary candle in lobby with guest tickets going to those coming closest to guessing when the candle would extinguish itself. Birthday cake was promoted.

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Ahead of "They Drive By Night" at the Ohio Theatre, in Canton, Ohio, Manager W. D. Harwell promoted local fleet of trucks for bannering its sides. Copy read: "See trucks like these as they drive by night." This was followed by theatre and playdates.

▽

In connection with the local annual bike parade, Tom Ward, at the El Raton in Raton, N. M., entered a theatre float which brought home the bacon in the form of first prize. Float entirely constructed by the theatre staff advertised Ward's current attraction, "Saps at Sea," girls on the truck handing out heralds plugging the picture.

EIGHTH ANNUAL CONVENTION

of

The Independent Theatre Owners of Ohio

In conjunction with the foregoing, a TESTIMONIAL BANQUET will be given in honor of MARTIN G. SMITH, President of the Association.

BUSINESS SESSIONS:
Wednesday, October 30th — 1:00 P. M.
Thursday, October 31st — 2:00 P. M.

TESTIMONIAL BANQUET:
Wednesday, October 30th — 7:00 P. M.

Display of the latest in theatre equipment and accessories.

HEADQUARTERS: Hotel Deshler-Wallick
COLUMBUS, OHIO

LATE NEWSPAPER ADVERTISEMENTS



(Below) To hook his operations to the annual Cherokee Strip Celebration, in Enid, Okla., George Limerick, Griffiths' city manager, ran a three-column full on behalf of the attractions current at his three theatres, of which the head is here reproduced. Personal greetings from Limerick, in cotsume, at right, were bordered in lariat roping style for added atmosphere.



(Left) To strike at what he calculated more direct local audience appeal for "Ramparts" at the Fanchon & Marco Fox, St. Louis, Les Kaufman worked out a different approach from the usual on the date, stressing "see" copy and the famous "Norwegian incident" attendant upon the "Baptism of Fire" sequences in the picture. Size: 125 lines on 2 col.

(Right) Another in the series for "Howards of Virginia" contrived by Pat Patchen, Chief, Pueblo, Colo., planted on the woman's page to supplement the regular drama section advertising. Illustrated by head cuts from the newspaper mat service, the ads were set up in the manner of endorsement conversational layouts used by national advertisers. Size: 90 lines on 2 col.

AN OPEN LETTER

September, 27, 1940.

Dear Jack:

A bunch of the boys at the club were gabbing about things in general, the war, politics and what have you.

"What this country needs," said one, "is not only a good five cent cigar, but a good laugh!"

Yeah, he said it—a good laugh, and he didn't mean from political speeches.

"Where you gonna get it?" said another as he nonchalantly trumped his partner's act. "Even the comic strips are getting serious!"

What does that prove, Jack? It proves that the average man is hungry for some good, light entertainment—plenty of hokum with a lot of belly laughs.

As far as I'm concerned, the search is ended. Right now they can saunter over to the Rialto Theatre, lay their dough on the line and see "The Boys From Syracuse." If Martha Raye, Joe Penner, Charles Butterworth, Alan Jones, Eric Blore and Alan Mowbray don't lay them in the aisles screaming, then I've lost my sense of humor!

Try this prescription yourself, Jack. It's good for what ails you!

As ever,
STANLEY LAMBERT,

(Above) The personal letter approach, headed accordingly, was selected for more intimate selling of "Boys from Syracuse" by Manager Stanley Lambert for the date at the Rialto, Racine, Wis., in this one column on 62 lines. Placed in the news pages for quicker attention, the copy was aimed to emphasize the high laugh-content of the picture.

(Right) The characteristic pose of the famed Notre Dame football coach, and highlighted in the Warner pressbook campaign, was chosen as the main attractor for the advance on "Knute Rockne" at the Majestic, Providence, R. I. Sketches of the players in action were added for more graphic background. Size: 171 lines on 3 col.

Pueblo Ladies Are Raving About— MATT HOWARD!



Everywhere you turn . . . all over town . . . it's the same story!

Who is this man that has captured every feminine heart? Why is he so adored by all? What is this new hero worship? You've got to know Matt Howard to really understand it.

You've got to be right there when he takes the pretty Jane Peyton for his bride . . . and carries her off to a wilderness home!

You've got to live with the Howards . . . through dangers and hardships . . . through sorrow and happiness!

You've got to really know Matt Howard to see why he has taken every woman by storm!

Slip down to the Chief theater today . . .. see Cary Grant in "The Howards of Virginia" . . . and you'll see what we mean!

*Just ask any woman who has seen "The Howards of Virginia"



personalities

TOMMY COLLINS
has been named manager of the Crystal Theatre, at Lewisville, Ark.

▽

WILLIAM STOEBER
has resigned as manager of the Burien, Lake Burien, Wash., to enter a commercial enterprise in Chicago.

▽

BOYD SPARROW
has been appointed assistant manager of Loew's Poli, Springfield, succeeding JOHN WOLFBERG, resigned.

▽

NORMAN LEWIS
has taken over the operation of the York Theatre, Philadelphia.

▽

JOE FORTE
joins the Warner circuit as manager of the Parker, Darby, Pa.

▽

SIMON FINESTONE
has opened the new Castor, Philadelphia. THEODORE KIRMSE operating it.

▽

CHARLES DUTKIN
who has managed various houses in Philadelphia, joins the Favini circuit upstate taking over the management of theatres in Peckville and in Jessup, Pa.

▽

WILLIAM HAMRICK
has been named manager of the Coliseum, Seattle, Wash., succeeding CLYDE STROUT, who moved to the Paramount as assistant to Dan Redden.

▽

M. E. WALKER
operating the Gayety, Halifax, N. S., and the Imperial, Sackville, N. B., has leased theatres in Barrington Passage and New Germany, N. S.

▽

STAN POOLEY
assistant manager of the Orpheum, in Vancouver, B. C., has been upped to manager of the Windsor, with LARRY NEW of the Windsor moving to the Kerrisdale. DICK LETTS of the Capitol, Vancouver, moves to the Orpheum to take over Pooley's post.

▽

JERRY ROSS
former vaudeville emcee, is now managing the Palomar, in Seattle. CHARLES BARNES, former manager, becomes Ross' assistant.

▽

HENRY FISHER
has taken over and reopened the DeKalb Theatre, in Brooklyn.

▽

ANDY B. FLOOR
has reopened the Lake, in Salt Lake City.

▽

BERNARD E. FAY
has been advanced from manager of the Majestic Theatre, in Providence, to assistant general manager and assistant treasurer of the C&F Theatre Company. Other changes include: ALBERT J. CLARKE, former manager of the Carlton, has been named manager of the Majestic and JACK TOOHEY, former assistant at the Majestic, goes to the Carlton as manager.



ANNETTA ISRAELSON on August 26th to HAROLD GROTT. Groom manages the Met Theatre in Baltimore, Md.

▽

Birthday Greetings

Daniel A. Allain, Jr.
George M. Aurelius
Charles L. Baker
Curtis B. Bell
Paul Binstock
E. J. Bresendine
John A. Buckley
Clifford R. Buechel
Michael J. Carroll
M. H. Chakeres
Herbert A. Chenoweth
Gus H. Coats
Norman T. Cohen
Al Cooper
Albert K. Cormier
Arlie Crites
Orville W. Crouch
Charles D. Crowley
William J. Currie
John J. Delson
Thomas DiLorenzo
C. W. Doctor
Tom W. Edwards
W. A. Jake Gallemore
Walter B. Garver
Leonard Gordon
George Griffiith, Jr.
Kenneth A. Grimes
Leo A. Guimond
Raymond Hasselo
William F. G. Hatch
Charles W. Hawk
Lorenz Heller
Sidney C. Hoffman
C. L. Hollister
Leon Jarodsky
Paul M. Johancen
Bill Johnson
Carl E. Jones
Jack Kaplan
Charles A. Koerner
William Kohler
Sol Krim
Gus Lampe
Frank T. LePage
Harold Lucas
Emmett H. Lyons
Andrew R. Magazzu
Frank Mangham
John A. Matthews
Douglas W. Mellott
Howard Mercer
Victor F. Morelli
E. R. Mosteller
Carl H. Mott
Edward Murtagh
Claude C. Norton, Jr.
Mack Oringer
Ernest L. Outlaw
John E. Palmer
Robert Patterson
Howard Pettengill
J. H. Phillips
C. Dale Pickell
S. J. Poppay
Arthur A. Quinn
Max Reizes
Dozier B. Roberts
Scott Roberts
Ernest C. Rogers
Ashton C. Rudd
Henry B. Salthun
Dave D. Samuels
Harry Sanders
J. A. Sanders
Norman Schwartz
E. E. Seff
Gerald Shaffer
Joseph Sirkin
Frank Slavik
Clarence A. Smith
Cresson E. Smith, Jr.
W-Clyde Smith
J. E. Spencer
Norman Stancliffe
Johnnie Stanfill
Herman Starr
Ben Stern
Rader S. Stewart
Bob Stratton
Jim T. Stroud
Whit L. Thornton
Stuart Tomber
G. N. Turner
Zollie Volchok
Paul A. Volkman
E. K. Vollette
Frank L. Wahler
W. S. Lew Waid
George E. Walsh
Lawrence Walter
E. M. Waltz
K. E. Ward
Fred Weimar
Peck Westmoreland
Milton A. Zimmerman

JACK REIS
assistant manager of the RKO Madison, Brooklyn, has been promoted to manager of the Greenpoint. Other circuit changes include: EDWARD SHANNON, chief of staff at the Dyker, becomes assistant at the Prospect; JOHN ELLICK, advancing from the Palace service staff to assistant and treasurer of the Uptown, New York; HERBERT BONIS, chief of staff at the Madison upped to assistant manager and treasurer of the Tilyou, Coney Island; and RICHARD REYNOLDS becomes assistant and treasurer of the Midtown as well as at the Yorktown, New York. MICHAEL EDELSTEIN switches from the Strand, Far Rockaway to the Tilyou; WARREN BARTLETT from the Columbia, Far Rockaway, to the Strand there; SIGURD WEXO from the Dyker to the Columbia, Far Rockaway, and FRANK HOWARD from the Greenpoint to the Dyker. Among assistant managers moved are FRANCIS KÖHL from the Madison to the Prospect and NATHAN MAZOR from the Uptown to the Marble Hill, New York.

▽

MAX FOGEL
is now managing the Schine Monroe, in Rochester, and booking for the Schine theatres there. Other Schine changes include: ARNOLD FELDMAN returning as assistant at the Monroe, while CLAYTON CORNELL switches from manager of the Monroe to the West End. TED WHITCOMB, manager of the West End, resigns.

▽

EDMUND HOWARD
assistant to Les Pollock at Loew's, Rochester, has been transferred to the same post at Loew's State, Boston, and ALVIN LEONARD joins Pollock as student assistant manager.

▽

BASIL ZIEGLER
operating the Embassy, in Westville, N. J., has taken over the operation of the Elm Theatre in Camden, N. J.

▽

JOE OPPENHEIM
formerly of Avalon, N. Y., has joined the Affiliated circuit in Philadelphia as manager of the Frolic Theatre.

▽

GODFREY BERGMANN
has been named manager of the new Mensing Company 1,200 seater house in Curacao, D. W. I.

▽

HARRY DAY
is now assistant manager of the Rialto, in Pittsburgh.

▽

ALTON REA
assistant manager of Warners' Stanley, Pittsburgh, has been promoted to the managerial post at the Regent, succeeding HENRY SUTTON, resigned, to go in business for himself in New York. BILL WARRINGTON, assistant at the Regent, takes over Rea's old post, while ED HORNER has been promoted from assistant at the Regent to manager of the Sheradan.

▽

JACK BRIGHT
has been named as assistant manager of Leff's Freeman Theatre, in the Bronx.

BOOKING CALENDAR *for* 1941

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THE RELEASE CHART

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The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

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Under Your Hat, Mel.....Foreign
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono
Untitled, 105 .....Producers

VICTORY, Mel. .....Para
Villain Still Pursued Her, 105, Com.....RKO
Virginia, Mel. .....Para
Virginia City, 404, Mel.....WB
Viva Cisco Kid, 039, Mel.....20th-Fox

WAGONS Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoons (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
West of Abilene, West.....Col
We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel.....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aaunt Maggie?, 006, Mel....Rep
Who Killed Doc Robin?, Mel.....Univ
Wildcat Bus, 043, Mel.....RKO
Wildcat of Tucson, West.....Col
Wild Horse Range, 3960, West.....Mono
Women in War, 902, Mel.....Rep
World in Flames, Documentary.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young Buffalo Bill, 954, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
Youth Will Be Served, 119, Com....20th-Fox

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40	64.	
(See "In the Cutting Room," May 4,'40.)				
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70.	July 27,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61.	Aug. 31,'40
Five Little Peppers In Trouble.	Edith Fellows-Dorothy Ann Seese	Sep. 1,'40	65.	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 30,'40	57.	
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141.)				
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 62.)				
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67.	June 15,'40
Lady In Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71.	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73.	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59.	June 22,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	65.	
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62.	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Prairie Schooners	Bill Elliott-Evelyn Young	Sept. 30,'40†		
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	59.	Mar. 30,'40
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40	72.	June 1,'40
(Exploitation: July 20,'40, p. 46.)				

Coming Attractions

Across the Sierras*	Bill Elliott-Luana Walters		
Arizona	Jean Arthur-Wm. Holden		
Beyond the Sacramento	Bill Elliott-Evelyn Keyes	Nov. 14,'40†	57.
Blondie Goes Latin	P. Singleton-A. Lake-L. Simms		
Blondie Plays Cupid	P. Singleton-A. Lake-L. Simms	Oct. 31,'40†	
Ellery Queen—Master Detective	Ralph Bellamy-Marg't Lindsay	Nov. 28,'40†	
Fight for Life (A)	Myron McCormick		69. Mar. 16,'40
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†	
Great Plane Robbery, The	Jack Holt-Vicki Lester	Dec. 12,'40†	
(See "In the Cutting Room," May 25,'40.)			
Great Swindle, The	Jack Holt-Marjorie Reynolds		
Legacy	Warner Baxter-Ingrid Bergman-Fay Wray		
Lone Wolf Keeps a Date, The	Warren William-Francis Robinson	Nov. 14,'40†	
(See "In the Cutting Room," Oct. 12,'40.)			
Ocean Gold*	Anita Louise-Bruce Bennett		
Outlaws of the Panhandle	Chas. Starrett-Frances Robinson-Sons of the Pioneers		
Passage West	Pat O'Brien-Constance Bennett	Nov. 21,'40†	
(See "In the Cutting Room," Oct. 12,'40.)			
Penny Serenade	Irene Dunne-Cary Grant		
Pinto Kid, The	Chas. Starrett-Louise Currie		
This Thing Called Love	Rosalind Russell-Melvyn Douglas	Nov. 30,'40†	
Thundering Frontier, The (G)	Chas. Starrett-Iris Meredith-Sons of the Pioneers	Dec. 5,'40†	57. Sept. 21,'40
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	57. July 20,'40
Wildcat of Tucson	Bill Elliott-Evelyn Young		

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecelia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147; Oct. 5,'40, pp. 62, 64; Oct. 12,'40, pp. 65, 66.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80.	Aug. 31,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Duicy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73.	Oct. 5,'40
Edison, The Man (G) 18	Spencer Tracy-Rita Johnson-Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern-Lee Bowman-Virginia Weidler	July 26,'40	82.	July 27,'40
Haunted Honeymoon (A) 104	Robert Montgomery-Constance Cummings	Sept. 20,'40†	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeanette MacDonald-Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82; Oct. 12,'40, p. 68.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 58, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young-Lewis Stone-Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
(Exploitation: Oct. 12,'40, p. 68.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	96.	Oct. 12,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68; Sept. 28,'40, p. 147; Oct. 12,'40, p. 65.)				
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lana Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

Title	Star	Rel. Date
Bitter Sweet	Jeanette MacDonald-Nelson Eddy	Nov. 8,'40†
(See "In the Cutting Room," Sept. 28,'40.)		
Come Live with Me*	James Stewart-Hedy Lamarr	
Comrade X	Clark Gable-Hedy Lamarr	Nov. 29,'40†
Escape 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40†
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon	
Gallant Sons	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40†
Gone With the Wind (A)	Vivien Leigh - Clark Gable-Leslie Howard - Olivia de Havilland	228. Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)		
Go West	Marx Bros. - Lynne Carver	
Hullabaloo 109	Frank Morgan-Billie Burke	Oct. 25,'40† 77
(See "In the Cutting Room," Oct. 5,'40.)		
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	Nov. 22,'40†
(See "In the Cutting Room," Oct. 12,'40.)		
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart	
Should Dr. Kildare Tell?	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov. 29,'40†
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams	103. Jan. 27,'40

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40†	Oct.	19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40†	*63.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid From Santa Fe, The (G) 3965	Jack Randall	May 23,'40	50.	Sept. 28,'40
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G) 3927	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	*62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40		
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	*70.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	*58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40†	*56.	Sept. 7,'40
Riders from Nowhere 3966	Jack Randall-Margaret Roach	May 30,'40	45.	
(See "In the Cutting Room," May 11,'40.)				
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	*62.	Oct. 5,'40
Trailing Double Trouble	Ray Corrigan - John King - Max Terhune	Oct. 7,'40†	*58.	Oct. 19,'40
Up In the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40	57.	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Title	Star	Rel. Date
Chamber of Horrors	Leslie Banks-Gina Malo	Nov. 8,'40†
Gypsy Cavalier	Gilbert Roland	Nov. 28,'40†
Oklahoma Bound*	Tex Ritter-Terry Walker	Nov. 4,'40†
Ole Swimmin' Hole	Jackie Moran-Marcia Mae Jones	Oct. 21,'40†
(See "In the Cutting Room," Oct. 12,'40.)		
Phantom of Chinatown	Keye Luke	Nov. 4,'40†

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure In Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson- Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)				
Cherokee Strip (G)	Richard Dix-Florence Rice	Oct. 11,'40†	*84.	Oct. 5,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52; Oct. 12,'40, p. 65.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Moon Over Burma (G)	D. Lamour-R. Preston-P. Foster	Oct. 18,'40†	*75.	Oct. 19,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Quarterback, The (G)	Wayne Morris-Virginia Dale	Oct. 4,'40†	*69.	Oct. 5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
(Exploitation: Oct. 12,'40, p. 64.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40

Coming Attractions

Title	Star	Rel. Date
Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†
(See "In the Cutting Room," Apr. 20,'40.)		
Arise My Love (A)	Claudette Colbert-Ray Milland	Nov. 8,'40† 113. Oct. 19,'40
Christmas in July (G)	Dick Powell-Ellen Drew	Oct. 25,'40† *70 Sept. 21,'40
Dancing on a Dime (G)	Grace MacDonald-Robt. Paige	Nov. 1,'40† *75. Oct. 12,'40
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Jan. 17,'41†
(See "In the Cutting Room," Mar. 30,'40.)		
D. O. A.	Ellen Drew-Rod Cameron	
Doomed Caravan*	Wm. Boyd-Russell Hayden	Jan. 24,'41†
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Feb. 21,'41†
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†
(See "In the Cutting Room," Oct. 5,'40.)		
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†
North West Mounted Police	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker	
Round Up, The	D. Wilson-P. Morison-P. Foster	
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†
(See "In the Cutting Room," Sept. 21,'40.)		
Shepherd of the Hills	John Wayne - Betty Field - Harry Carey-Beulah Bondi	
Texas Rangers Ride Again	J. Howard -E. Drew-M. Robson	Dec. 13,'40†
There's Magic in Music	A. Jones-S. Foster-M. Lindsay	
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40† 76. Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†
Virginia	Madeleine Carroll - Fred MacMurray	Feb. 14,'41†

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
World in Flames* (G)	Documentary	Oct. 25,'40†	*60.	Oct. 19,'40
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters	Tim McCoy	Sept. 16,'40†	60.	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63.	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60.	
Frontier Crusader (G) 151	Tim McCoy	June 15,'40†	62.	June 15,'40
Gun Code 152	Tim McCoy	July 29,'40†	57.	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67.	
I Take This Oath (G) 101	Gordon Jones	May 20,'40†	67.	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66.	

Coming Attractions

Billy the Kid, No. 3, 159		Nov. 29,'40†		
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Nov. 15,'40†		
Devil Bat 104		Nov. 15,'40†		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Oct. 30,'40†		
Untitled 105		Nov. 22,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65.	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57.	June 22,'40
Colorado (G) 051	Roy Rogers-George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57.	Sept. 7,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66.	May 11,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason.	Aug. 31,'40	67.	Aug. 17,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40†	57.	Oct. 12,'40
Gangs of Chicago (G) 908	L. Lane-L. Nolan-B. MacLane	May 19,'40	66.	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66.	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75.	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69.	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68.	July 6,'40
Hit Parade of 1941, The, (G) 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†	*86.	Oct. 19,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†	73.	Oct. 5,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57.	Aug. 17,'40
One Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57.	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59.	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Autry-S. Burnette-J. Storey	Sept. 6,'40†	65.	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58.	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73.	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72.	Aug. 3,'40
Three Faces West 903 (Reviewed under the title, "The Refugee.")	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81.	June 15,'40
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57.	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57.	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69.	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71.	May 25,'40
Young Buffalo Bill (G) 954	R. Rogers-G. Hayes-P. Moore	Apr. 12,'40	59.	Apr. 20,'40

Coming Attractions

Barnyard Follies	M. Lee-R. Davis-J. Storey			
Border Legion	R. Rogers-G. Hayes-C. Hughes			
Friendly Neighbors 007 (See "In the Cutting Room," Oct. 5,'40.)	Weaver Bros. and Elviry	Nov. 7,'40†		
Meet the Missus 018	Roscoe Karns - Ruth Donnelly -	Nov. 29,'40†		
Melody Ranch	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	Nov. 15,'40†		
Sis Hopkins	Judy Canova			
Texas Terrors 073	Don Barry-Julie Duncan	Nov. 22,'40†		
Trail Blazers 063 (See "In the Cutting Room," Oct. 5,'40.)	3 Mesquiteers-Pauline Moore	Nov. 11,'40†		
Who Killed Aunt Maggie? 006 (See "In the Cutting Room," Oct. 12,'40.)	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40†		
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†	59.	Oct. 5,'40

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86.	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84.	Mar. 30,'40
Bill of Divorcement, A (A) 028 (Exploitation: June 1,'40, p. 59.)	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74.	Mar. 16,'40
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68.	June 29,'40
Curtain Call (G) 027	B. Read-J. Archer-H. Vinson	Apr. 26,'40	63.	Apr. 13,'40
Dance Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward-Lucille Ball-Ralph Bellamy	Aug. 23,'40	89.	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68.	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81.	Sept. 14,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	*72.	Sept. 21,'40
Irene (G) 024 (Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101.	Apr. 20,'40
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	*69.	Sept. 21,'40
Lucky Partners (G) 038 (Exploitation: Sept. 14,'40, pp. 50, 51.)	Ronald Colman-Ginger Rogers	Aug. 30,'40	101.	Aug. 17,'40
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	75.	Aug. 24,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64.	June 29,'40
My Favorite Wife (A) 025 (Exploitation: June 1,'40, p. 59; June 15, 40, p. 59; July 13,'40, p. 40.)	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88.	May 4,'40
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68.	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67.	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	59.	June 22,'40
Queen of Destiny (G) 061 (Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95.	Aug. 10,'40
Ramparts We Watch (G) 171 (Exploitation: Sept. 14,'40, p. 50; Oct. 12,'40, pp. 65, 68.)	Documentary	Aug. 16,'40†	87.	July 27,'40
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69.	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	59.	Aug. 24,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64.	Sept. 7,'40
Tom Brown's Schooldays (G) 029 (Exploitation: July 20,'40, p. 44.)	Sir Cedric Hardwicke - F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81.	June 22,'40
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40	66.	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 11,'40†	67.	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40†	*58.	Oct. 12,'40
Walt Disney Festival (G) (Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)		Aug. 2,'40	117.	
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63.	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68.	May 18,'40

Coming Attractions

Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 3,'41†		
Fargo Kid, The 182	Tim Holt-Ray Whitley	Nov. 22,'40†		
Kitty Foyle 112	Ginger Rogers-Dennis Morgan	Nov. 29,'40†		
Let's Find a Song	Bob Crosby-Jean Rogers			
Li'l Abner 109 (See "In the Cutting Room," Oct. 5,'40.)	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40†		
Little Men 110 (See "In the Cutting Room," Sept. 21,'40.)	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†		
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40†	*75.	Oct. 12,'40
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Playgirl	Kay Francis-James Ellison			
Remedy for Riches (See "In the Cutting Room," Oct. 12,'40.)	Jean Hersholt-Dorothy Lovett			
Three Girls and a Gob	George Murphy-Lucille Ball			
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40†	*90.	Oct. 12,'40
Too Many Girls (G) 106	Lucille Ball - Richard Carlson - Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov. 1,'40†	*84.	Oct. 12,'40
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young-Frontiersman (G) 107 (Exploitation: Oct. 5,'40, p. 65.)	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113.	Aug. 31,'40
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40	63.	Aug. 3,'40
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Johnny Apollo (A) 042 (Exploitation: Apr. 27,'40, p. 77; May 25,'40, p. 66.)	Tyrone Power-Dorothy Lamour-Edward Arnold-Lloyd Nolan	Apr. 19,'40	93.	Apr. 20,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046.	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48.)				
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.	
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
Shooting High (G) 041	J. Withers-G. Autry-M. Weaver	Apr. 26,'40	65.	Mar. 9,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Star Dust (G) 036	Linda Darnell - John Payne - Charlotte Greenwood - Roland Young	Apr. 5,'40	85.	Apr. 6,'40
Viva Cisco Kid (G) 039	Cesar Romero-Jean Rogers	Apr. 12,'40	70.	Mar. 23,'40
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112.	Lynne Roberts-Ted North			
Chad Hanna	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Nov. 22,'40†		
Charlie Chan in New York	Sidney Toler-Marjorie Weaver			
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Nov. 22,'40†		
Corncob Kelly's Benefit	M. Stephens - R. Quigley - E. Pallette			
For Beauty's Sake	Ted North-Marjorie Weaver			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
Hudson's Bay 115	P. Muni-G. Tierney-V. Field-John Sutton			
Jennie	Dorris Bowdon-Geo. Montgomery			
Mark of Zorro, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Private Practice of Michael Shayne, The	Lloyd Nolan-Marjorie Weaver			
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison			
Tin Pan Alley	Alice Faye-Betty Grable-Jack Oakie-John Payne	Dec. 13,'40†		
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†		
Youth Will Be Served (G) 119.	J. Withers-J. Darwell-R. Conway	Nov. 29,'40†	*68.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49; Oct. 5,'40, p. 62; Oct. 12,'40, p. 67.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
One Million B.C. (G)	Carole Landis-Lon Chaney, Jr.-John Hubbard-Victor Mature	Apr. 5,'40	80.	Apr. 13,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 79; June 1,'40, p. 61; June 8,'40, p. 50; July 6,'40 p. 46; Aug. 3,'40, p. 59.)				
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	*90.	Aug. 3,'40
Rebecca (A)	Laurence Olivier-Joan Fontaine-Judith Anderson-Geo. Sanders	Apr. 12,'40	130.	Mar. 30,'40
(Exploitation: Apr. 13,'40, p. 66; Apr. 20,'40, p. 57; June 1,'40, p. 60; June 15,'40, p. 59; Aug. 24,'40, pp. 78, 79.)				
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)				

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming Attractions				
Cheers for Miss Bishop	Martha Scott-Wm. Gargan			
Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee			
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard - Jack Oakie			Oct. 19,'40
Lady Hamilton	Vivien Leigh-Laurence Olivier			
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105.	Oct. 12,'40
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Nov. 8,'40†		
Thief of Bagdad (G)	Sabu-J. Duprez-C. Veidt		*105.	Oct. 19,'40
(Exploitation: Sept. 7,'40, p. 56.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015	B. Bruns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40	70.	Mar. 9,'40
(Exploitation: Mar 9,'40, p. 77.)				
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48; Oct. 5,'40, p. 64.)				
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†	*71.	Oct. 12,'40
Enemy Agent (G) 4033	Richard Cromwell-Helen Vinson	Apr. 19,'40	61.	Apr. 13,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40	59.	
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
(Exploitation: Oct. 12,'40, p. 67.)				
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
Law and Order	Johnny Mack Brown - Fuzzy Knight-Neil O'Day	Oct. 18,'40		
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A (G)	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†	*84.	Oct. 19,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Ragtime Cowboy Joe (G)	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Ski Patrol (G) 4031	Lull Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064.	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings-Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. E,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Oct. 5,'40, p. 65.)				
You're Not So Tough (G) 4023.	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Back Street	Margaret Sullavan-Chas. Boyer			
Bank Dick, The	W. C. Fields	Nov. 29,'40†		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				
Devil's Pipeline	Richard Arlen-Andy Devine	Nov. 1,'40†		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying News	Richard Arlen-Andy Devine			
(See "In the Cutting Room," Sept. 28,'40.)				
Give Us Wings	"Dead End Kids"-W. Ford			
(See "In the Cutting Room," Sept. 21,'40.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	*64	Aug. 10,'40
Invisible Woman, The	John Barrymore-John Howard-Virginia Bruce-Chas. Ruggles	Dec. 13,'40†		
Margie (G)	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	*59	Sept. 21,'40
Meet the Wildcat 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†	65	
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
San Francisco Docks	Burgess Meredith-Irene Hervey			
Seven Sinners	Marlene Dietrich-John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†		
Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Trail of the Vigilantes	F. Tone-B. Crawford-M. Auer-A. Devine - P. Moran - W. W. William	Dec. 27,'40†		
Who Killed Doc Robin?	Richard Arlen-Andy Devine			

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This and Heaven, Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143	June 22,'40
(Exploitation: Aug. 17,'40 ,p. 59; Oct. 5,'40, p. 66.)				
Angel from Texas, An (G) 468.	Eddie Albert-Rosemary Lane-Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40	69	May 18,'40
Dr. Ehrlich's Magic Bullet (G) 457	Edw. G. Robinson-Ruth Gordon-Donald Crisp-Otto Kruger	Mar. 2,'40	103	Feb. 10,'40
(Exploitation: Feb. 17,'40, p. 53; Mar. 2,'40, p. 65; Mar. 9,'40, p. 79; May 4,'40, p. 73; May 11,'40, p. 72.)				
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74	May 11,'40
Fugitive From Justice (G) 473.	Roger Pryor-Lucile Fairbanks	June 15,'40	53	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55	July 13,'40
They Drive by Night (A) 460.	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)				
Three Cheers for the Irish (G) 465	Priscilla Lane-Dennis Morgan-Thomas Mitchell-Alan Hale	Mar. 16,'40	100	Mar. 16,'40
(Exploitation: Apr. 20,'40, p. 58; May 18,'40, p. 77.)				
'Til We Meet Again (G) 456.	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40	99	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Coming Attractions

Always a Bride	Rosemary Lane-George Reeves	Nov. 2,'40†		
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 30,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Letter, The	Bette Davis-Herbert Marshall	Nov. 23,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G)	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64	Sept. 21,'40
City for Conquest (G)	James Cagney-Ann Sheridan	Sept. 21,'40†	*103	Sept. 14,'40
Dispatch from Reuter's, A (G).	Edw. G. Robinson-Edna Best-Eddie Albert-Otto Kruger	Oct. 19,'40†	*90	Sept. 28,'40
Father Is a Prince	Grant Mitchell-Nana Bryant	Oct. 12,'40†		
Flowing Gold (G) 412	P. O'Brien-J. Garfield-F. Farmer	Aug. 24,'40	82	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40	97	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
King of the Lumberjacks (G) 422	John Payne-Gloria Dickson	Apr. 13,'40	58	Apr. 27,'40
Knute Rockne — All American (G)	Pat O'Brien-Gale Page	Oct. 5,'40†	*96	Oct. 12,'40
(Exploitation: Sept. 28,'40, p. 147.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65	Aug. 17,'40
My Love Came Back (G) 409.	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85	June 29,'40
(Exploitation: Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
No Time for Comedy (A)	James Stewart-Rosalind Russell	Sept. 14,'40†	93	Sept. 7,'40
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69	Aug. 24,'40
Saturday's Children (A) 410.	J. Garfield-A. Shirley-C. Rains	May 11,'40	101	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn-Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48; Oct. 12,'40, p.68.)				
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55	June 8,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Carnival	H. Bogart-S. Sidney-E. Albert			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains	Nov. 9,'40†		
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale			
(See "In the Cutting Room," Oct. 5,'40.)				
She Couldn't Say No*	R. Pryor-E. Arden-C. Edwards			
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†		
Trial and Error	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel			
Tugboat Annie Sails Again	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†		

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65	June 29,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60	Apr. 27,'40
While Thousands Cheer	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90	May 25,'40
After Mein Kampf? (A)	Documentary	Crystal		75	May 25,'40
(Reviewed under title, "Mein Kampf—Mein Crimes")					
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife" Inc."	Feb. 26,'40	98	Mar. 2,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58	May 11,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71	June 8,'40
Convoy (A)	Clive Brook	Assoc. British		90	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82	Sept. 7,'40
Dangerous Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73	Sept. 21,'40
(Reviewed under title, "Hell's Cargo.")					
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp.	July 29,'40	88	Aug. 3,'40
Face at the Window, The* (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64	May 11,'40
For Freedom (G)	Will Fyffe	General		85	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American		89	June 15,'40
Gestapo (A)	Margaret Lockwood	MGM		95	June 8,'40
Girl in the News, The* (A)	Marg't. Lockwood	MGM		78	Oct. 12,'40
Here Is Ireland (G)	Travelogue	Irish American	Oct. 3,'40	80	Oct. 12,'40
Let George Do It (G) 5.	George Formby	Film Alliance	Aug. 31,'40	73	Mar. 30,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Buena	Aug. 8,'40	95	Aug. 24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109	Oct. 5,'40
Monkey Into Man (A)		World	May 1,'40	65	Mar. 30,'40
Mozart* (G)	Stephen Haggard	"Mozart, Inc."		75	Oct. 19,'40
Murder in the Night (A) 2.	Jack La Rue	Film Alliance	July 20,'40	57	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Open Road, The* (A)	Victor Francen	Mintz	Oct. 4,'40	85	Oct. 19,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91	June 1,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes	Film Alliance	July 6,'40	62	July 13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59	Oct. 5,'40
Torso Murder Mystery* (A).	Bruce Cabot	Ziehm	Oct. 23,'40	70	Dec. 30,'40
(Reviewed under the title, "Traitor Spy.")					
Under Your Hat* (G)	Jack Hulbert	British Lion		79	Oct. 19,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	73	Oct. 12,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel. Date	Min.
ALL STAR COMEDIES		
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40..2 rls.
Boobs in the Woods (6-22-40) 1435 Andy Clyde	May	31,'40.16....
Cold Turkey 2423 Harry Langdon	Oct.	18,'40†.2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†17....
Fireman Save My Choo Choo (7-9-40) 1438 Andy Clyde	Aug.	9,'40.18....
His Bridal Fright 1437 Charley Chase	July	12,'40..2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40.16....
No Census, No Feelings 2402	Oct.	4,'40†.2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†18....
South of the Boudoir (6-22-40) 1434 Charley Chase	May	17,'40.18½..
Spook Speaks, The (10-12-40) 2422 Buster Keaton	Sept.	20,'40†18....
Taming of the Snood, The 1436	June	28,'40..2 rls.
You're Next (6-15-40) 1433 Walter Catlett	May	24,'40.17....
CINESCOPES		
Floating Elephants (10-12-40) 2972	Oct.	4,'40†.9....
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†11....
Industrial Green Island 2972	Sept.	20,'40†.1 rl..
Odd Vocations 1975	May	24,'40..1 rl..
COLOR RHAPSODIES		
Egg Hunt, The (6-22-40) 1510	May	31,'40..7½..
Mad Hatter, The 2503	Nov.	3,'40†.7....
Mr. Elephant Goes to Town 2502	Oct.	4,'40†.7¾..
Tangled Television (10-12-40) 2501	Aug.	30,'40†.7½..
Timid Pup, The (9-7-40) 1512	Aug.	1,'40..7½..
Ye Old Swap Shoppe 1511	June	28,'40..1 rl..
COLUMBIA TOURS		
Historic Virginia 2551	Aug.	16,'40†10....
In the Land of Pagodas 1558	June	14,'40..1 rl..
Old and New Arizona 2553	Sept.	27,'40†.1 rl..
Pleasure Bound in Canada 1557	May	3,'40..1 rl..
Savoy in the Alps 2552	Sept.	13,'40†10....
COMMUNITY SING (Series 4)		
No. 6 1656 (Medley of Hits-D. Baker)	May	28,'40..1 rl..
No. 7 1657 (Topical Songs-D. Baker)	Aug.	16,'40..1 rl..
(Series 5)		
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†.1 rl..
FABLES CARTOONS		
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40..6½..
Barnyard Babies 1754	June	14,'40..1 rl..
Farmer Tom Thumb (10-12-40) 2751	Sept.	27,'40†.6....
Happy Holidays 2702	Oct.	18,'40†.1 rl..
Mouse Meets Lion 2752	Oct.	25,'40†.1 rl..
Pooch Parade 1755	July	19,'40..1 rl..
Practice Makes Perfect (4-27-40) 1753	Apr.	5,'40..6....
PHANTASIES CARTOONS		
Fish Follies 1705	May	10,'40..1 rl..
Millionaire Hobo 1702	Nov.	24,'39..7....
News Oddities 1706	July	19,'40..1 rl..
School Boy Dreams (10-12-40) 2701	Sept.	24,'40†.5....
SCREEN SNAPSHOTS (Series 19)		
No. 7 1857 (Wardrobe Designers)	May	3,'40.10....
No. 8 1858 (Cowboy Jubilee)	June	7,'40..1 rl..
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40.10....
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†.9½..
(20th Anniversary Snapshots)		
No. 1 2851	Sept.	6,'40†.1 rl..
No. 2 2852	Oct.	18,'40†.1 rl..
No. 3 2853	Nov.	22,'40†.1 rl..
SPORT THRILLS		
Canvas Capers 1809	July	19,'40..1 rl..
Fishing in Hawaii 1810	Aug.	30,'40..1 rl..
Master of Cue with Willie Hoppe (10-12-40) 2801	Oct.	4,40†.9½..
Saving Strokes with Sam Snead 1808	June	21,'40..1 rl..
Sport of Kings (6-15-40) 1807	May	24,'40.10....
WASHINGTON PARADE		
2nd Series		
No. 5 1905 (The Archives)	June	28,'40..1 rl..
No. 6 1906 (Our National Defense)	Aug.	30,'40..1 rl..
3rd Series		
No. 1 2901 (The Mint)	Oct.	11,'40†.1 rl..

MGM

Title	Rel. Date	Min.
CARTOONS (Color)		
Bookworm Turns, The (7-27-40) W-90	July	20,'40..9....
Homeless Flea, The W-93	Oct.	12,'40..1 rl..
Milky Way, The (7-6-40) W-89	June	22,'40..8....
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40..8....
Romeo In Rhythm (9-7-40) W-91	Aug.	10,'40..8....
Swing Social (6-1-40) W-87	May	18,'40..8....
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40..7....
CRIME DOESN'T PAY		
No. 29—Women In Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40.22....
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40.20....
No. 31—Soak the Old (9-28-40) P-6 Ralph Morgan	Aug.	24,'40.20....
FITZPATRICK TRAVELTALKS		
Capital City, Washington, D. C., The T-211	Aug.	31,'40†.9....
Cavalcade of San Francisco (10-5-40) T-212	Sept.	28,'40†.9....
Modern New Orleans (6-15-40) T-61	May	11,'40..8....
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40..9....
MGM MINIATURES		
Servant of Mankind (6-8-40) M-79	May	11,'40..9....
OUR GANG		
Auto Antics (9-16-39) C-942	July	22,'39.10....
Bubbling Troubles (7-6-40) C-138	May	25,'40.11....
Goin' Fishin' C-293	Oct.	26,'40†.1 rl..
Good Bad Boys (9-7-40) C-291	Aug.	31,'40†11....
Waldo's Last Stand C-292	Oct.	5,'40†11....
PASSING PARADE (Sepia)		
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40.10....
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40.11....
No. 16—The Baron and the Rose (9-28-40) K-126	Sept.	7,'40.11....
No. 17—Utopia of Death K-127	Oct.	12,'40..1 rl..
PETE SMITH SPECIALTIES		
Cat College (7-27-40) 110 (Sepia)	June	29,'40..9....
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40.10....
Please Answer (9-14-40) S-112	Aug.	24,'40..9....
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40.11....
Spots Before Your Eyes (6-1-40) S-108	May	4,'40.10....
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40..9....
SPECIAL		
Flag Speaks, The (5-4-40)	June	14,'40.19....

PARAMOUNT

Title	Rel. Date	Min.
ANIMATED ANTICS		
Dandy Lion, The (10-5-40) HO-1	Sept.	20,'40†.7....
COLOR CLASSICS		
Kick In Time, A (5-18-40) C9-4	May	17,'40..7....
Snubbed by a Snob (8-24-40) C9-5	July	19,'40..7....
You Can't Shoe a Horse Fly (8-31-40) C9-6	Aug.	23,'40..7....
COLOR CRUISES		
Pacific Paradise (7-13-40) K9-7	June	21,'40.10....
Rio de Janeiro K9-7	May	31,'40..1 rl..
HEADLINERS		
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40.10....
Moments of Charm of 1941 (10-5-40) AO-1	Sept.	13,'40†11....
Pinky Tomlin and His Orch. (8-17-40) A9-10	July	19,'40.11....
PARAGRAPHICS		
Dangerous Dollars (7-6-40) V9-9	June	28,'40.11....
Nature's Nursery VO-1	Oct.	11,'40†.1 rl..
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40.11....
Television Preview (5-18-40) V9-8	May	17,'40.10....
POPEYE THE SAILOR		
Doing Impossikible Stunts (8-24-40)		7....
Fightin' Pals (8-17-40) E9-9	July	12,'40..8....
Nurse Mates (7-6-40) E9-8	June	21,'40..7....
Onion Pacific (6-15-40) E9-6	May	24,'40..7....
My Pop, My Pop EO-2	Oct.	18,'40†.1 rl..
Popeye Meets William Tell (10-5-40) EO-1	Sept.	20,'40†.7....
Puttin' on the Act (8-24-40) E9-12	Aug.	30,'40..7....
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†.7....
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40..7....
With Poopdeck Pappy EO-3	Nov.	1,'40†.1 rl..
With Popeye's Poppa E9-12	Aug.	30,'40..1 rl..
PARAMOUNT SOUND NEWS		
POPULAR SCIENCE (Color) 1939-40		
No. 5—(5-4-40) J9-5	May	3,'40.10....
No. 6—(7-20-40) J9-6	June	28,'40.11....
(New Series)		
No. 1 (10-5-40) JO-1	Sept.	6,'40†11....
GRANTLAND RICE SPORTLIGHTS		
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40.10....
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40.10....
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40.10....
No. 79—Diving Demons (10-5-40) RO-1	Sept.	6,'40†10....
No. 80—Sporting Everglades RO-2	Oct.	4,'40†.1 rl..
No. 81—Motorcycle Stunting RO-3	Nov.	8,'40†.1 rl..
STONE AGE CARTOONS		
Foul Ball Player, The (6-15-40) B9-5	May	24,'40..7....
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40..7....
Pedagogical Institution B9-11	Sept.	13,'40..1 rl..
Springtime in Rock Age B9-10	Aug.	30,'40..1 rl..
Ugly Dino, The (7-27-40) B9-6	June	14,'40..7....
Way Back When a Night Club Was a Stick B9-4	May	10,'40..1 rl..
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40..7....
Way Back When Women Had Their Weigh B9-12	Sept.	27,'40..1 rl..
Wedding Bells B9-7	July	5,'40..1 rl..
UNUSUAL OCCUPATIONS (Color)		
No. 5—(5-18-40) L9-5	May	31,'40.10....
No. 6—(8-24-40) L9-6	Aug.	2,'40.11....
(New Series)		
No. 1 (10-5-40) LO-1	Sept.	7,'40†11....
No. 2 LO-2	Nov.	29,'40†.1 rl..

RKO RADIO

Title	Rel. Date	Min.
LEON ERROL COMEDIES		
Bested by a Beard 03,704	July	16,'40.20....
He Asked for It (9-14-40) 13,701	Sept.	27,'40†18....
Tattle Television 13,702	Nov.	29,'40†19....
EDGAR KENNEDY COMEDIES		
Mutiny In the County 03,404	May	3,'40.17....
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†18....
'Taint Legal, 03,405	May	25,'40.16....
Trailer Tragedy A, 13,402	Oct.	18,'40†17....
INFORMATION PLEASE		
No. 10—(6-15-40) 04,210	May	17,'40.11....
No. 11—(6-22-40) 04,211	June	14,'40.10....
No. 12—(7- 6-40) 04,212	July	12,'40.12....
No. 13—(8-13-40) 04,213	Aug.	9,'40.11....
1940-41		
No. 1 (9-14-40) 14,201	Sept.	6,'40†11....
No. 2—14,202	Oct.	4,'40†10....
MARCH OF TIME		
1939-40		
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40.19....
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40.18....
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40.17....
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40.11....
1940-41		
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†19....
No. 2—Britain's R.A.F. (10-5-40) 13,102	Oct.	4,'40†.2 rls.
PATHE NEWS		
Released twice a week		
PATHE REVIEW		
Released once a month		
PATHE TOPICS		
Released seven times a year		
PICTURE PEOPLE		
No. 1 (9-14-40)	Sept.	13,'40†10....
No. 2	Oct.	11,'40†10....
RADIO FLASH COMEDIES		
Goodness, a Ghost 03,205	July	5,'40.16....
RAY WHITLEY COMEDIES		
Bar Buckaroos 13,501	Nov.	8,'40†16....
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40.20....
REELISMS		
Hats 04,613	Aug.	16,'40..9....
Stray Lamb (6-22-40) 04,610	May	24,'40..8....
Streamlined (8-10-40) 04,611	June	21,'40..9....
Week-End 04,612	July	19,'40..9....
RKO PATHE SPORTSCOPE		
Arrow Points (9-14-40) 04,312	July	5,'40..8....
Hurdle Hoppers (6-15-40) 04,311	June	7,'40..9....
Kentucky Royalty 14,302	Sept.	27,'40†.9....
Quail Quest (9-14-40) 14,301	Aug.	30,'40†.9....

THE RELEASE CHART

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midget Motor Mania 1201	Nov.	8,'40†.1 rl..
Sanctuary of Seals (6-1-40) 0204	Oct.	7,'40..9....
BELIEVE IT OR NOT—RIPLEY		
Acquitted by the Sea 1601	Sept.	27,'40†10....
FASHIONS (Color)		
Fashion Forecast, No. 8 0604	July	19,'40..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40.10....
Eskimo Trails (8-10-40) 1101	Aug.	2,'40†10....
Isle of Mystery 1103	Oct.	25,'40†10....
LEW LEHR DRIBBLE PUSS PARADE		
Cherrie My Dears! 0404	July	5,'40..1 rl..
Grunters and Groaners (8-17-40) 1401	Aug.	30,'40†.8....
Tale of Butch the Parrot 1402	Dec.	6,'40†.1 rl..
MAGIC CARPET SERIES (Lowell Thomas)		
Isles of the East (6-15-40) 1018	May	24,'40..9....
Land of Flowers (8-17-40) 1102	Sept.	13,'40†.9....
Old Dominion State 1104	Nov.	22,'40†.1 rl..
TERRY-TOONS		
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug.	9,'40†.7....
Catnip Capers (6-1-40) 0559 (color	May	31,'40..7....
Club Life in the Stone Age 1501	Aug.	23,'40†.7....
Happy Haunting Grounds 1503	Oct.	18,'40†.7....
How Wet Was My Ocean 1553 (color)	Oct.	4,'40†.7....
Landing of the Pilgrims 1554 (color)	Nov.	1,'40..1 rl..
Love in a Cottage 0517	July	28,'40..1 rl..
Lucky Duck, The 1552 (color)	Sept.	6,'40†.1 rl..
Magic Pencil, The J504	Nov.	15,'40†.1 rl..
Plane Goofy 1555 (color)	Oct.	29,'40†.1 rl..
Professor Offkeyski (6-1-40) 0514	June	14,'40..7....
Rover's Rescue 0515	June	28,'40..1 rl..
Rupert the Runt 0516	July	12,'40..1 rl..
Snow Man, The 1505	Dec.	13,'40†.1 rl..
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40..7....
Temperamental Lion, The 1556 (color)	Dec.	27,'40†.1 rl..
Touchdown Demons 1502	Sept.	20,'40†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40..7....
ED THORGERSEN (Sports)		
Action on Ice 0306	June	21,'40..1 rl..
Bowling for Strikes 1303	Dec.	20,'40†.1 rl..
Lure of the Trout 1302	Oct.	11,'40†.1 rl..
Vacation Time (8-10-40) 1301 (color)	Aug.	16,'40†.8....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July	29,'40†.8....
Fox and the Rabbit 5265	Aug.	12,'40†.8....
Jolly Little Elves 5261	June	3,'40†.8¼..
Springtime Serenade 5263	July	10,'40†.7½..
Three Lazy Mice 5262	June	24,'40†.1 rl..
Toyland Premier 5266	Aug.	19,'40†.9...
GOING PLACES WITH GRAHAM McNAMEE		
No. 76—(5-11-40) 4361	May	13,'40..9....
No. 77—(6-22-40) 4362	May	27,'40.10....
No. 78—(6-29-40) 4363	June	17,'40..9....
No. 79—(8-3-40) 4364	July	15,'40..9....
No. 80—(8-10-40) 4365	Aug.	12,'40..9½..
No. 81—(9-21-40) 5351	Sept.	23,'40†.9....
No. 82—(10-12-40 5352	Oct.	14,'40†.9⅔..
No. 83—(10-12-40) 5353	Nov.	11,'40†.9½..
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House (10-12-40) 5241	Sept.	23,'40†.1 rl..
Recruiting Daze 5242	Oct.	28,'40..1 rl..
SPECIAL		
Swing with Bing (4-6-40) 5110	Sept.	4,'40†19....
STRANGER THAN FICTION SERIES		
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty (6-22-40) 4382	May	20,'40..9....
No. 78—Novelty (6-29-40) 4383	June	10,'40..9....
No. 79—Novelty (7-27-40) 4384	July	8,'40..9½..
No. 80—Novelty (8-10-40) 4385	Aug.	5,'40..9½..
No. 81—Novelty (9-21-40) 5371	Sept.	16,'40†.9....
No. 82—Novelty (10-12-40) 5372	Oct.	7,'40..9....
No. 83—Novelty (10-12-40) 5373	Nov.	14,'40†.9....
TWO-REEL MUSICALS		
Class in Swing (10-12-40) 5221 Florine McKinney	Sept.	25,'40†16....
Congamania, The 5222	Oct.	23,'40†17....
Folies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40.17....
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July	17,'40.17....
I Dream of Jeannie with the Light Brown Hair (9-21-40) June Stillman	Aug.	28,'40.17....
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June	19,'40.18....
Swingin' in the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May	15,'40.19....
Varsity Vanities (8-10-40) 4232 Martha Tilton	Aug.	7,'40.17½..

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May	4,'40..2 rls.
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (color)	June	1,'40.19....
Spills for Thrills (7-20-40) 5109	June	15,'40.19....
Pony Express Days (7-6-40) 5007 Geo. Reeves (color)	July	13,'40.19....
Young America Flies (8-30-40) 5110	July	13,'40.22....
Ed Sullivan's Hollywood 6202	Nov.	16,'40†.2 rls.
Just a Cute Kid 6201	Oct.	5,'40†.2 rls.
COLOR PARADE		
Gun Dog's Life (5-18-40) 5407	May	11,'40..1 rl..
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40.10....
The Valley (7-13-40) 5409	July	20,'40.10....
Famous Movie Dogs (7-27-40) 5410	Aug.	17,'40.19....
ELSA MAXWELL COMEDIES		
Riding Into Society (8-31-40) 6101	Sept.	7,'40†.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights (8-31-40) 6301	Sept.	28,'40†10....
Shark Hunting (8-3-40) 6302	Nov.	9,'40†10....
LOONEY TUNES		
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40..7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40..7....
No. 89—Patient Porky (8-3-40) 5616	Sept.	14,'40.10....
No. 90—Calling Dr. Porky 6601	Sept.	21,'40†.1 rl..
No. 91—Pre-Historic Porky 6602	Oct.	12,'40†.1 rl..
No. 92—Sour Puss 6603	Nov.	2,'40†.1 rl..
No. 93 — Porky's Hired Hand 6604	Nov.	30,'40†.1 rl..
MELODY MASTERS		
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40.10....
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40.10....
Woody Herman and His Orchestra 5510	July	27,'40..1 rl..
Matty Malneck & Band (8-3-40) 6501	Sept.	14,'40†10....
Joe Reichman & Orch. 6502	Oct.	26,'40†.1 rl..
Jan Garber & Orch. 6503	Nov.	23,'40†.1 rl..
MERRIE MELODIES (Color)		
No. 108—Sniffles Takes a Trip 5318	May	11,'40..1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40..7....
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40..7....
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40..7....
No. 113—The Egg Collector 5323	July	20,'40..7....
No. 114—A Wild Hare 5324	July	27,'40..7....
No. 115—Ghost Wanted 5325	Aug.	10,'40..7....
No. 116—Ceiling Hero 5326	Aug.	24,'40..7....
No. 117—Malibu Beach Party (9-7-40) 6701	Sept.	14,'40†.7....
No. 118—Stagefright 6702	Sept.	28,'40†.1 rl..
No. 119—Holiday Highlights 6703	Oct.	12,'40†.1 rl..
No. 120—Good Night Elmer 6704	Oct.	26,'40†.1 rl..
No. 121—Wacky Wildlife 6705	Nov.	9,'40†.1 rl..
No. 122—Bedtime for Sniffles 6706	Nov.	23,'40†.1 rl..
SPECIAL		
Cavalcade of Academy Awards (4-27-40)	May	4,'40.31....
SPORTS PARADE		
Diary of a Racing Pigeon 6403	Nov.	30,'40†.1 rl..
Dogs You Seldom See (8-31-40) 6402	Nov.	2,'40†10....
Fly Fishing 6401	Sept.	21,'40†.1 rl..
TECHNICOLOR SPECIALS		
Flag of Humanity 6001	Oct.	19,'40†.2 rls.
Service with the Colors (9-7-40) 5008 R. Armstrong-Wm. Lundigan	Aug.	31,'40.20....
VITAPHONE VARIETIES		
Radio and Relatives 5705	May	18,'40.10....
All Girl Revue 5706	June	27,'40..1 rl..
History Repeats Itself (10-14-39)		10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		38....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		20....
ASTOR		
Pardon My Pups Shirley Temple reissue	Sept.	1,'40..2 rls.
COMMUNITY CHESTS & COUNCILS		
Volunteer Worker, The (10-5-40)		3....
GPO-ABFD		
Men of the Lightship (8-31-40)		25....
GUARANTEED		
Aida (5-11-40)		9....
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		21....
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		7....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes)	July	19,'40..2 rls. (1st episode 32 min.)
Green Archer, The 1120 (15 episodes)	Oct.	25,'40.....
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owens (15 episodes)	Apr.	12,'40.19.... (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry	June	15,'40..2 rls. (1st episode 30 min.)
King of the Royal Mounted (817-40) 081 Allan Lane-Lita Conway	Sept.	20,'40†.2 rls. (each) (1st episode 30 min.)
Mysterious Dr. Satan Robt. Wilcox-Ella Neal		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40.21.... (each)
Green Hornet Strikes Again, The Warren Hull-Anna Nagel	Dec.	24,'40.....
Junior G-Men (8-3-40) "Dead End Kids"	Oct.	1,'40..2 rls. (each)
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13-episodes)	July	2,'40.21.... (each)

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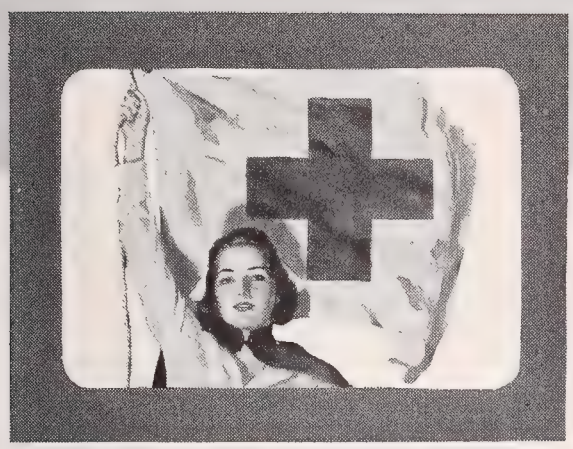
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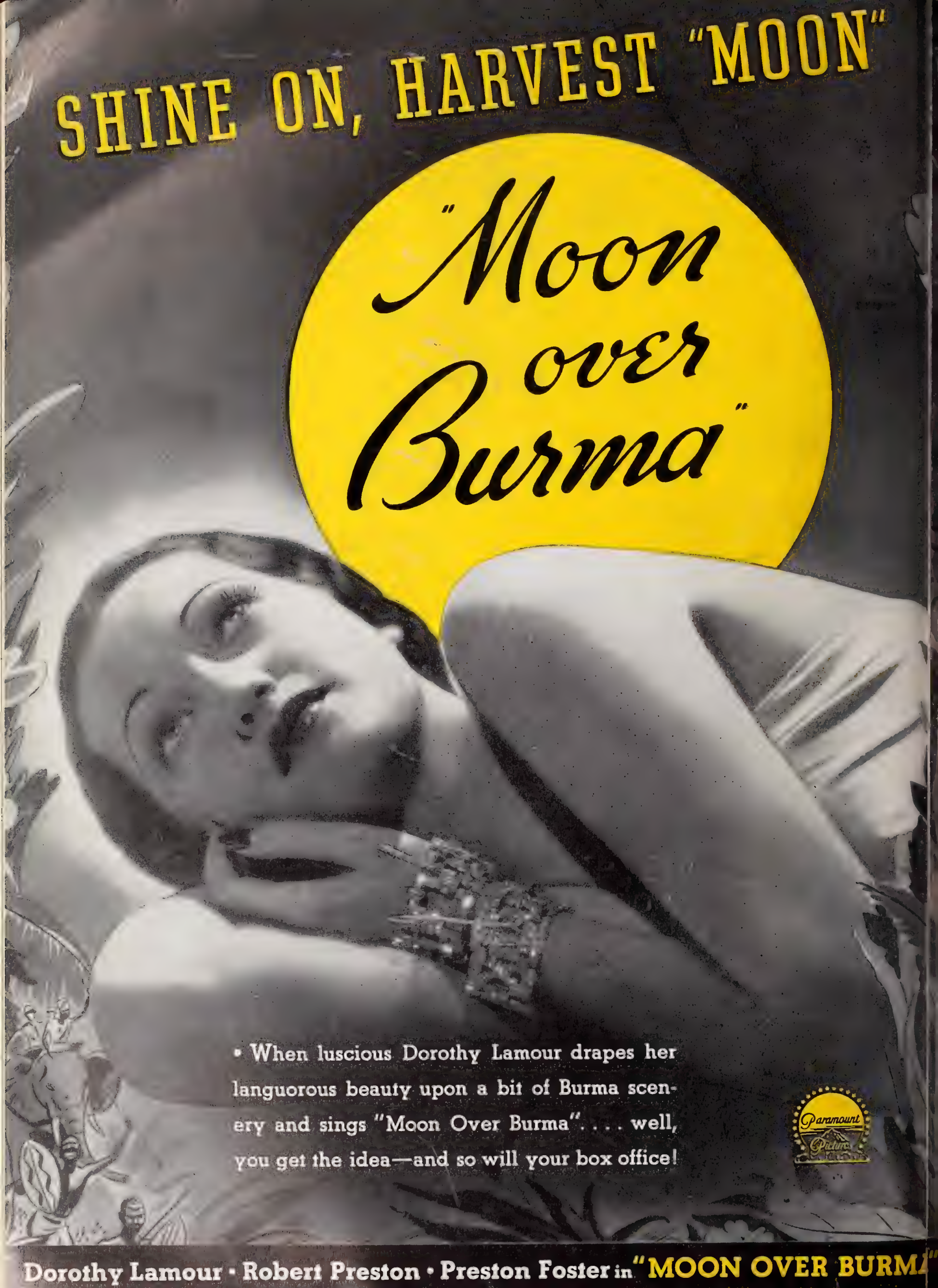
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The Red Cross this year will make no Theatre Collection during its Annual Roll Call. But Theatre Co-operation, this year as ever, remains of primary importance during the Drive. To remind you of that importance is the sole purpose of this message. The Red Cross representative will provide you with full particulars of how you can do your share in this noble cause.

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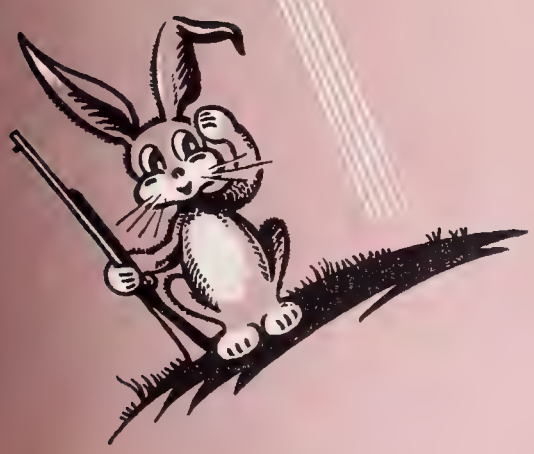
MOTION PICTURE HERALD

Better Theatres

QUIPMENT • FURNISHINGS • OPERATION • DESIGN

fall

BUYERS NUMBER



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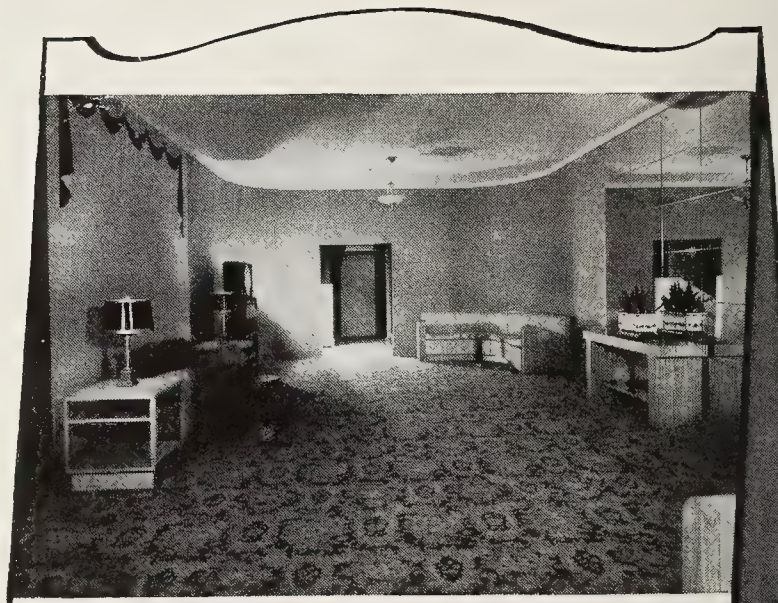
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Better Theatres

OCTOBER 19, 1940

Vol. 141 No. 3

. . . a section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. **Martin Quigley**, publisher and editor-in-chief. **George Schutz**, editor. **Colvin Brown**, general manager. **Ray Gallo**, advertising manager. **C. B. O'Neill**, Western advertising manager, 624 S. Michigan Ave., Chicago. London Bureau: No. 4, Golden Square, WI. **Consultants:** J. T. Knight, Jr., physical operation; Ben Schlanger, architectural form; C. C. Potwin, acoustic design and treatment.

■ ■ ■

Patron's Choice On Double Features

In discussing the scheme of his dual-auditorium theatre in Alhambra, Calif., James Edwards, Jr., of the Edwards Theatres Circuit of Los Angeles, revealed some ideas concerning such an arrangement that definitely take it out of the classification of novelty. The theatre is pictured elsewhere in this issue (*pages* 14 *and* 15). In a letter accompanying descriptive data, Mr. Edwards comments:



James Edwards, Jr.

"In an article of a recent issue of the *Saturday Evening Post,* Samuel Goldwyn said, 'The double-feature is killing the movie industry and the panic is on in Hollywood. The long shows discourage attendance and three out of four people want single-bills. Hollywood is sick because of the diminished box office receipts.' Mr. Goldwyn proposed legislation or government regulation that would result in forcing all theatres to show single-bills. In such an event, Hollywood would still be sick, because, while the single-bill patron would be pleased, what would happen to the double-bill fan?"

Public Is Kidding Us!

Then Mr. Edwards referred to the Gallup poll which brought forth figures indicating that the majority of people prefer double-bills, "if both pictures are good," and which startled some good people of our business with the statement that millions of people don't go to the movies at all, or rarely. Mr. Edwards sees a connection between this and his dual theatre. He comments:

"Our experience in the operation of theatres has always been that folks vote for singles, then buy doubles!

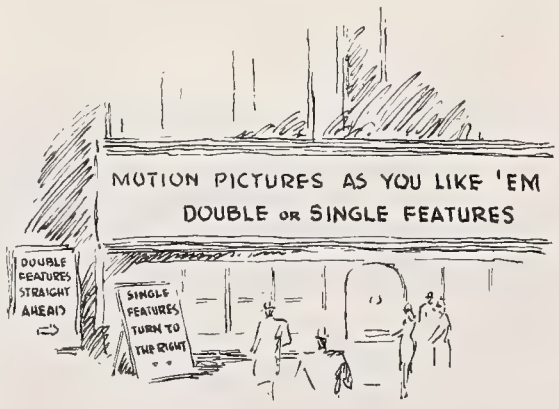
"Perhaps in the last few years we have been forcing the single-bill fans to see two pictures against their will—if they went to the movies at all. Result: Many did not go as often, hence a partial explanation of the drop from eighty-five million average weekly patrons in 1930 to but fifty-four million the week of July 13-19, 1940. Wouldn't we be committing another wrong upon the movie-goer and drive the motion picture industry closer to bankruptcy if we again attempted to force some of our patrons to see one feature when they wanted to see two?

"That was our problem. What could be done to regain the eighty-five million weekly average attendance? Should the operators of the 17,000 theatres in the United States throw up their hands and quit? Should they acknowledge defeat and admit that the business heads of other fields of entertainment—radio, bowling, etc.—could do a better job?

Public Divided Into Three Groups

"The average American movie theatre has on its hands the job of pleasing three, separate and distinct types of patrons: One, the single-bill patron; two, the double-bill patron; three, the double-bill patron who has already seen one of the features on the twin-bill program."

And to please all three, Mr. Edwards built an Annex on his Alhambra theatre, providing two auditoriums. How it works is explained in conjunction with the pictures of the house. Here we have only to add Mr. Edwards' interpretation of the scheme in its significance to the double-bill issue:



►"What does this new theatre mean to the movie industry? Well, the proof of the pudding is in its eating! Since the opening of the second auditorium, the Alhambra theatre's business has increased 31%, which figure, taken nationally, would place us well on the road to the restoration of the eighty-five million weekly attendance!"

Rural, But Not Hicks

An important phase of the theatre decentralization movement which, setting in a few years after the depression sobered us all, has been "taking the movies to the people," is the establishment and improvement of exhibition plants in towns that had been judged too small to have a theatre, or that had theatres in no way equipped to present motion pictures according to modern standards. The development, growth, success and progressive methods of the St. Cloud Amusement Corporation, operating in northwestern New Jersey, are an interesting expression of today's small town role in this business. They are described elsewhere in these pages.



Alvin Sloan (seated) and Clifton E. Smith, who head operation of the St. Cloud Amusement Corporation group of theatres, discussing an issue of their weekly "newspaper" at circuit headquarters in the town of Washington, N. J.

►One of the examples of enterprise offered by this rural circuit is a local newsreel. Alvin Sloan, general manager of the circuit, has worked this out rather differently from the manner in which this idea is usually applied. The details will be the subject of an article in the November issue of Better Theatres.

Now operating in a number of small towns, the organization has a plan for a motor highway theatre that is very provocative. This theatre would be incorporated in a countryside development, with attractive and commodious automobile parking facilities as part of the scheme.

It would not be one of those drive-in see-your-favorite-star-through-a-windshield things, but a bona fide theatre, capable of legitimate, high-standard presentation of motion pictures, yet bringing theatrical entertainment even closer to rural folk, while

offering a dropping-in place to town people out for a drive. In England, such country theatres, located at intersections of important highways, are rather common—Oscar Deutsch's Odeon circuit has made a good thing of the idea. For some reason, it has not impressed American exhibitors. Mr. Sloan's scheme may prove a starter.

South American Way

WE HEAR a great deal these days about the advancement of trade between North and South America. The average American cannot realize what it often means in the terms of actual commercial processes. A new theatre project came to our attention a couple of weeks ago which suggested a little description here for those "average Americans" who are also theatre operators and managers. They have well-stocked dealers at their doors, and technical knowledge on every hand. But consider what many an exhibitor among our Latin American neighbors has to go through to achieve the same thing. The new Teatro Colombia in Bogota affords a good example. Our data comes from Kenneth Streuber, export manager of the National Theatre Supply Company.

"Although just completed," Mr. Streuber explained, "this job was started back in 1937. We got a phone call from the company in charge of the project. They wanted complete specifications on projection layout, stage, screen size and location, lighting, and so on, before they even started on architectural plans. That's rather reversing the procedure used in the United States, but maybe it isn't such a bad idea. In fact, they wanted us to specify even the color scheme for the stage decorations, drapes, etc., and as it turned out, they arranged the color scheme of the whole theatre from these specifications. Of course, their engineers and architects came up to New York, which is no mean trip to make, and probably more correspondence went on concerning this one job in a week than American exhibitors, with rare exceptions, have ever had relative to a whole group of houses in a month. They even visited factories and theatres to make sure they were getting what they wanted."

But that was mere planning. The headaches started with shipment and financial arrangements. Mr. Streuber went on:

"Duty in Colombia is levied on the gross weight of the shipment and the tariff is according to classes of goods. When a package has different articles, the duty is based on that article which carries the highest rate, even if it's a little piece of fabric. Well, this meant setting up all equipment in the factory here, making the necessary tests, then taking the equipment apart for packaging so as to get the lowest duty rate. For example, a stage curtain all sewn ready for installation takes a higher duty than one in pieces ready to be sewn together. We shipped these curtains pinned together, with carefully written instructions how to sew them.

"Then shipment—that was something. The altitude of Bogota is about 9,000 feet. Freight is most economically transported by steamer up the Magdelena river, then by truck to Bogota. But the river is wont to dry up, so the most dependable method is to railroad and truck across the mountains. You had to guess which was best to do, and take your chances."

From 1937 to 1940 for one theatre project. But it is finished now — and a splendid theatre the Teatro Colombia is, as pictures below indicate.

Plastic Screens

Screens are going to be identified, henceforth, as plastic, or non-plastic. So, at least, one is led to believe by the apperance of screens so identified by their manufacturers.

A screen which the Da-Lite Screen Company brought out in 1928—the so-called Da-Tone X—was said by its maker to have a plastic surface. A short time later, a Da-Tone Z screen was marketed as also a plastic type, with certain fire-resisting chemicals added. Pyroxylin plastics were used in the manufacture of both types.

The two new plastic screens, however, seem, on the basis of data divulged, to carry the method to the point of creating what might be called a synthetic fabric with an integrated surface.

The Hurley plastic screen distributed by RCA is described by the latter as a specially treated fibre pulp on cloth backing, with a smooth surface of extremely high reflective power and, because of the smoothness, great freedom from accumulation of dirt. The Hurley screen is also extremely thin, reducing the diameter of perforation per unit of sound transmission.

New Screen Demonstrated

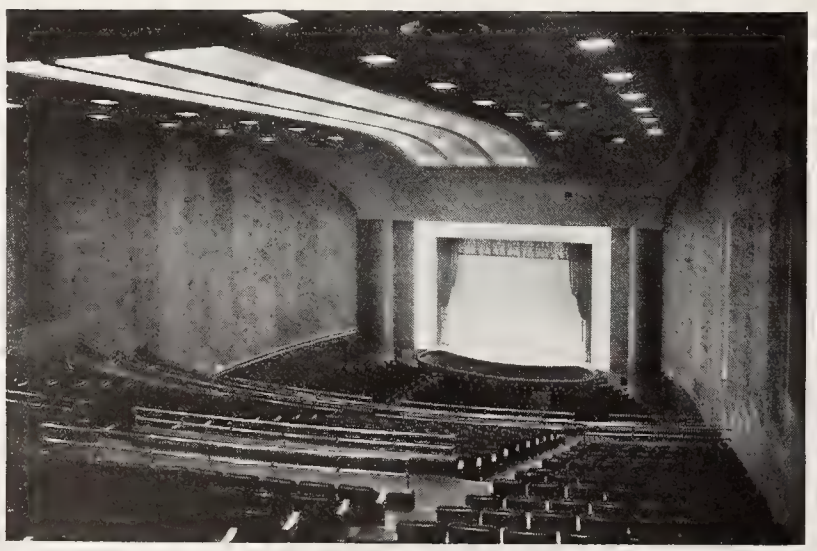
The plastic screen brought out by Walker-American Corporation of St. Louis, for distribution through National Theatre Supply Company, was demonstrated before a group of theatre and trade press people in New York recently. The reflecting surface of the new screen is a plastic which is moulded on the fabric backing through a process of manufacture which carries the plastic surface through the sides of the perforations to the back of the screen. The smooth perforation walls thus created are said to be much less susceptible to accumulating dust, efficiency of sound transmission being accordingly preserved.

Additional protection against accumulation of dust and general soiling is provided by a process of moisture-proofing the fabric, designed to prevent roughening of the reflecting surface as a result of moisture loosening its bonds with the fabric.

As still further protection against dust the screen is made in one piece, regardless of size, eliminating all seams.

The pigment used, described as amorphocrystalline, gives a somewhat different color tone than that previously employed in Walker screens. At the comparative showing in New York, the new screen did appear to give more pleasing tones in black-and-white, and somewhat greater naturalness in color pictures. The new screen projects a brighter picture toward central seating sections, but has somewhat greater fadeaway toward the sides. It is not, however, as directional as a beaded screen, but appears to be a diffusing screen with semi-directional properties.







Indicating what our neighbors to the South are doing these days theatrewise. These are views of the new Teatro Colombia in Bogota, designed by Guillermo Herrera Carrizosa and built by F. T. Ley & Company, which has an American branch. The auditorium seats 2,800, with over half in the balcony. The building also contains a cabaret (beneath the balcony), a broadcasting studio, and a bar on the ground floor accessible from the theatre interior. The auditorium walls are treated with J-M Permacoustic (ceramic acoustical tile), while nearly all of the equipment, including complete stage rigging and drapes, lighting and seating (by International Seat Corporation) are from American manufacturers. The theatre, awarded a prize by the city, is the property of Compania Nacional de Construcciones. The program consists mainly in motion pictures with a few stage acts on some days of the week.

A story of Showmanship in the country

Progress at a Profit in Rural Circuit Operation

By GEORGE SCHUTZ

THE FARM country and little towns of New Jersey beyond the metropolitan area associated with New York City, and including Newark and Jersey City, are not fundamentally different from rural sections in other parts of the nation. Nine years ago, in one of these Jersey towns — Hampton — Alvin Sloan, who some years before had been a projectionist, but latterly had worked in other fields than showbusiness, rented a ramshackle building called Minerva Hall, and began to exhibit motion pictures in it every Saturday night. Today, as the general manager of the St. Cloud Amusement Company, he operates a dozen theatres which form a rural circuit with standards of operation, in all the essentials of motion picture presentation, that many a city theatre cannot match.

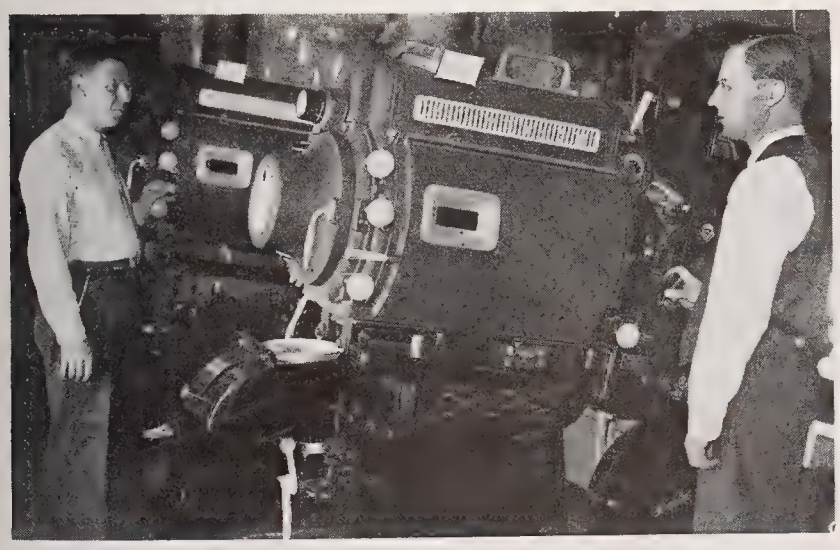
This is not a story of personal enterprise, although it might well be. It is, rather, a description of methods—methods which have made permanent, well equipped theatres in little country towns, entirely compatible with profits.

Altogether, the St. Cloud Amusement Company operates in nine towns. All but one of these are in northwestern New Jersey; the Casino in Mt. Pocono, Pa., is operated during the summer only. As may be seen in the accompanying map, the St. Cloud circuit has sliced off a compact rural territory nicely patterned to avoid severe city and circuit competition. This territory is intensively cultivated to develop the motion picture habit and to keep the people conscious of the sources of fine motion picture entertainment nearest to their homes. The theatres themselves—made more and more physically attractive as income permits, kept spic and span all the time, and with fine projection—do the rest.

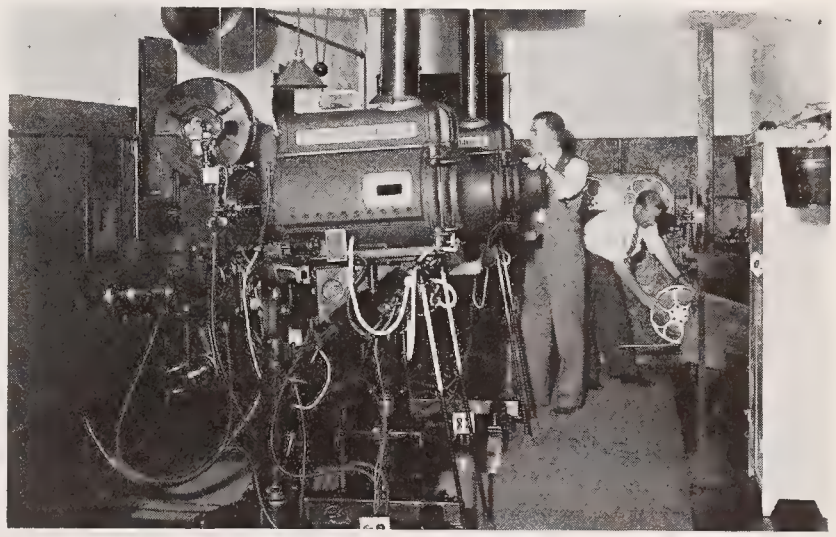


Map of northwestern New Jersey showing (in shaded areas) territory in which the St. Cloud circuit operates, and the adjoining cities controlled by affiliated or other influential circuits.

The growth of the group indicates the success of the policy adopted by Mr. Sloan and his associates, which include Clifton E. Smith, who has been in showbusiness, one way and another, most of his life. Mr. Smith has taken film buying and booking as his special end of the business, while Mr. Sloan looks after physical operation and institutional promotion. A year after



Projectionists Walter Hill (left) and S. P. McGuigan at their posts at the Newton theatre. Both are officials of Local 353, IATSE & MPMO.



Projection room of the 500-seat Belvidere theatre, with George Miller (at projector) and Harry Hartzell on duty. They are officials of Local 365.



Typical pages of the weekly "Theatrical and Shoppers Guide." At upper left is a characteristic front page; at upper left, an inside page with merchants' advertising; and at bottom, a two-page spread of theatre advertisements of the type carried in exactly the same position in every issue. The theatre company has access to any local news columns used by the weekly newspaper in whose plant the "Guide" is printed. The "Guide" now usually shows a good profit.

the little Saturday-show venture in Hampton (long since discontinued), Mr. Sloan and his colleaques built the St. Cloud theatre in Washington, a town of 4,400 population. Three years later, in 1935, they took over operation of the Clinton Point in Clinton, which has a population of only 900. The Clinton Point had been built by Hugh Kent, who also erected the rustic-style Barn theatre in Frenchtown, which the St. Cloud circuit began to operate last year. The Washington theatre in Washington was leased in 1935. Followed the Belvidere, built in Belvidere, a town of 2,200, in 1937; the Sussex in Sussex, which has a population of 1,400, taken over in 1938; the Court Square in Newton, population 6,000, built in 1939; the Barn in Frenchtown, population 1,200; Roy's theatre in Blairstown, population 500, also acquired in 1939; the Branchville in Branchville, population 500, and the Newton in Newton, both taken over this year. The Branchville is operated only Saturday

PICTURES—the Towns and Theatres on next two pages

nights; all the rest, however, operate daily, with the Washington and Court Square presenting daily matinees, and most of the others operating continuously from 2:30 p.m. on holidays. Evening adult admission price is usually 36c plus 4c tax; at the Court Square it is 40c plus tax.

Except for sections which, because of lakes or river resorts, attract a large summer population, these towns and their drawing areas are populated by people typical of rural life—the families of small town shop keepers and professional men, artisans and odd-job workers, and farmers. The latter produce mostly milk and dairy products, although chickens and eggs are important products of Hunterdon County. There are hosiery, textile, porcelain and woodworking factories in Washington, while Belvidere is the home of the Hercules powder plant at which occurred the explosion, fatal to many workers, that recently startled the nation. By and large, however, this section, to which the St. Cloud circuit has made motion picture entertainment of a better sort immediately available, is typically rural, with incomes predominantly in the lower brackets.

Promotional Tabloid

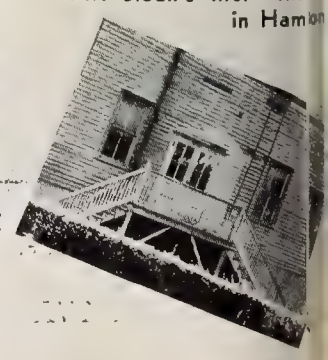
The intensive cultivation of the available population for the support of these theatres, some of which have seating capacities larger than the population of the towns they are in, is carried on principally by means of a "newspaper" which, if not absolutely unique as a medium of theatre exploitation, is at any rate notable with respect to both effectiveness and economy.

This publication is got up in the manner of a tabloid-style newspaper. Called the "Theatrical and Shopping Guide," it carries general advertising as well as the advertisements and editorial publicity of the theatres. It is published in three editions, one for each area that has been found to constitute, on the basis of distances and trading customs, more or less a division of the total territory served by the circuit.

Each edition, which emphasizes in its picture exploitation the theatres of its own division, provides a valuable advertising medium also for the merchants of that division, thus this "newspaper," containing eight pages or more, is in truth a "theatrical and shopping guide." Every family receives it free; in the towns where the theatres are located, it is delivered to the homes by boys; to residents elsewhere,

(*Turn to page* 23)

Where the circuit start — Mr. Sloan's first "the in Hamp



. . . views illustrating the article beginning on page 9, indicating the character of the communities of northwestern New Jersey in which the St. Cloud Amusement Corporation operates, and showing characteristic units of its group of

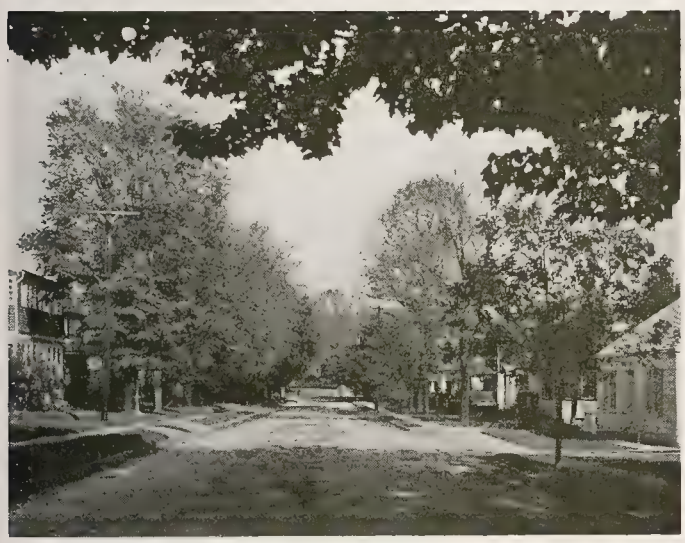
Rural Circuit

COUNTRY THEATRES

TYPICAL TOWNS



WASHINGTON: Main Street. Population 4,400.



WASHINGTON: Residential Section.

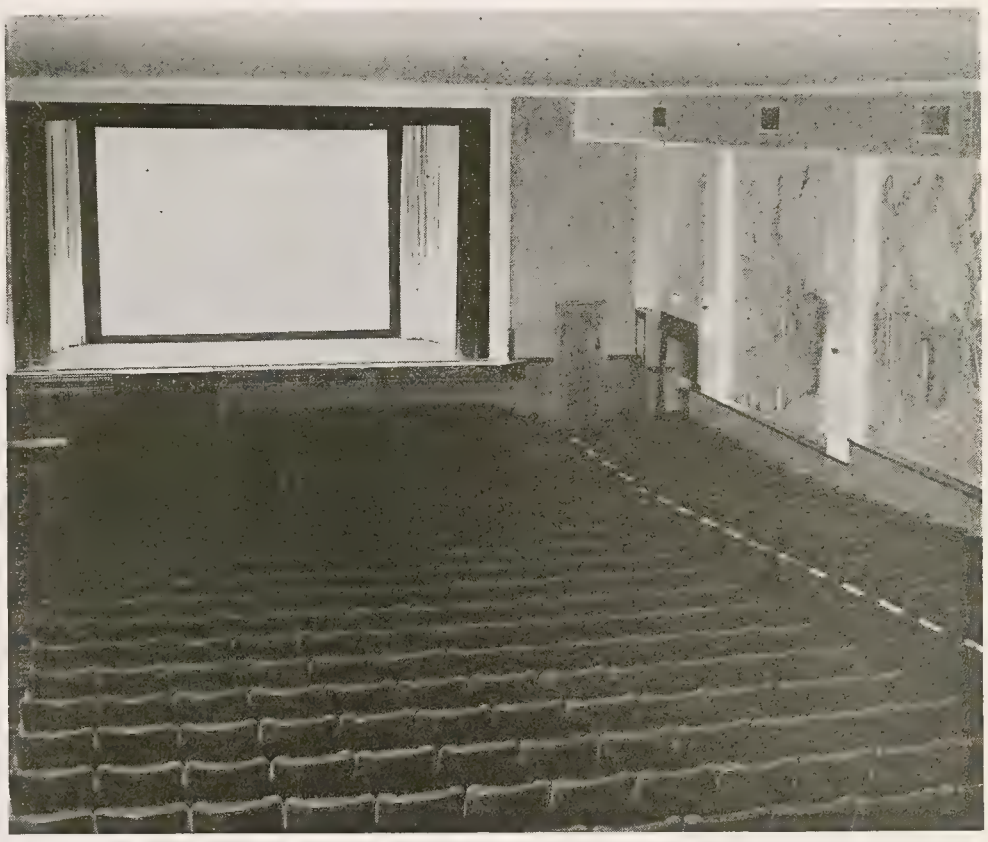


BLAIRSTOWN: Main Street. Population 500.

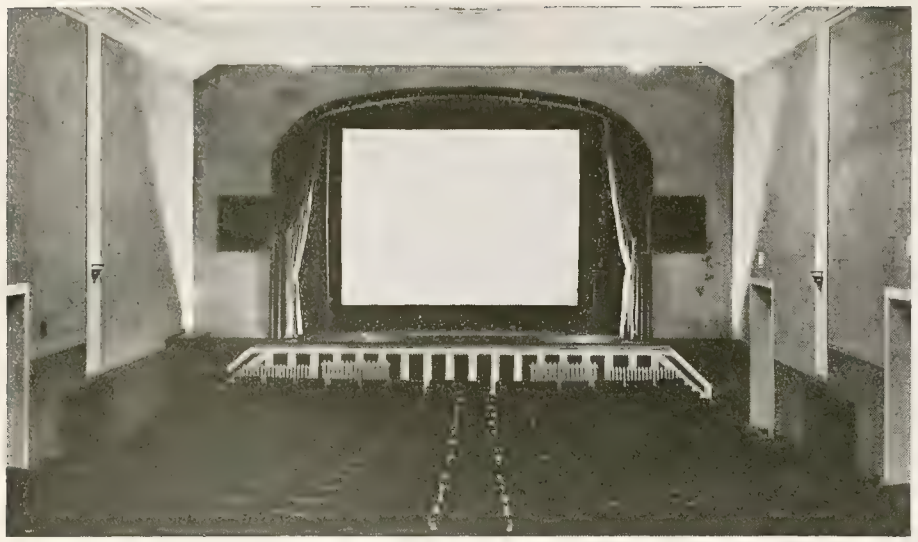
TYPICAL THEATRES



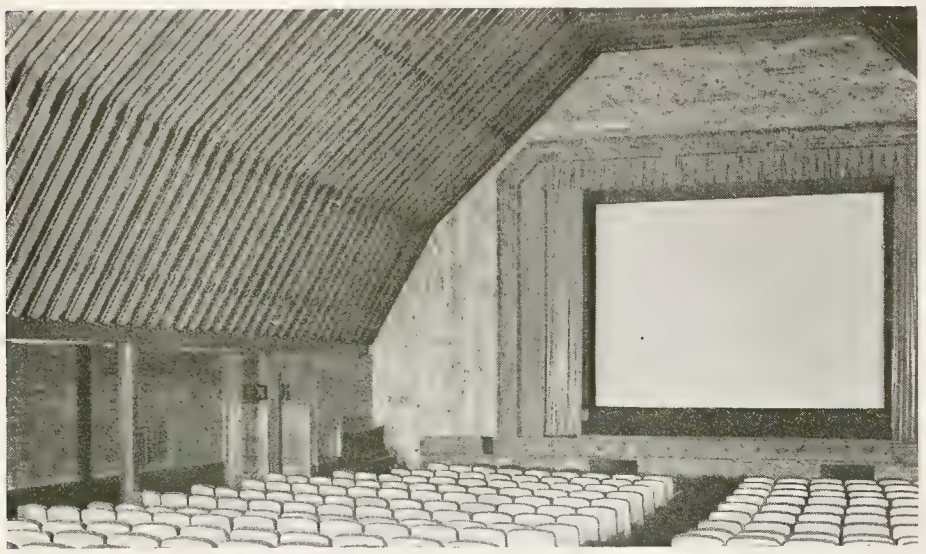
NEWTON THEATRE IN NEWTON. Capacity 900.
COURT SQUARE THEATRE IN NEWTON. Capacity 524.



Continued on following page



ROY'S THEATRE, BLAIRSTOWN. Capacity 350.



THE RUSTICALLY DESIGNED BARN THEATRE.



Auditorium of Belvidere theatre.



Women's Lounge, Court Square.



Supplying milk and dairy products is northwestern New Jersey's principal industry. Here is a much-encountered scene near the town of Washington.

Below is shown a parking lot adjoining theatre typical of parking facilities at many of the theatres. Either macadam or native limestone is used for paving. Lighting is by floodlights on the roofs.





COURT SQUARE, NEWTON.



WASHINGTON THEATRE. Capacity 800.



BARN THEATRE, FRENCHTOWN. Capacity 450.



SUSSEX THEATRE, SUSSEX. Capacity 500.



BELVIDERE THEATRE, BELVIDERE. Capacity 500.

DELUXE SEATING MODERNIZATION

Exploiting Comfort





■ One of the biggest of large-scale jobs in the modernization of the nation's theatre seating is that recently completed at the Chicago theatre, Balaban & Katz "ace house" in downtown Chicago. The 4,000 new chairs installed, manufactured by the International Seat Corporation, are to an important degree custom-built and use foamed latex cushions.

Dunlop foamed latex cushions are used for backs as well as seats, and also on the arm rests, which are covered in the same "Countess" grade of L. C. Chase mohair used on the seats and backs. The back cushions were specially moulded in the same thickness as a spring back. Arm rests are interestingly built up with a small wood block as a base over which is a moulded rubber shoe, above which is a shaped layer of foamed latex, on top of which is foamed latex slab to complete a shaped arm cushion, which is covered in an old rose a little darker (to counterbalance soil) than the old rose used on the seats and backs. General construction is of the regular deluxe model type employed by International, with standards, back panels, seat pans and side plates of American Rolling Mill steel. End standards, however, are of cast iron with a special design by Rapp & Rapp, Chicago architects. The casting was given a special treatment, including prime coat and undercoat, before an overall spray of light rose, after which an additional coat of white was applied to the ground areas and gold to the raised portions of the design configuration. Finally, an allover glaze in old rose was applied, and metal parts were lacquered in the same color. Balaban & Katz gave the installation city-wide exploitation, with newspaper stories describing the chair, and, additionally, one of the chairs was exhibited in a huge lobby display (pictured at left), explaining the construction of the chair and its significance to comfort. Incidentally, the Chicago theatre installation rounded out a period of six years, starting in 1934, during every one of which International has reseated some unit of the Balaban & Katz circuit.

Dual Theatre

TWO (2) AUDITORIUMS

. . . to settle the double-feature issue!





■ The Alhambra theatre in Alhambra, Calif., is not the first theatre to have two auditoriums, but it is doubtless the first to be so arranged for the purpose of disposing of local attitudes toward double-feature and single-feature bills. The second auditorium was recently added to the existing theatre so as to let the patrons ot the Alhambra, a unit in the Edwards Theatres Circuit of Los Angeles, take their choice. Each auditorium has its own projection room, and the seating areas connect with a common foyer, reached through one lobby and vestibule with one box office. The manner of screening is thus explained by James Edwards, Jr.: Each auditorium shows the same double-bill nightly, but the features are so alternated and reversed that while one is being screened in one auditorium, the other feature is playing in the second auditorium; then this order is reversed. For example, suppose the program is made up of two pictures, A and B. You, as a patron, want to see only A. At any time you enter, Picture A will be playing in one of the auditoriums. A directional sign in the foyer will tell you which auditorium has the picture you want to see. Now should Picture A



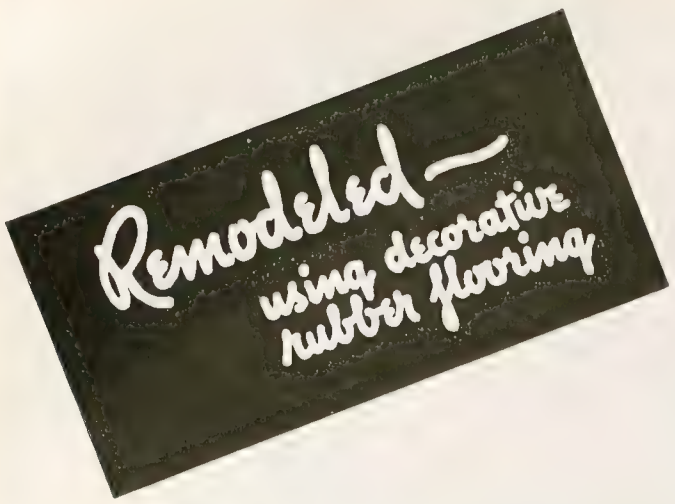
Left:
PASSAGE FROM OLD TO NEW FOYER.
NOTE PICTURE ANNOUNCEMENT SIGN.

Below:
THE TWO AUDITORIUMS—
THE ANNEX AND (bottom) THE ORIGINAL.



have started when you come in, and you simply do not want to see Picture B, which will follow on the same screen, you merely get up and go into the other auditorium to see the beginning of Picture A. . . . Physically, the two auditoriums (and the exterior as well) strikingly contrast modern theatre styling with that of the past. The new auditorium, altogether simple and plain in decorative treatment, has walls of maroon Acoustipulp ornamented by a few symbolical figures, painted in a modern relief effect, and a ceiling, unadorned and following structural forms, finished in buff Acoustipulp. The seating in the Annex is similarly in contrast with that of the other auditorium, employing the streamlined Avon model of the American Seating Company, with standards and back panels in light tan, and upholstering in red mohair. The murals are appliqued cutouts with light recesses behind the edges. The low ceiling, imposed by apartments above, result in extremely low projection ports, with the projectionists viewing the screen not directly through observation ports, but by means of periscopes. Each auditorium has its own ventilating system.





ENTRANCE AREA MODERNIZATION

Colonial Theatre, Bluefield, W. Va.

Design and Engineering by
F. & Y. BUILDING SERVICE



FRONT BEFORE REMODELING.





LOBBY (looking toward street) BEFORE REMODELLING.

■ In the remodeling, recently completed, of the Colonial theatre in Bluefield, W. Va., owned and operated by Max Matz, the auditorium, surprisingly, was not the problem. The theatre as a whole was definitely obsolete in general style as well as in plan, but it could be salvaged—saved for continued operation—if the front and entrance area could be effectively modernized without extensive structural changes. Removal of old-fashioned, shabby ornamentation, and paint answered, within the expectations of the owner, the problem in the auditorium. What distinguishes this modernization project from the average is the inordinately long and narrow lobby-foyer area, extending deeply from the street into the middle of the block. The front, in style, was of comparable character.

Physical Problem

Overall width of the **front** measured 25 feet, 6 inches, either side being flanked by huge brick columns, each an integral portion of the building. The entrance lobby extended back 16 feet, with a low ceiling. Keeping in a style seemingly dedicated to a hideous appearance, 18 feet of the front was occupied by a confectionery, leaving but 7 feet, 9 inches for a pair of doors. The **lobby** was a dismal hallway full of ornamental plaster gingerbread 96 feet between the first and



THE LOBBY-FOYER AS MODERNIZED (note confectionery bar and carpeted lounge section).

second set of doors, and only 7 feet, 9 inches wide. Floors were of cheap tile, walls of stained white marble. From the second set of doors to the auditorium ran an equally unattractive foyer 27 feet, 9 inches long. Behind the storeroom (see floor plan), which extended 72 feet back, was an entrance 5 feet wide to the adjoining hotel; behind this was an office and one small toilet room.

Specifications for remodeling the Colonial called for a multitude of improvements, each with qualifications. The effect of both height and width for an imposing front elevation had to be achieved without covering completely the second story windows; with retail space at a premium, a store was to be retained; provisions were to be made for a refreshment counter (separate from the other storeroom) within the lobby; additional space for a modern lobby was to be obtained, and also for a foyer, with both powder and toilet rooms adjoining.

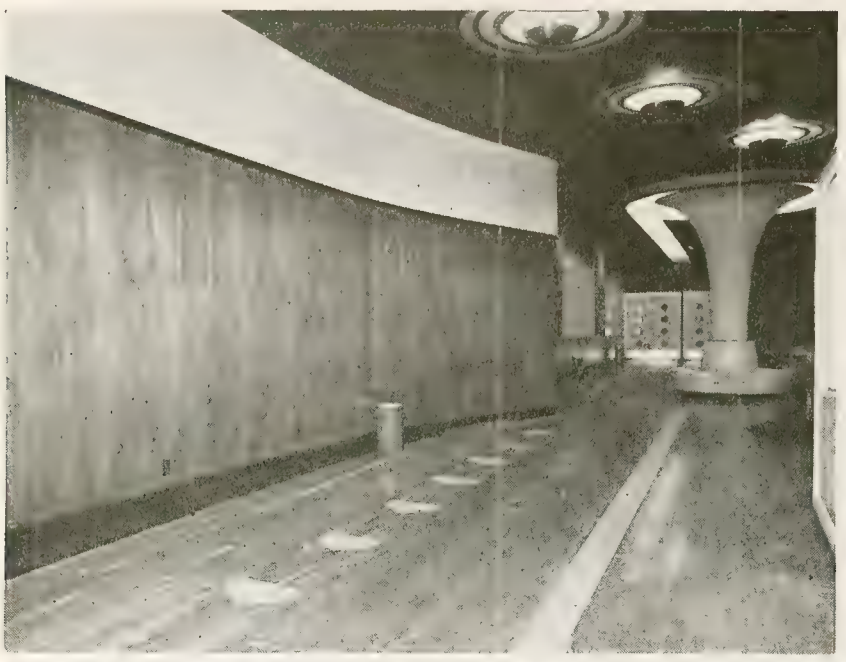
Other factors, each applicable to any form of building or modernizing, were necessarily considered: Lowest practicable initial cost, extreme durability, low maintenance cost, and reasonable replacement cost. And at the same time, the remodeling had to be conducted in such a way as to permit "business as usual."

Inasmuch as Mr. Matz also owned the adjoining building, the overall width of the front was increased 4 feet, 8 inches by simply covering that much of the adjacent brick pier. Inner space was increased by 2 feet when the brick pier on the right was replaced by a steel column below the marquee. The new marquee is approximately 2 feet lower than the old one; the signs and ornamental nose of the design extending above.

Modernization Methods

With the island box office removed, the theatre portion of the entrance-way was moved forward 7 feet, the storeroom 12 feet, 6 inches. Width of the storeroom was reduced to 8 feet wide, leaving space for two pairs of doors. Utilizing bent plate glass, the store has a display window approximately 3 feet, 6 inches deep, and 5 feet, $2\frac{1}{2}$ inches wide; the single door is identical with those to the theatre—glass framed with $2\frac{1}{4}$-inch birch, using aluminum hardware and alumilited aluminum kickplates.

Suntan and red glass (Owens-Illinois) were used on both sides of front, underneath the marquee; Wagner attraction boards, framed with alumilited aluminum, are on either side. The box office occupies the space behind the left pier, projecting but $13\frac{1}{2}$ feet; entrance is through a door leading into the lobby. Floor is of terrazzo. In front of the doors, in a $\frac{3}{8}$-inch



VIEW OF LOBBY TOWARD AUDITORIUM.

recess, is a rubber mat of blue, white and buff. To give an illusion of greater depth, peach mirrors were used above the doors and storeroom display window. Black structural glass is used below the box office and display windows.

The marquee, in modified V-shape, is of porcelain enamel, and contains ample space for changeable Wagner silhouette letter copy. Theatre name is neon lighted. Twenty-three horizontal lines on a flasher are used in an imposing center nose with eight additional tubes on each side wing at the building line. Colors are red, yellow, and white.

At both sides of the doors are painted panels; immediately behind are glassed-in display cases, and behind the glass brick enclosed case on the right is another case, this one for the storeroom. At the left is an imposing panel of genuine walnut; balance of wall is paneled with combed plaster.

Two murals in oil appeal to civic pride. The theatre being located in the heart of the coal mining district, one mural depicts the actual mining of black diamonds, behind a portrait of a rugged miner. The second, modern in spirit, shows by inference the utilization of coal for trains and dramatizes railroading, which is Bluefield's second largest industry. The right wall is alternately covered with combed and smooth finish in plaster.

Width of the lobby, at its smallest point, is approximately 14 feet; at the widest point, 22 feet, 9 inches. In the center of the wide portion is an immense mushroom plaster column springing from a hexagonal settee in white, seat being 6 feet, 6 inches in diameter, the "stem" varying from 2 feet, 9 inches to 8 feet, 5 inches at the top. Directly in front of the settee, in the right wall, is a fireplace, framed with glass blocks on the corners. Above the fireplace is an oil mural of a stage dancer. The space back of the storeroom is taken by a refreshment stand and telephone booth.

Design on the Puritan rubber mats outside the theatre is carried throughout the lobby, colors being white, tan and blue. The rubber flooring, set in 3/8-inch recess, is surrounded by chrome metal edge and a black rubber cove base. Floor in front of the fireplace is carpeted.

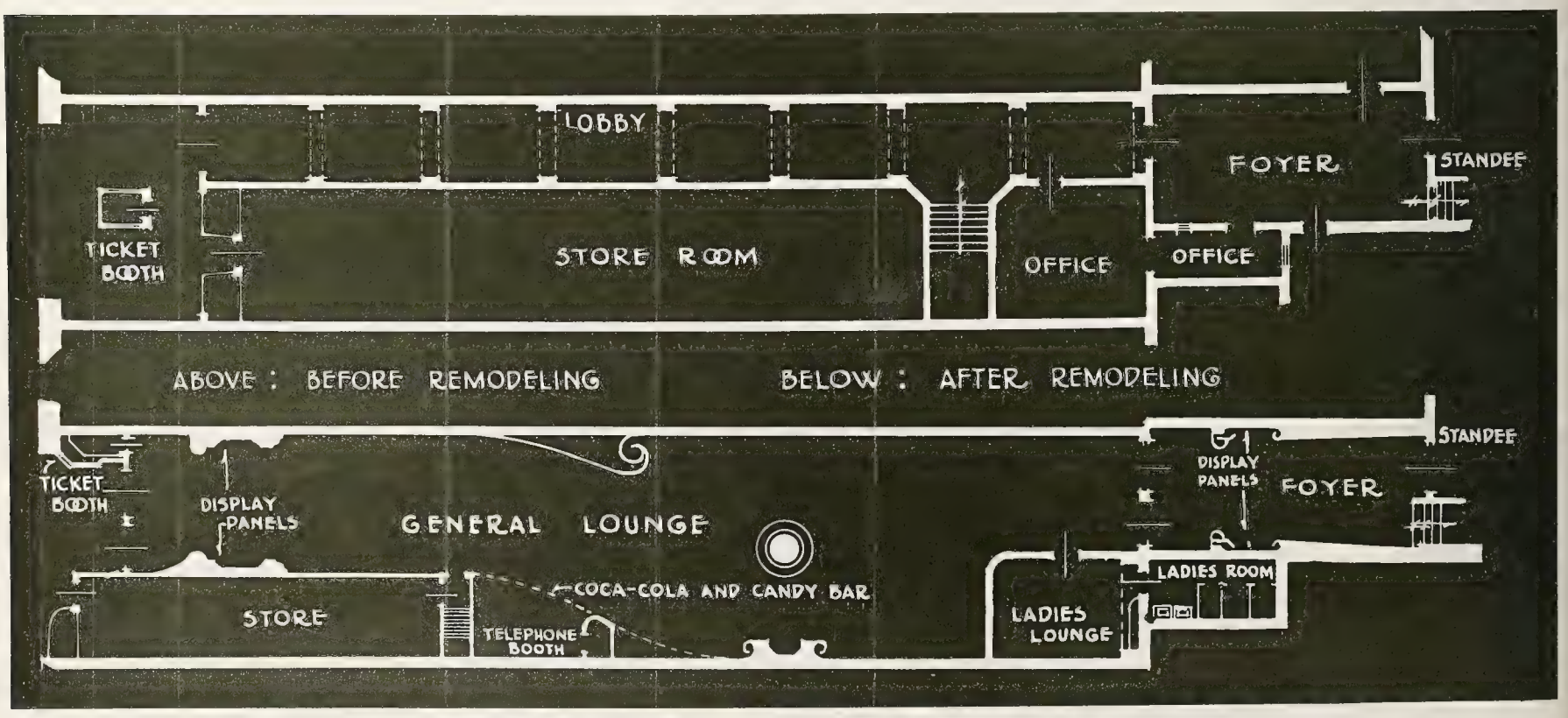
Color scheme of the lobby called for burgundy red ceiling and light cardinal glaze over light yellow walls. Lighting comes from imbedded features in the front, a trough in the rear, trough being a portion of the umbrella design.

Lounge and Inner Lobby Arrangements

The powder room is 15 feet, 3 inches by 10 feet, the toilet room 13 feet, 9 inches by 6 feet, 3 inches. Features of the former are emphasized by a full-length 40x72 mirror, and a second one, 48x24, over the powder shelf. Toilet room has two lavatories and three stalls with marble partitions. Floor of the latter has a dark red verona terrazzo field, center being yellow verona terrazzo with metal division strips.

The second foyer is 13 feet wide by 27 feet, 8 inches long. Doors to lobby are 2 feet, 8 inches by 7 feet slab with glass ports; doors to auditorium are glass, 3 feet by 7 feet. There are drinking fountains and display cases on either side, red velour framing them in the plaster background. Walls are plaster in a succession of projecting waves that extend along them horizontally.

The remodeling of the Colonial illustrates the possibilities of most any outdated theatre, how the almost-impossible can be accomplished. Final success of the project is shown by the assurance of Mr. Matz that "business has increased substantially" since the remodeling.



FLOOR PLANS, ENTRANCE AREA BEFORE AND AFTER REMODELING



A CORDIAL INVITATION *to visit this theatre is extended by the welcoming Pittco Front on this movie house in Pratt, Kansas. William N. Caton, architect.*

What theatre in your neighborhood draws the biggest crowds?

2 to 1 it's a theatre with a modern Front!

PATRONS go out of their way to visit a theatre with a shining Pittco Front. It proclaims a modern, up-to-date interior and well-balanced entertainment that people are eager to investigate. Transients passing by —as well as community residents— are attracted, often sold on the spot!

If they are in too much of a hurry to stop the first time they see your new Pittco Front, chances are they will remember it—and return later.

Theatre owners and managers everywhere report increased patronage, larger box office, after remodeling with a Pittco Front. Find out how a Pittco remodeling job can help your theatre become the entertainment center of your community. Send the coupon for our free store front book—filled with facts, figures and photographs of Pittco installations.

When you remodel, see your architect to assure an economical, well-planned job. Our staff of experts will gladly cooperate with him in planning a Pittco Front to suit your needs. Remember, you can use the Pittsburgh Time Payment Plan — just 20% down, and the balance in monthly payments.

PITTCO STORE FRONTS
PITTSBURGH PLATE GLASS COMPANY
"PITTSBURGH" stands for Quality Glass and Paint

Pittsburgh Plate Glass Company
2261 Grant Bldg., Pittsburgh, Pa.

Please send me, without obligation, your new book entitled "How to Get More Business."

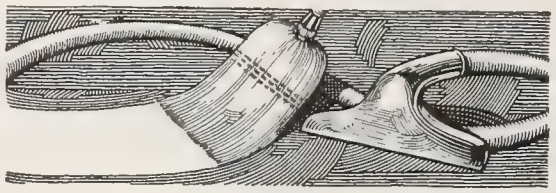
Name .....

Street .....

City ..... State .....

CLEANING AIDS & METHODS

■ ■ ■ including
DEODORIZATION
AND SANITATION



What You Need for Efficient Vacuum Cleaning in Theatres



THE VACUUM CLEANER is to the theatre what the tooth brush is to the human being—it must be used every day to get results . . . it must be used properly to get results . . . and it must be kept in good order and *itself* kept clean to obtain the desired results.

It is hard to conceive a theatre without a vacuum cleaner listed among its items of equipment, because there is no other way of removing the dirt from theatre carpets. It is unfortunate that so little attention is given to this important piece of equipment. It can be said without much fear of contradiction that the old reliable vacuum cleaner gets less attention and care than any other item of equipment in the theatre. Most of the time nothing is done about the cleaner until it lays down, gives up and quits, when it is sent back for repairs with many times a not-so-silent complaint about the way it was made in the first place.

If we consider the vacuum cleaner in the class of mechanical equipment, it would probably get more nearly its share of maintenance attention, and it certainly would receive more attention at the time of its initial selection. Application engineering is a distinct function of general engineering—it means applying the right piece of equipment to the right job.

Therefore the theatre manager must know the requirements of the work to be performed in order to select the equipment to do the work.

Appraising Your Job

The following outline indicates the job to be done:

1. There are (whatever the amount in your theatre) square yards of carpet on stairs and landing to be cleaned nightly.
2. There are ..... square yards of carpet on floors and aisles to be cleaned nightly.
3. There are ..... square yards of carpet in office, women's lounge and other miscellaneous spots to be cleaned nightly.
4. With a good cleaner a man can clean about 1200 square feet, or 133 square yards, of carpet per hour, therefore it requires .... hours running time each night.
5. If a portable machine is being considered, then the number of times it must be carried up and down stairs from level to level, and in the balcony for the cleaning of balcony steppings, must be calculated. The elements necessary for suction and depositing the dirt should not weigh over 50 pounds if one person is expected to transport it.
6. The location of convenient outlets must be considered with relation to the carpet to be cleaned, to be sure to have enough *safe* extension cord, and to decide about the length of vacuum hose.
7. The characteristic of the electric current is of course a factor.
8. Realizing that mechanical equipment must be kept clean, and the nature of a vacuum cleaner is that dirt is to be handled, you must consider what, if anything, has been done by the manufacturer to protect the moving parts, motor, bearings and fan from dirt.
9. Mechanical equipment must be lubricated. What facilities has the manufacturer provided for proper lubrication?
10. How much air does the vacuum cleaner under consideration move per minute?
11. How much vacuum does it pull in inches of mercury?
12. Is there any other action of a mechanical nature to help loosen the dirt from the pile of the carpet?
13. The nature of the dirt to be removed—sand, loam, mud, dust—has a tremendous influence on the selection of the right cleaner. Therefore decide the nature of the dirt to be removed from the theatre.
14. What by analysis is the part of the equipment most likely first to give away or cause trouble?

Vacuum Requirements

A vacuum is a reduction of pressure below normal atmospheric pressure. Atmospheric pressure may be taken as 14.7 pounds per square inch—it of course varies under changing climatic conditions. Vacuum is generally measured in inches of mercury; a perfect vacuum is represented by 29.9 inches of mercury. In the case of the vacuum cleaner, the vacuum, or *pull,* of the cleaner in terms of inches of mercury is only an indication of the difference of pressure at or in the throat of the cleaning tool. It does not indicate cleaning capacity. Only when combined with *the total air passing through the throat* does it become a measure of cleaning capacity.

Now it is the air movement that picks up the dirt and carries it from the carpet into the dirt receptacle. Upon the kind of dirt to be removed depends the selection of a cleaner in respect to the inches of vacuum it will pull, and the amount of air to be passed through the system—as an example, a theatre located on the seashore and much beach sand is tracked into it: beach sand is heavy and sharp and resists being picked up and becoming entrained in a stream of air.

Another theatre, located downtown, let us say, where people walk on paved streets for several blocks before coming into the theatre and therefore only track in the very fine street dust, requires a machine that pulls less vacuum (inches of mercury) and handles more air.

Because of the nature of surfaces cleaned with the vacuum cleaner in a theatre, 6 inches of mercury vacuum is absolutely the highest that can be recommended. For all around theatre cleaning, a cleaner that handles from 50 to 60 cubic feet of air per minute, with 3 to 4 inches of vacuum, is very satisfactory.

In order to maintain a vacuum, a tight system is implied. On the suction side of the motor and blower equipment, all joints and the hose connections and the hose itself, must be as nearly air-tight as possible. Even the smallest leaks on this side of the equipment reduces the vacuum and also the total volume of air passing through the cleaning tool itself, thereby reducing the overall efficiency of the cleaner.

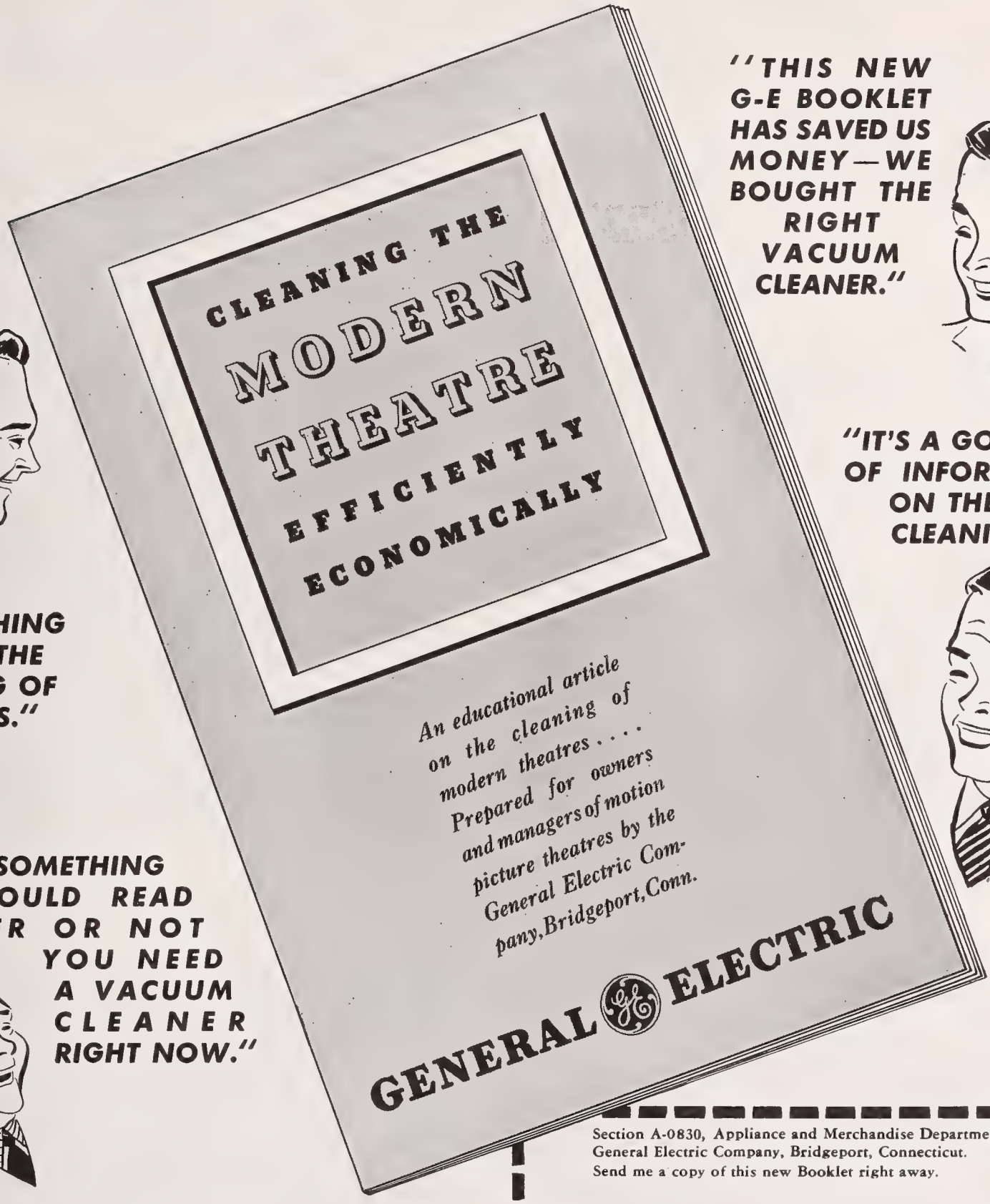
Performance Tests

In buying a vacuum cleaner, do not be too greatly impressed with the usual type of demonstrations, such as scattering a handful of dirt from the dirt receptacle back on the surface of the carpet and then running the machine over it, or tearing up bits of paper to be sucked in by the machine, or even seeing it pick up paper clips. Such demonstrations mean little or nothing and come in the category of parlor tricks.

Every reputable manufacturer of mechanical equipment, and the manufacturers of vacuum cleaners are no exception, have run many controlled, rigid and destructive tests on their equipment, just as the automobile manufacturers run new model cars to destruction. To be able to see and examine the results of one of those tests is worth more than all the demonstration tricks that they can show.

As with all mechanical equipment regardless of the care in its selection, it must be maintained, which means *cleaned, oiled* and *adjusted* and *kept in repair.*

HERE'S WHAT THEY'RE SAYING ABOUT THIS NEW BOOKLET





"FINEST THING YET ON THE CLEANING OF THEATRES."

"THIS NEW G-E BOOKLET HAS SAVED US MONEY—WE BOUGHT THE RIGHT VACUUM CLEANER."



"IT'S A GOLD MINE OF INFORMATION ON THEATRE CLEANING."



"HERE'S SOMETHING YOU SHOULD READ WHETHER OR NOT YOU NEED A VACUUM CLEANER RIGHT NOW."



Would You Like a Copy of This New 12-Page General Electric Booklet? If You Would, Use This Coupon.

Section A-0830, Appliance and Merchandise Department,
General Electric Company, Bridgeport, Connecticut.
Send me a copy of this new Booklet right away.

Name .....

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City .....

BUY A G-E MASTER-VAC AND BE SATISFIED!

GENERAL ELECTRIC

CARPET Selection & maintenance

Foyer and lounge floors, and stairways, are always conspicuous—keep them well groomed.

Variety in Modern Floor Coverings

That modern patterns do not necessarily mean geometric mazes and bizarre flights of the colorist's fancy is well stated in these diversified and successful selections, all of them for theatres definitely modern in interior treatments:



Mezzanine lounge of the Gordon theatre, Lucas & Jenkins house in Atlanta, Ga. The carpeting is a Bigelow-Sanford Delwood Wilton in a Victorian hook weave, traditional in feeling with self-color scheme in brown to beige.



Modern, yet definitely of classic Greek inspiration, is this Alexander Smith Crestwood Velvet in the otherwise plainly treated, modern-lined lobby-foyer of the Tyson theatre in Philadelphia. (Note carpeting is on a ramped floor.)



Faint of pattern, against richly grained and muraled walls, is the scroll design of the Bigelow-Sanford Delwood Wilton in the foyer of Lucas & Jenkins' Columbus theatre in Columbus, Ga. The coloration is from beige to tan.



Another lobby-foyer, this in the Hyattsville theatre, Hyattsville, Md., in which is used a Crestwood Velvet in a modern interpretation of a time-honored floral device, large in scale in contrast with small-figured overall wall pattern.

Progress at a Profit in Rural Circuit Operation

(*Continued from page* 10)

cluding farm homes on the R.F.D. routes, it is mailed.

Newspaper advertising is used in all the towns where there are theatres. These papers have very small circulations, however, while the "Theatrical and Shopping Guide" has a total distribution of over 35,000. All editions are printed by the local newspaper in Washington, headquarters town of the circuit. The advertising of the merchants, plus that of the theatres, which are "charged" at regular rates for their space, not only consistently covers the cost of printing and mailing, but usually produces a small profit.

Operating Policy

With respect to program policy, Mr. Sloan pointed out with some emphasis that no premiums or prize contests are used to attract patronage at any time.

"If the motion picture business cannot sell motion picture entertainment to the public," commented Mr. Sloan, "then the public doesn't want it—either that or we don't know our business. It is our policy to book the pictures that our people are most likely to enjoy, then give them perfect projection and reproduction, in theatres that are comfortable and as attractive in appearance as one can expect in communities like ours. We have air-conditioning already in several houses, seating is kept as close to a deluxe standard as possible, and our projection is strictly maintained to meet an ideal that we have set for ourselves throughout the entire group of theatres. The theatres that we did not build ourselves have been remodeled. While we don't have all the fancy fixings, although we are improving things right along, we don't allow shabbiness to persist, and our managers are very fussy housekeepers."

"If a tube starts to flicker," Mr. Sloan continued in explanation, "that tubing is replaced immediately. As soon as a burned out lamp is noticed, it is replaced. Shabby or ripped carpeting is repaired or replaced at once, not some time later. Particular attention is given to cleanliness in the toilets. Our toilet fixtures are modern, therefore are relatively easily maintained. Floors, some of which are linoleum, are mopped daily, and the walls, where they are not tile, are repainted frequently. Our walls are white. We have found that a perfectly clean while wall is seldom subject to vandalism. But you allow just one name or initial to remain on it and there will be a dozen more within a week.

"Country people are willing to overlook the absence of city theatre finery, but they have a right to expect a clean theatre, comfort while viewing the show, and absolutely top standard projection and sound."

That the people of northwestern New Jersey respond to such a policy is demonstrated in the growth and prosperity of the St. Cloud circuit. For example, throughout the past summer, when most exhibitors were crying panic, business was consistently good over the St. Cloud circuit. Without premiums or contests! And except for a "bargain night" once a week at two of the theatres, the policy holds strictly to single-feature programs!

Projection System

Mr. Sloan spoke of the right of even small town theatre-goers to "top standard projection." This is insisted upon, no matter how small the theatre or the town. Projection is under the general supervision of a man of broad training and experience in motion picture engineering. But every projectionist—all the men are members of the IATSE & MPMO—is expected to be proficient in the care as well as the operation of his equipment. It is the duty of the general supervisor to help them increase their ability to meet maintenance conditions themselves. Further than that,

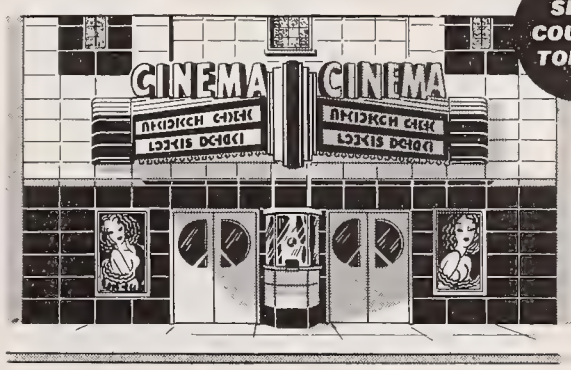
(*Continued on page* 28)



AN APPEALING STORE FRONT GETS RESULTS

THERE'S one sure way to hang on to your best gal, Public Sales Preference. Thousands of merchants in every line have found that appealing Kawneer Store Fronts really get results—lead Miss Public their way, and keep her coming. For Kawneer's rustless metal entrance doors, concealed awning bars, Aluminum and Porcelain Enamel Facing attract and hold shopper's attention. And the famous Resilient Sash hold show window glass in an almost human grip—preventing breakage. Investigate today.

WRITE Kawneer—THE ORIGINAL STORE FRONT PEOPLE



SEND COUPON TODAY!

The Kawneer Company, Niles, Michigan.
Please send ILLUSTRATED BOOKLET on effective new Kawneer Store Fronts. T-1040

NAME _____

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AIR-CONDITIONING & Ventilation

HEATING
INSULATING
FILTERING



" . . today the theatre must assure its public breathing comfort."

■ ■ ■

Types and Sources of Unit Heaters

• The second and concluding installment of an article begun in the September 21st issue, describing the advantages of unit heating in its application to theatres

By J. T. KNIGHT, JR.

WE HAVE seen how the development of unit heaters, for attachment to steam systems, or self-contained, have provided a new and economical means of meeting certain heating problems in the theatre, those resulting from only occasional need for heat, from areas constantly exposed to outdoor air, from auditorium cold spots, etc.

If you are one who is annoyed by inadequate heating or bad distribution of heat in your theatre, it might be well for you to consult with the local representatives or agents of one of the following manufacturers of unit heaters. Most all of these manufacturers maintain a competent engineering advisory service and are glad to help not only on estimates, but in laying a scheme to fit your specific needs.

THE BRYANT HEATER COMPANY in Cleveland, manufacture a gas-fired type of unit heater. These heaters are the ductless type for suspension from the ceiling. Heavy gauge sheet metal or cast iron combustion chambers are available, and they come in single, double, or triple assemblies, with output ratings (in equivalent square feet of steam radiation) of 294, 588, and 882.

THE BURNHAM BOILER CORPORATION, Irvington, N. Y., manufactures an especially quiet-operating unit heater; some models have multi-speed motors on the fans. These heaters are for connection into a steam system. There are some fifteen sizes to select from, delivering from 65 square feet of Equivalent Direct Radiation, up to 1,00 square feet of equivalent direct radiation.

THE CARRIER CORPORATION distributes a gas-fired type of unit heater, both in the direct type and the duct type. These unit heaters are sold completely equipped with all necessary controls. They have three sizes—a single unit, a double and a triple unit. The output ranges from about 300 square feet, to almost 1,000 square feet E. D. R.

THE CLARAGE FAN COMPANY of Kalamazoo, Mich., makes unit heaters of the propeller fan type, for connection into a steam system. They are built in 21 sizes. This company can provide an especially designed unit heater for use in a hot water heating system.

THE SURFACE COMBUSTION CORPORATION of Toledo, manufactures "Janitrol" gas-fired unit heaters, which are a self-contained, automatic unit generating heat by the burning of gas. With this type of heater no heating plant or boiler connections are required, no water is used, no firing attention is necessary, and naturally no fuel storage is required. There are fourteen models in this line of equipment, ranging in output from 150 square feet, to 1,400 square feet E. D. R.

GRINNELL COMPANY, INCORPORATED, Providence, has a line of unit heaters for connection into a steam heating system. They manufacture these units in three types—Industrial, Factory and Deluxe, all in a range of output capacity from 150 square feet to 1,225 square feet E. D. R. Any of the three types can be used in theatre work.

UNIT HEATER & COOLER COMPANY, Wausau, Wis., has developed a unit primarily for industrial use, but as I have tried to explain, all types have their specific theatre application. The unit is distinct in that the heating sections are entirely of cast aluminum. This unit is for connection into a steam system.

THE YOUNG RADIATOR COMPANY of Racine, Wis., manufactures a complete line of very handsome steam unit heaters. There are 28 different models, some single, others double fan units. They range in capacity from about 75 square feet to about 2,500 square feet E.D.R.

THE BUFFALO FORGE COMPANY heaters burn natural or artificial gas. Automatic temperature control provides economical gas consumption. For sake of safety, the fan shuts off in case of gas failure and it must be manually started again. These units are available in a wide variety of sizes and range in output from 300 square feet to about 2,000 square feet E.D.R.

THE L. J. WING MANUFACTURING COMPANY, New York, N. Y., manufactures a very interesting line of steam unit heaters. They have a unit known as a "revolving discharge featherweight," which is a ceiling type, also a line of utility unit heaters of the ceiling suspended type. They are industrial in design but most certainly have theatre application. Output capacity ranges from 35 square feet to 4,100 square feet E. D. R.

THE ILG ELECTRIC VENTILATING COMPANY of Chicago, manufactures unit heaters for steam or hot water, also an all-electric type. The fine Ilg propeller fan is part of these unit heaters. There are many sizes and types to choose from, in output capacities from 77 square feet to 2,200 square feet E. D. R.

THE MODINE MANUFACTURING COMPANY of Racine, makes unit heaters of the direct suspension type for connection into a steam system. They have a patented feature on all their units called the "velocity generator." This provides great heat throw and distribution of heat without increasing the power requirements. There are some seventeen models to select from, with output capacities from 76 to 2,000 square feet E. D. R.

THE ROME-TURNEY RADIATOR COMPANY, Rome, N. Y., has specialized in lightweight copper-connection radiators and they have added to their line unit heaters.

THE RIZNOR MANUFACTURING COMPANY of Mercer, Pa., has a fine line of unit heaters. These units are gas-fired with either natural or manufactured gas. They also have units for firing with Butane and similar liquefied petroleum gases. They manufacture a suspended type, a floor type, a type for concealed installations, and a duct type. This line does not go into the very large output capacities, but in every respect is highly adaptable to theatre installations. The output range is from 190 to 520 square feet E. D. R.

THE TRANE COMPANY of La Crosse, Wis., manufactures a very complete line of steam unit heaters for practically every purpose and location. They have a ceiling type "projection" heater that is unusual and has many exclusive features. The calibre of Trane engineering and the quality of their workmanship cannot be questioned. This company has made several installations of unit heaters in theatres.

THE AMERICAN BLOWER CORPORATION manufacturers of Sirocco blowers, with which many theatre operators are very familiar. They also manufacture unit heaters for steam or hot water. This company is equipped to handle most any heating problem with unit heaters. They have made extensive studies of air distribution and the connection of units to outside air supply.

THE GENERAL GAS LIGHT COMPANY, Kalamazoo, Mich., makes the "Humphrey" gas-

fired unit heater. These units are made up with either the propeller type or the centrifugal blower type fans. The units are sized to fit any situation—ceiling hung, floor type, concealed type, etc. Output ratings are from 225 to 1,400 square feet E. D. R.

THE AUTOMATIC GAS STEAM RADIATOR COMPANY of Pittsburgh, makes a complete unit, consisting of a special non-corroding metal tube radiator, a fan, a small motor and Bunsen type burner. They are manufactured in three sizes, at 250, 440, and 565 square feet E. D. R. They are all of the suspended ceiling type.

You have time now, before the cold weather, to find the solution for those cold spots in your theatre. I am sure that once you have experienced the comfort and the ease of operation of unit heaters, plus the additional circulation of air, you will agree that they have a place in our theatres.

Framing and Maintenance Reduced by New Diffuser

IT HAS BEEN often said that an air-conditioning system is only as good as the method of air distribution used or employed. This thought can be carried one step further, and we may say that an air distribution system is no better than the type of diffusers used to introduce the air into the conditioned area. It therefore logically follows that the selection of diffuser outlets is of very great importance.

Because of the physical nature of theatres, the ceiling type of diffuser is the most satisfactory one to use. In the earlier days of air-conditioning, plain flat plaques were used extensively, and the air from the duct was just *dumped* into the auditorium and mushroomed against this plaque and noisily found its way out into the auditorium in a very inefficient and ineffectual manner.

The Anemostat Corporation of America developed and made available to the air-conditioning industry the first truly efficient and attractive type of ceiling diffuser outlet. There are three types of Anemostat ceiling diffusers and one side wall type from which to make the selection for any specific job. These types of ceiling diffusers are known as Types "A," "B," and "C," each type having its correct application, depending upon the space to be conditioned. *Now we have an improved Type "C" Anemostat,* but before describing this type I think some pertinent description of the Anemostat in general is in order.

The principle employed in handling air through the Anemostat is the creation of a multiplicity of air currents traveling in planes, or blankets, at a variety of angles to each other, together with the creation of a multiplicity of counter currents. This principle is directly opposed to that of a single plane discharge along the ceiling, which is the principle of all forms of ceiling plaques.

The Anemostat consists of hollow flaring members placed in scientific relationship within each other, or in front of each other, and by virtue of this construction draws 35% of the room air into its hollow members, where the room air mixes with the cooled or heated air before the latter is discharged into the auditorium. Two of the flared members act to inject air into the auditorium, while two act in the dual capacity of injectors and ejectors. This process is termed aspiration and causes what is called *secondary air motion.*

This air-mixing effect of the Anemostat causes the predetermined room temperature to be established at a point well above the breathing level, which permits the use of greater temperature differentials between the air introduced into the conditioned space and the final temperature as precalculated for the conditioned space.

This in turn results in smaller volumes of air to be conditioned, which means smaller duct sizes, and the higher velocities which may be employed because of the characteristics of the Anemostat and draftless diffusion at the breathing line, results not only in reduction of duct sizes, but in simplification of duct layouts.

The Anemostat is very attractive in appearance and lends itself admirably to use with any type of interior treatment and especially to modern styles of decoration.

The improved Type "C" Anemostat is like the former type "C" in that it is practically flush with the finished ceiling line. The diameter of the outer cone has been reduced from a dimension approximately three times, to a dimension approximately two times, the neck diameter. This results in a smaller opening in the ceiling to receive the diffuser, which in turn means less expense in structural framing for the opening. The outer cone is finished with a moulded edge, which prevents smudging and streaking of the ceiling. This moulded edge is not conspicuous, nor does it detract from the flush ceiling appearance, as it is only ¼-inch in the smallest type, to 1 inch in the largest.

The reduction in size, plus this edge moulding, adds strength and sturdiness to the unit. Additionally, in making this unit smaller, the gauge metal used has not been reduced, therefore the ridged sturdiness has in this way been increased. The stays that hold the several flared units in position have been slightly increased in diameter, thereby contributing very materially to greater strength and sturdiness.

The improved Type "C" Anemostat is made in 16 standard sizes, designed to handle air velocities from 500 feet per minute up to 3,000 feet per minute, and air quantities from 50 c.f.m up to 23,500 c.f.m.

—*J. T. Knight, Jr.*

You Get
KNOWN
VALUE
in
DA-LITE
(Reg. U. S. Pat. Off.)
SCREENS

When dealers recommend DA-LITE screens for your theatre, they do not ask you to buy them on unsupported claims regarding light reflective qualities, sound reproduction or long life. They don't have to resort to hoax. They can point to actual installations and refer you to hundreds of satisfied users. These owners will tell you that DA-LITE screens give better results and are the most economical per year of service.

DA-LITE dealers will not tell you that DA-LITE screens will never discolor or become soiled with age. There is no screen that good. DA-LITE, making screens for 31 years, has perfected fabrics, surfaces and methods of manufacture that minimize discoloration and assure perfect sound and maximum screen life.

DA-LITE has led with important improvements in screens ever since the beginning of the motion picture industry. Like the successful automobile manufacturers who have survived because of continual improvement of product, DA-LITE has maintained its position of leadership down through the years because it has unceasingly offered outstanding values.

The DA-LITE line today includes the popular Da-Tone "Z" screen with a reflection factor of 85%—the seamless white and silver screens — and the famous glass beaded surface which provides maximum light reflection to wider angles than ordinary beaded screens. This line offers an unlimited choice of surfaces and sizes to meet the particular requirements of any type of house or projection equipment.

Ask your supplier for DA-LITE screens, the *known* value upon which you can depend.

WRITE FOR LITERATURE

DA-LITE SCREEN CO., Inc.

Dept. 10-BT, 2723 No. Crawford Avenue

CHICAGO, ILLINOIS



BEST PROJECTION CONTINUOUSLY with THE BRENKERT "80" PAYS AT THE BOX OFFICE!

Here are a few of the features and advantages incorporated in the Brenkert "80" that give BEST projection continuously!

BRENKERT DOUBLE REAR SHUTTER—Allows 20% more light to pass to the screen—increases picture definition—reduces shutter flicker to minimum.

BRENKERT ROTARY LUBRICATOR—All moving parts automatically, continuously lubricated—prevents bind up—maintains close accuracy—eliminates hand oiling.

BRENKERT CORRECTLY ENGINEERED GEAR TRAIN—Prevents picture streaking—no loose fits—no rapid wear.

BRENKERT OIL RETAINER—Operates on centrifugal force principle—keeps oil from lens or film—eliminates oiling parts of the film side regardless of age of projector.

BRENKERT DUST-PROOF LENS MOUNT—Completely enclosed—prevents dust settling on lens—lens can be removed and accurately replaced to former position—precision construction permits accurate focussing.

BRENKERT DUST-PROOF MECHANISM COVER—Prevents dust from settling on any moving part of the Mechanism.

BRENKERT INTERMITTENT—Made with super accuracy—accuracy maintained by generous bearing surfaces and force feed automatic lubrication entire length of all bearings and on star and cam.

BRENKERT FILM TRAP—*High precision* manufacture—will not warp under continuous heat of arc lamps—aperture easily removed for cleaning while projector is running—adjustable film tension.

BRENKERT MECHANICAL FUSE—An amazing safety device—guards Mechanism in case of film breakage—holds interruption of shows at minimum—prevents costly damage.

BRENKERT HEAVY DUTY FLOOR BASE—Incorporates new features of design and construction—main frame is one piece casting—maintains rigidity with largest present day sound heads in conjunction with Brenkert "80" projector.

Proof that the Brenkert "80" motion picture projectors are best in the projection room as well as for the box office is their superb and economical performance in theatres throughout the nation for the past sixteen months. This unusual success is due to the fact that the Brenkert "80" was engineered and is manufactured by men who have specialized in the building of theatre projection equipment for the past 29 years.

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The Cost of Delay In Making Projector Repairs

• It isn't always that one faulty part can go wrong at a critical time, and cost a lot to repair—but it may insidiously injure other parts

By AARON NADELL

UNDER CONDITIONS of practical theatre operation, an indicated repair to the projector, like other expenses, is considered in relation to the budget. Both managers and projectionists are likely to be under some degree of pressure to ask themselves whether the cost of the work in question, even when quite small, must really be undertaken at once, or whether it can be postponed for a while with complete safety. Several factors enter into the decision. One of the most important, unfortunately, is too often overlooked.

That even slight imperfections in projector functioning can menace the safety and quality of the show is known to everyone. That small damage in any mechanical contrivance will often grow into a large fault if left unrepaired, is also well known and sufficiently obvious. What is not always clearly realized is that in motion picture projectors a delayed repair can act as a cause of other deterioration (as a "focus of infection," so to speak) generating new and different damage in other parts of the mechanism.

Multiplying Trouble and Cost

The result may be to make two repair jobs grow where only one grew before. Sometimes three or four additional repairs will blossom out of one neglect. Sometimes (as will be seen) results of delay are even more serious.

A simple and inexpensive case would be one of worn or otherwise imperfect upper magazine spindle, which no longer turns as freely as it should. The excessive tension places undue wear on the teeth of the upper sprocket. Sooner or later the spindle will have to be replaced or repaired; meanwhile its unremedied condition has materially hastened the need of replacing a sprocket.

Slightly more complex would be the case of a worn upper magazine spindle throwing the film slightly to one side in such a way as to cause it to exert undue pressure on one side of the roller, cutting into the steel. This will throw the film to one side of the upper sprocket teeth and make that side do double work. Here the neglected repair to the spindle involves premature replacement of both roller and sprocket.

How Defects Progress

Similar conditions of course exist in relation to the take-up, the take-up spindle, and the lower sound-head sprocket.

Or gain, in the case of a somewhat worn intermittent movement, it becomes necessary in order to keep the picture steady, to increase tension at the aperture. This throws a greater load on the entire mechanism, hastening the deterioration of all sprockets, gears and bearings, and producing increased wear on gate parts.

Details of course vary with different makes and models of projectors, *but the principle that improper functioning of one part, left unrepaired, places excessive wear upon, or directly damages, other parts, does not vary.*

In many projectors the fire shutter slides in grooves which allow it *enough* play, but not *too* much. The fire shutter may become warped, particularly if the dowser has been left open in the course of maintenance work or through accident. A slightly warped fire shutter will lift properly, because it is drawn up by the power of the governor, but when it falls, to give protection against fire, it falls only by its own slight weight. If warped even to a small degree, it may catch in the grooves and fail to fall. The result of neglecting prompt replacement of a slightly warped fire shutter will sooner or later be an aperture fire and—disregarding all other fire risks—the least that can happen will be weakening of the temper of some parts, carbonizing of lubricants in some bearings, and corrosion or loss of lubricant, or both, if a fire extinguisher is used.

If a shutter is bent or burnt through some accident, it will revolve irregularly, causing the shutter shaft to pound and create an uneven load that produces oscillation and undue wear through the entire gear train.

If a worn or out-of-round bearing causes one gear to wobble gears meshing with it will also run out of true and wear their own bearings out of round.

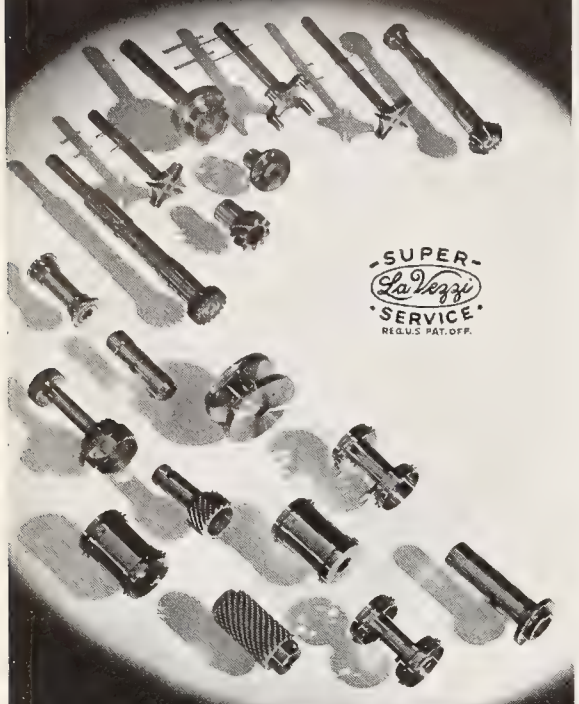
Failure to replace oil-soaked or "set" rubber supports in common types of drive motors, leaves the drive motor out of true alignment and again produces needless wear on bearings.

In some common projector types the governor flyweight pins become worn, the flyweights throw out too far and strike the governor housing. The mechanism is stopped instantly, stripping gears, springing shafts and damaging bearings—all for delay in replacing a flyweight pin!

Undercut sprocket teeth sometimes drag the film up under the stripper where it winds around the sprocket, jamming and stopping the machine. Whenever a projector is jammed, it *may* be saved by motor fuses or other protective devices (if the devices have not been "boosted"), but if these do not work quickly enough, gears strip, shafts spring, bearings are distorted. And this happens, not infrequently, through delay in replacing an undercut sprocket.



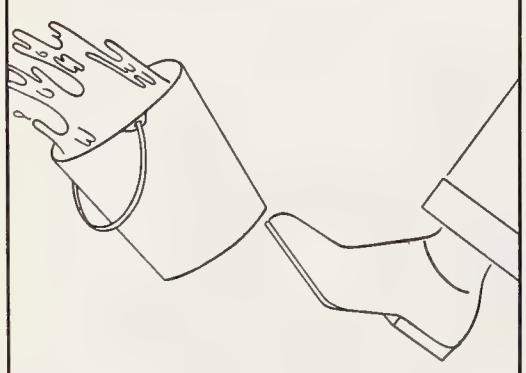
In the same class with postponement of a needed repair is postponement of *all re-*

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LOW'S KICKED THE BUCKET!

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lated parts of the same repair. For example, where steel gears mesh with composition gears, the composition wears *first,* and commonly is replaced alone. When this has been done once or twice, however, the steel teeth have also become materially worn. They may be good enough to work with complete safety, but their worn condition places undue wear on the meshing gear. The composition gear, which may have lasted a year and a half when the steel gear was new, may last only two or three months when meshed with "worn but good" steel. At such times it is obviously *more* economical to replace both gears, but often it is not done.

Inspection and Overhaul

Similarly, when a projector head has been overhauled, the old soundhead drive pinion is not always replaced. The new projector gears are driven by the old, worn part and are worn down themselves far sooner than they should be.

Thoroughgoing, periodic inspection of the projector to discover worn parts, including those which may damage others, whether or not they can cause a breakdown themselves, is a self-evident necessity of good and economical operation. Since the projectionist's inspection cannot reach to all parts (for example, flyweight pins in some models) sending the head to the manufacturer's representative for occasional overhaul is likewise sound operation and essentially an economy.

Overhaul approximately once in two years, oftener if the theatre runs long hours, is good practice. As for giving the projectionist repair parts *promptly* on request—and the projectionist's duty is to request them promptly when his inspections turn up any fault—the cost must in every case be balanced not only against the safety and quality of the show, or the chance of the same fault becoming worse, but also against the chance of the fault generating other and more expensive troubles—the chance, for example, of a hooked sprocket, which is so cheaply replaced, causing a film jam that may strip the whole mechanism.

Progress at a Profit in Rural Operation

(*Continued from page* 23)

his principal task is to make surveys and keep records which permit him to advise on equipment purchases and transfers according to the developing needs of the circuit.

The selection of equipment is left, however, to the choice of the individual projectionist who will ultimately be called upon to operate it and may have preference for some given manufacturer's product because of past experience with this particular equipment. When questions of technical nature arise in any projection room, they are forwarded to the supervisor, who solves the individual problem and specifies the type of equipment necessary, listing the names of manufacturers supplying this equipment. A copy of this is then forwarded to the home office *and to the projectionist himself.* The solution to the problem is in the form of a detailed report in which the steps toward reaching a satisfactory solution are given with equations, methods, etc., upon which they are based, so that if future problems of a similar nature confront a projectionist, he is in a better position to cope with them by referring to the former solution.

How System Works

This system functions basically in the following manner: Every theatre has a specification sheet for its projection room outlining the equipment used, the comparable efficiency of this equipment, the power consumption in relationship to the efficiency obtained, the age and eccentricities encountered in any of this equipment, the manufacturer's name, and that of the dealer from whom it was purchased.

The number of hours of operation of this equipment may readily be compared with its record of efficiency and is a direct guide for comparison of the various products used. Copies of these specification sheets for all theatres are in the home office and in the files of the projection supervisor, the projectionists, and the manager of each theatre, and whenever a piece of equipment is replaced or repaired, an auxiliary sheet is issued to all of these persons. This sheet is filed with the original specifications, so that a continuous record of the equipment function is available for immediate reference.

Screen Light Standardized

For example, it has been found highly desirable to standardize screen illumination for all theatres in accordance with the standards of the Society of Motion Picture Engineers for screen brightness and distribution, etc. Let us suppose that by examination of the specification sheets, it is found that four of the theatres are below standard in these characteristics, while four more are above average, and four others are correct. The sub-standard theatres, therefore, require correction which may take the form of new lenses, lamps, reflectors, power supply or other component parts in present operation. Working on a standardized basis, the general manager and the projection supervisor study the specifications for the sub-standard theatres, and equipment is selected which will produce a screen intensity and distribution of the standardized characteristic, which is 15 foot candles at the center of the screen.

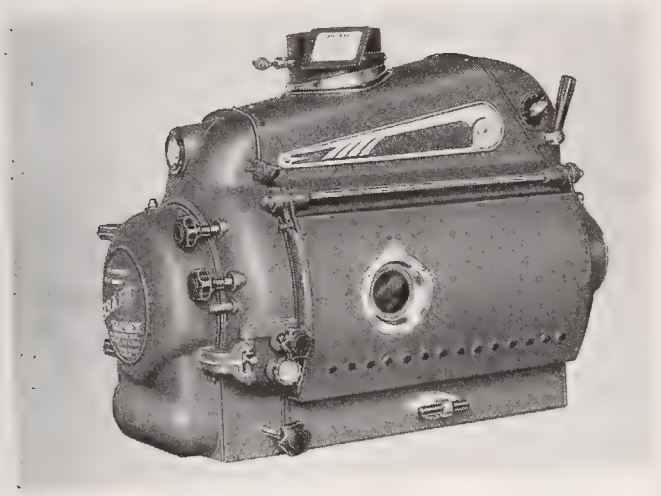
The list of manufacturers from whom this equipment may be obtained is then compiled and the *projectionist* selects, individually, the make of equipment for which he has preference. The equipment is purchased which will most economically produce the standard results. It may of course turn out that replaced equipment can be applied to other theatres where certain conditions are on the *plus* side. Thus distribution of equipment throughout the

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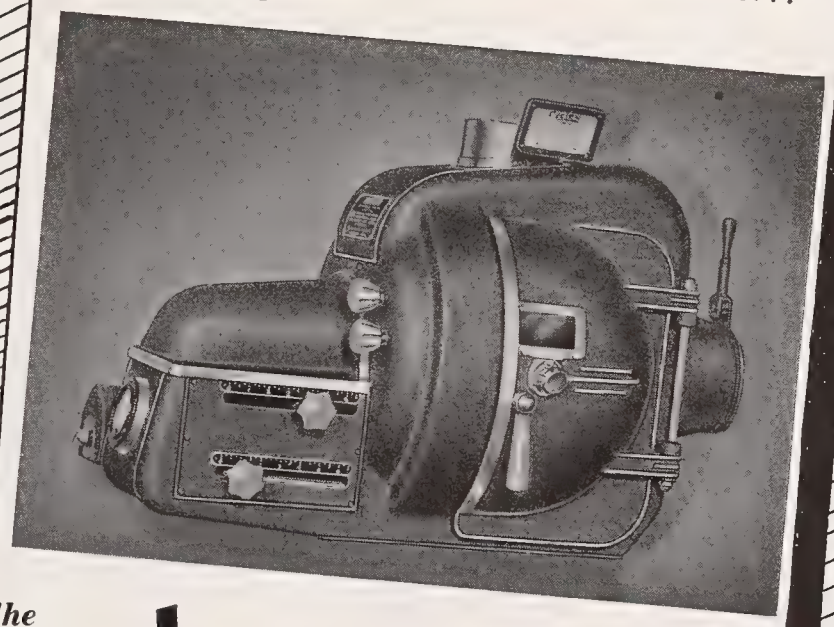
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circuit often balances out, with a minimum number of purchases.

Basically this standardization has several advantages. It eliminates the competitive feeling usually existent between projectionists and managers in relation to their various theatres, for they know that each has an equally well illuminated screen. Periodical photometric readings are taken of this condition and any deviation is noted and its cause corrected.

Projectionist Selects

Each projectionist and manager is supplied with a blank form on which he writes in his own words the equipment or changes he feels would be advantageous to the individual theatre in which he is employed. This is forwarded to the supervisor, who visits the projectionist and discusses it with him, defining his preference as to make and type. From this information the supervisor compiles a survey of the requirements outlined in these sheets and discusses them with the general manager, who decides upon purchase and the amount of expenditure to be undertaken for that particular theatre. The projectionist then has the responsibility of these suggestions and directly is a vital part in the scheme of maintenance and replacement. All installation of projection equipment is carried out either by a projectionist of that theatre, or by a designated projectionist among the theatres.

Larger sound systems than are normally required for each theatre are used so that the gain is run well below peak for optimum quality, and frequently these systems are replaced long before it is absolutely necessary in order to obtain the advantages of advanced engineering found in the newer models.

Equipment Replacement

"Equipment is redistributed periodically in a progressive manner," explained Mr. Sloan. "The key houses obtain the latest equipment as soon as it is available and their former equipment is progressively distributed throughout the circuit. The smallest house, operating the least number of hours, receives the oldest equipment, *but still functioning within the standards set up.* In this manner, investments in new equipment which is progressively distributed throughout the circuit produces a very high standard for all theatres within the circuit and still obtain the full service from each piece of equipment. No equipment, however, is retained in any theatre if it cannot be economically made to produce up-to-standard results."

That high standards in all the *essentials* of modern motion picture exhibition can be made to pay in rural communities as well as in our cities and their suburbs, is demonstrated by the success of this growing "country circuit." And surely the continued position and prestige of the motion picture as a popular source of entertainment, needs observance of such standards everywhere.

F. H. Richardson's COMMENT

Projectionists Should Take Care of Prints

IN ALTOGETHER too many projection rooms I find but little attention paid to prevention of damage to the prints (particularly those of minor nature). Too often projectionists seem little, if at all, concerned by the fact that the prints must thereafter be used by other theatres; that they must supply entertainment for many thousands of theatre patrons, the excellence of that entertainment being essential to the highest degree of prosperity of the motion picture industry and—to bring the matter a bit nearer home—the profession of projection itself.

Each film service contract presumes prints delivered by the exchange to be in as nearly perfect condition as their service age will permit; certainly a condition in which projection may be carried forward with safety—for example, no loose splices, ripped or missing sprocket holes. It also presumes they will be free from oil smear and at least sufficiently free from dirt to make the projection of a presentable screen image possible. True, the contract does not stipulate these items in detail, but nevertheless it may be safely assumed that any court of justice most certainly would hold them to be implied in the contract.

Incidentally, theatre managers who, without protest, permit delivery of films to their theatres so badly smeared with oil, perhaps generously intermixed with dirt, that projection of a good screen image cannot be accomplished, are not dealing justly and honestly with either the producer, the artists appearing on their screens, or the patrons of their theatre.

There is no excuse for such delivery except the desire to take the easier, less expensive way, which statement also holds true of the theater manager who refuses to maintain his projector mechanisms in proper repair, the projectionist who floods bearings with oil because it is too much trouble to use care, and the exchange manager who permits the oil smear without taking proper action.

To return to our main topic: While prints are presumed to be delivered to theatres in mechanically safe condition for projection, nevertheless in self protection, upon receiving them the projectionist should subject them to careful inspection, making note of every mechanical fault and making all repairs necessary to safety in projection; also to note as to their condition with regard to oil and dirt.

Mechanical faults and the presence of oil and dirt in objectionable amount should be made in written duplicate, the original delivered to the theatre manager, and the copy retained on file in the projection room. However, since making repairs to prints received from an exchange is no legitimate part of the duty of a projectionist, if repairs of considerable amount are necessary, the theatre should, in common fairness to itself, bill the exchange, for the service.

There are many minor damages inflicted upon prints by careless work in theatre projection rooms. For example, there is the matter of rewinding prints at high speed, with a rewinder that is out of line, and with flimsy reels, the sides of which are bent. If we are going to present motion pictures in a manner to build, rather than tear down, our public, we must have the equipment necessary, and the brains and conscientiousness required to operate it properly.

Screen Image Size— A Matter for Compromise

B. R. WALKER of Minneapolis, writes, "My manager, who owns the theatre, has suggested a question. We both read your articles with much interest, while your Bluebook is our bible. Here is the question: The installation of a new light source is under consideration. What type of light source would you consider best and why? The seating space is 33 feet, 7 inches wide by 89 feet front row to rear row. The manager is beside me as I write and suggests that I ask what size screen would serve best."

As I have previously pointed out, good projection now demands 15 foot-candles at the screen center, which makes the average illumination approximately 10 foot-candles. While this is perhaps just a bit too high for the first few rows when black-and-white pictures are being projected, it is desirable for those farther back, while it is impossible to get satisfactory results from color films with less. The light should of course be white—definitely of high-intensity quality.

For seating space of such size, a screen image 16 feet wide is ample, in my opinion; at that size one should be able to get an average of 10 foot-candles at reasonable current cost, provided your screen surface is in good condition. This size, rather than a greater one, would provide suitable viewing conditions for patrons at the sides of the auditorium, particularly those in the front half of the house.

The distance from the screen to the last row that Friend Walker's dimensions indicate, is a little too much for a 16-foot image according to the way some people figure these matters; but I incline toward a small image rather than a large one, so as to keep eye-strain and distortion at a minimum in the forward rows and at the sides. The distance from the last row to the screen in this case is probably a little over a hundred feet, which could reasonably call for an image width of 18 feet. Still, I think I would stick to 16 feet, using a semi-diffusive white screen, and "suprex" carbon arc lamps.

about People of the Theatre

news of their activities reported from all sections — and briefly told.

The new Rex theatre at Galax, Va., to be operated by the Galex Amusement Company, is nearing completion. E. J. BAKER will manage the new house, which has a seating capacity of 750. Rex M. Sage is president of the Galax organization.

Hamrick-Evergreen Theatres, headed by Frank Newman, has announced the reopening of the Orpheum in Portland, Ore. FRANK NEWMAN, JR., is again house manager. Another Evergreen managerial change is the appointment of MIKE NEWMAN, formerly of the Oriental in Portland, to the post of manager of the Music Box in the same city.

FRANK PANERO, pioneer theatre owner of Delano, Calif., has purchased the fixtures of the theatres operated there by SHIRO OMATA.

Cecil Davis, operator of the Ritz in Tukon, Okla., has sold his house there to L. B. WARREN, a real estate man, of Pampa, Tex. Mr. Davis will continue to run the Coronado at Bethany, Okla., four miles west of Oklahoma City. Mr. Davis built it a year ago.

Fox-Wisconsin theatre circuit has shifted TED KRAFT from the Riviera to the Zenith, JOE KLAUZER from the Layton Park to the Riviera, FOSTER LIEDERBACK, formerly of Warner-Saxe's Mirth, to Layton Park, and BUSTER MIEHLE to the management of the World—all houses in Milwaukee, Wis.

"HY" FINE, district manager of M & P Theatres in Boston, for the past five years, has been named general manager of Lynch Paramount Theatres in Miami, Fla. Mr. Fine was given a farewell dinner by his friends at the Parker House in Boston on October 7.

E. R. FENSIN of the General Seating Company, Chicago, and MRS. FENSIN are the parents of a baby girl, Janet Susan, born September 17.

Irving Cohn, city manager for the Jefferson Amusement Company, has announced the closing of the Peoples theatre at Beaumont, Tex., for remodeling. Alteration plans call for the installation of an air-conditioning system, a new screen, new projection equipment and new seats and decorations. A. R. SWANKE is manager of the house, which is one of the oldest theatres in the East Texas territory.

The Reno theatre, Reno, Nev., has been reopened under the management of the T. & D. Junior Enterprises, Inc., with headquarters at San Francisco.

■ ■ ■

GLEN THOMPSON, operator of theatres at Walters, Healdton and Atoka, Okla., has purchased three pairs of Brenkert Senarc lamps for his theatres. Mr. Thompson also bought for his Atoka house a pair of Brenkert projectors, new carpeting, a Da-Lite screen and new lighting fixtures. Purchases were made through the Oklahoma Theatre Supply Co., of Oklahoma City.

W. N. CARNASION, formerly of the Fox at Fort Meade, Fla., is rebuilding a former post office building at Lake Wales, Fla., into a theatre. The new house will be known as the Park. Mr. Carnasion has contracted for RCA Photophone.

GILBERT JOSEPHSON has reopened the 284-seat Lincoln in New Haven, Conn. The house, which specializes in the showing of foreign pictures had been closed for the summer.

ROBERT E. BRYANT has opened his Pix theatre at Rock Hill, S. C. The new house was designed by Ben Schlanger, New York architect. The Pix is located in a residential section of Rock Hill, close to Winthrop College.

The partnership of ROBERT E. SPROWL and BETTY WINFIELD, in the firm of Sprowl & Winfield, operating the Glendora at Glendora, Calif., has been dissolved. Mr. Sprowl has retired, and the operation of the theatre is being continued under the management of Betty Winfield.

B. J. LYONS, manager of the Granada in western New York, reports that work has begun on the remodeling of the house. Included in the renovations will be installation of new fixtures, a new marquee, redecoration of the lobby, and installation of a cooling system. Renovation is expected to cost $50,000.

The Star theatre, new house in England, Ark., was opened in September under the management of J. F. NORMAN.

The Ritz, 400-seat house in Tulsa, Okla., operated by Griffith Southwest Theatres, Inc., has been reopened after having been dark for more than a year. The house was remodeled and redecorated and is now managed by DUANE SKEELES.

SAM W. CRAVER of Charlotte, N. C., who operates a group of theatres in Virginia, has purchased the Charlotte theatre.

NELSON MUNTZ, co-publisher of the *Leesville Citizen* at Leesburg, Ohio, and the *New Vienna Reporter* at New Vienna, Ohio, has leased the 200-seat Roxy in Leesburg, from CHARLES FENT of Sebina, O.

SAUL COHEN of Philadelphia, has taken over operation of the Blackwood in Blackwood, N. J.

The Oliver in Detroit, Mich, has been taken over by the Moule and Newman Circuit, Inc., from AL RUTTENBERG. Mr. Ruttenberg will also operate the Iris.

The Douglas, long closed house in Blackwood, N. J., has been purchased by NICK



Morton L. Clark, sales manager of the Artkraft Sign Company, Lima, Ohio, for many years, who has just been named president of the company, manufacturers of marquees and complete front sign and advertising equipment, and through its affiliate, the Davidson Enamel Company, also of porcelain enamel for buildings.

about People of the Theatre (continued)

LACAS and is being prepared for an early reopening, with WILLIAM J. HAGGARTY, former head of the Federal Theatres Project in Philadelphia, as manager.

The Gem theatre at DeQueen, Ark., owned by K. LEE WILLIAMS, has been reopened after a summer shutdown. FRANZE TAYLOR is manager.

JOSEPH BLUMENFELD, operator of theatres in San Francisco, Oakland and Sacramento, is negotiating with the Hibernia Bank in San Francisco for a long lease on the 2,200-seat Casino in that city. The house has been closed.

W. L. SPICER of Wynne, Ark., has been named assistant manager of the Conway and Grand theatres, according to JAMES J. KANE, owner.

A 40-foot extension is being built on the Ritz in Bruceton, Tenn. The front is also being remodeled. HOWARD SNYDER is manager of the Ritz.

MANNY MARCUS has added the Esquire in Fort Wayne, Ind., to the list of his Indianapolis theatres receiving Altec sound service. The agreement was negotiated for Altec by F. C. DICKELY.

GEORGE NAUDACHER has begun a general program of alteration work on his Cambria in Blackwood, N. J.

C. R. HAWKINS, who operates the Pine Grove Laundry in Cashiers, N. C., is planning to build a new theatre there.

THOMAS JACOBS, who opened the Simpsonville theatre in Simpsonville, S. C., early in July, has sold the house to M. B. GOODENOUGH of New Orleans.

MANUEL C. SOUSA, 63, treasurer of Redwood Theatres, Inc., of San Francisco, died recently at Oakland, Calif., following an illness of several months.

GLEN THOMPSON, operator of theatres at Walters, Healdton and Atoka, Okla., has leased the Okeh at Colbert, Okla., to H. J. TURNER.

Fishman Theatres, Inc., has leased the 500-seat Apollo in New Haven, Conn. to MAX POST. The Apollo had been dark for the summer. Mr. Post was at one time its house manager.

SOL BANKS of St. Louis, and NICK KOTSIS, who operates the Holden at Holden, Mo., and the Oswego in Oswego, Kans., have taken over the Lee at Cherryvale, Kans., from R. O. LEE.

Standard Theatres has named LOUIS NYE, formerly manager of the circuit's Geneva at Lake Geneva, Wis., to the post of manager of its Gateway in Kenosha, Wis. Mr. Nye succeeds TOM REILLY and is succeeded at the Geneva by WALLACE ESTRUP, formerly at Milwaukee.

The A. L. Hainline circuit has completed modernization work on its Apollo in Belvidere, Ill.

A 750-seat house, the Strand in Millington, Tenn., has been opened with C. W. MAYNES as manager.

V. A. "SPEC" WILKINSON, operator of the Ritz at Comanche, Okla., has acquired the Quanah in Fletcher, Okla., from H. J. FENTRESS and has renamed it the Ritz.

The Art theatre, 600-seat house in New York City, has been opened by Henry Weingarten.

■ ■ ■

Plandaire, Inc., of Pittsburgh, Pa., manufacturers of Kno-Draft spun aluminum high-velocity ceiling type air diffusers, has announced the appointment of CLIFFORD R. HUTCHESON, formerly with the Anemostat Corporation of America, to the position of chief engineer.

The Wisper & Westman circuit has closed the Oakman in Detroit for remodeling. Renovations, which will cost an estimated $30,000, include the installation of air-conditioning apparatus and new seating.

Marcus and Svernoff, operators of theatres in Ripon, Wis., have taken over the Tosa in Wauwatosa, Wis., from Ross J. BALDWIN. The new owners are making alterations.

Recent incorporations of new theatre companies in Chicago, Ill., include the Sumner Theatre Corporation, with DWIGHT BROWN and A. G. VENSKI as principals; the Lucas Theatre Corporation, of which B. A. LUCAS and A. R. KLAUS are the principals; and the Eden Amusement Enterprises, which has been formed by M. H. FELDMAN, L. ANDRE and M. S. TOLSON.

ANDRE PETERSON recently opened his New Dodge Center theatre, Dodge Center, Minn. The theatre has Holmes projectors, installed by the Elliott Film Company. Minneapolis equipment dealers.

The Savannah theatre in Savannah, Tenn., which has been remodeled and re-equipped, has been reopened under the name of New Savannah. NEELY BRADFORD is manager. The construction of a new $6,000,000 paper mill in Savannah is expected to increase the population.

MISS MARY MCSORLEY, secretary to CHARLES RYAN, director of the maintenance department of Comerford Theatres, with headquarters in Scranton, Pa., and GEORGE CAVANAUGH, Comerford buyer, were married recently.

The Roselawn, suburban theatre in Cincinnati, Ohio, was recently reopened by MAURICE CHASE. Mr. Chase has installed Alexander Smith fluorescent carpet.

VERNON LUKAS of the Capitol in Middletown, Conn., and JANE LARSON, cashier at the same theatre, were recently married.

W. E. DRUMBAR has added 150 seats to his Sunset theatre in Knoxville, Tenn.



As Warner Theatres projection men gathered for conferences in New York. They are pictured during a visit to the plant of the International Projector Corporation. Left to right (all of Warners' except as otherwise indicated): Seated—C. P. O'Toole, E. H. Hartley of National Theatre Supply Company; F. E. Cahill, Jr., J. A. Wotten, J. A. Pratt, A. E. Meyer of International, and J. H. Wuhrman. Standing—Henry Heidegger, International; R. O. Walker, James Frank, Jr., NTS; W. J. Charles, H. Eberle, G. Gagliardi, A. O. Rockvam, C. J. Bachman, R. Kneuer of International; R. H. Giles, P. J. Delvernois, M. F. Bennett, and Herbert Griffin and P. A. McGuire of International.

THE BUYERS' INDEX

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CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

MOTION PICTURE ACCESSORIES COMPANY, 2200 S. Vermont Avenue, Los Angeles. *All classes equipment.*

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles. *All classes equipment. Projection and sound equipment repairing.*

SHEARER COMPANY, B. F., 1968 S. Vermont Avenue, Los Angeles. *All classes equipment. General repair service.*

SHEARER COMPANY, F. B., 243 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

WESTERN THEATRICAL EQUIPMENT COMPANY, 222 Golden Gate Avenue, San Francisco. *All classes equipment. General repair service.*

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver. *All classes equipment. Stage, projection equipment and repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa Street, Denver. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 1001 New Jersey Avenue, N. W., Washington, D. C. *All classes equipment. General repair service.*

FLORIDA

UNITED THEATRE SUPPLY CORPORATION, 110 S. Franklin Street, Tampa. *All classes equipment. Projection equipment repairing.*

The Buyers' Index is divided into two sections, one listing territorial dealers of the United States by States and of Canada by Provinces, the other section listing manufacturers alphabetically by classes of product.

Territorial dealers which are commonly the immediate source of supply, are designated as dealers either in general theatre equipment and furnishings or in some specific kind of theatre supplies. Manufacturers listed are those catering to, and active in servicing, the theatre.

In referring to the various classes of product for the purpose of ascertaining names of manufacturers, it should be noted that a manufacturer listed in bold-face type has an advertisement in this issue which may give information desired concerning the classes of product being referred to. The page on which the advertisement appears is indicated in the listing. For the further convenience of readers referring to The Buyers' Index, a cross-reference index of advertisers appears on page 66.

GEORGIA

CAPITOL CITY SUPPLY COMPANY, INC., 161 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY, INC., 150-4 Walton Street, N. W., Atlanta. *All classes equipment. Projection and sound equipment repairing.*

ILLINOIS

DROLL THEATRE SUPPLY COMPANY, 351 East Ohio Street, Chicago. *All classes equipment. Projection and sound equipment repairing.*

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 1245 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing.*

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 1223 S. Wabash Avenue, Chicago. *All classes equipment. Projection and sound equipment repairing.*

MOVIE SUPPLY COMPANY, LTD., 1318 S. Wabash Avenue, Chicago. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Avenue, Chicago. *All classes equipment. Equipment repair service.*

STANLEY THEATRE SUPPLY CO., 1235 So. Wabash Ave., Chicago. *All classes equipment. General repair service.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

GOLDBERG, INC., JOE, 316 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

MIDWEST THEATRE SUPPLY COMPANY, Merchants Bank Bldg., Indianapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1115 High Street, Des Moines. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, 514-12th Street, Des Moines. *All classes equipment. Projection and sound equipment repairing.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 309 W. Douglas Avenue, Wichita. *All classes equipment. General repair service.*

KENTUCKY

CENTRAL THEATRE SUPPLY, 5th Avenue at 318, Louisville. *All classes equipment. General repair service.*

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-9 South 3rd Street, Louisville. *All classes equipment. General repair service.*

LOUISIANA

LOUSIANA MOTION PICTURE EQUIPMENT COMPANY, 226 South Liberty Street, New Orleans. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty Street, New Orleans. *All classes equipment. General repair service.*

MAINE

MAINE THEATRE SUPPLY COMPANY, 507 Forest Avenue, Portland. *All classes equipment, General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore. *All classes equipment. Electric and stage equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore. *All classes equipment. General repair service.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

CIFRE, JOE, INC., 44 Winchester Street, Boston. *All classes equipment. General repair service.*

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47 Church Street, Boston. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 40 Piedmont Street, Boston. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 78 Broadway, Boston. *All classes equipment. General repair service.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit. *All classes equipment. General repair service.*

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit. *All classes equipment. Projector repairing.*

MODERN THEATRE SUPPLY COMPANY, 320 Douglas Street, N. W., Grand Rapids. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 210 W. Montcalm Street, Detroit. *All classes equipment. General repair service.*

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ERKER BROS., 610 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY COMPANY, 3236 Olive Street, St. Louis. *All classes equipment. Projection and sound equipment repairing.*

INDEPENDENT THEATRE SUPPLY COMPANY, 115 West 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis. *All classes equipment. General repair service.*

ROCKENSTEIN COMPANY, L. T., 3327 Locust Street, St. Louis. *All classes equipment.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte Street, Kansas City. *All classes equipment. General repair service.*

MONTANA

WESTERN THEATRE EQUIPMENT COMPANY, 214 N. 15th Street, Butte. *All classes equipment. Projection and sound equipment repairing.*

NEBRASKA

QUALITY THEATRE SUPPLY CORPORATION, 1511 Davenport Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

THE BALLANTYNE COMPANY, 219 North 16th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY COMPANY, 314 N. 15th Street, Omaha. *All classes equipment. Projection and sound equipment repairing.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York City. *All classes equipment. Projection and sound equipment repairing.*

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn. *All classes equipment. General repair service.*

BECKER THEATRE EQUIPMENT, INC., 492 Pearl Street, Buffalo. *All classes equipment. Projection and sound equipment repairing.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York City. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York City. *All classes equipment. Motor generator, rheostat and projector repairing.*

CROWN MOTION PICTURE SUPPLIES CORPORATION, 614 Ninth Avenue, New York City. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY COMPANY, INC., 1003 Broadway, Albany. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 334 W. 44th Street, New York City. *All classes equipment. General repair service.*

HORNSTEIN, JOE, INC., 630 9th Avenue, New York City. *All classes equipment. Projection and sound equipment repairing.*

KAPLAN, SAM, MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York City. *Projection and sound equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th Street, New York City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany. *All classes equipment. General repair service.*

S. O. S. CINEMA SUPPLY CORPORATION, 636 Eleventh Avenue, New York City. *All classes equipment. National distribution on mail-order plan.*

STATE SANITARY PRODUCTS COMPANY, 630 Ninth Avenue, New York City. *Cleaning materials and implements. National distribution on mail-order plan.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo. *All classes equipment. Projector repair service.*

NORTH CAROLINA

BRYANT THEATRE SUPPLY COMPANY, 227 South Church Street, Charlotte. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church Street, Charlotte. *All classes equipment. General repair service.*

THE STANDARD THEATRE SUPPLY COMPANY, 124-128 East Washington Street, Greensboro. *All classes equipment. General repair service.*

THEATRE EQUIPMENT COMPANY, 211 S. Poplar Street, Charlotte. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT COMPANY, 261 N. Green Street, Greensboro. *All classes equipment. General repair service.*

THEATRE SUPPLIERS, INC., Box 1132, Greensboro. *All classes equipment. Projection and sound equipment repairing.*

WIL-KIN THEATRE SUPPLY, INC., 321-323 S. Church Street, Charlotte. *All classes equipment. General repair service.*

NORTH DAKOTA

MC CARTHY THEATRE SUPPLY COMPANY, 55 5th Street, No., Fargo. *All classes equipment. General repair service.*

OHIO

AKRON THEATRE SUPPLY COMPANY, 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. Projector repairing.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*

MID-WEST THEATRE SUPPLY COMPANY, INC., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Avenue, Cleveland. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1611 E. 21st Street, Cleveland. *All classes equipment. General repair service.*

STANDARD THEATRE SUPPLY COMPANY, 3461 Franklin Street, Bellaire. *All classes equipment. Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1701 E. 23rd Street, Cleveland. *All classes equipment. General repair service.*

OKLAHOMA

DYER THEATRE SUPPLY, INC., 7 North Lee Street, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY COMPANY, 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing.*

OREGON

SHEARER, B. F., COMPANY, 1947 N.W. Kearney, Portland. *All classes equipment. Projection and sound equipment repairing.*

THEATRE UTILITIES SERVICE COMPANY, 528 N. W. 12th Avenue, Portland. *All classes equipment. Projector repairing.*

PENNSYLVANIA

CLEM'S MOTION PICTURE SUPPLY HOUSE, INC., 1224 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*

SEILER, ALVIN, 1711 Boulevard of the Allies, Pittsburgh. *All classes equipment.*

STANDARD THEATRE EQUIPMENT COMPANY, 307 North 13th Street, Philadelphia. *All classes equipment. General repair service.*

A. & S. STEINBERG, INC., 1705 Blvd. of the Allies, Pittsburgh. All classes equipment. *Projection and sound equipment repairing.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 84 Van Braam Street, Pittsburgh. *All classes equipment. General repair service.*

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Box 394, Greenville. *All classes equipment.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 220 West 10th Street, Sioux Falls. *All classes equipment. Projection and sound equipment repairing.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*

INDEPENDENT FILM EXCHANGE, 328 East Commerce Street, San Antonio. *All classes equipment. Projection and sound equipment repairing.*

MODERN THEATRE EQUIPMENT COMPANY, 2011-A Jackson Street, Dallas. *All classes equipment. Projector repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood Street, Dallas. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1416 Main Street, Houston. *All classes equipment. Projection and sound equipment repairing.*

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 142 East First South, Salt Lake City. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City. *All classes equipment. General repair service.*

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington. *All classes equipment. General repair service.*

VIRGINIA

WALKER C. COTTRELL, JR., 16 S. First Street, Richmond. *All classes equipment. General repair service.*

WASHINGTON

NATIONAL THEATRE SUPPLY COMPANY, 2319 Second Avenue, Seattle. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue. Spokane. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT COMPANY, 2406 First Avenue, Seattle. *All classes equipment. Projection and sound equipment repairing.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. 8th Street, Milwaukee. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee. *All classes equipment. Projection and sound equipment repairing.*

CANADA

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba. *All classes equipment. Projection and sound equipment repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario. *Sound equipment.*

DOMINION SOUND EQUIPMENT, LTD., 1620 Notre Dame St., W. Montreal, Que. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 131 Simcoe St., Toronto, Ont. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 86 Hollis St., Halifax, Nova Scotia. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 65 Rorie St., Winnipeg, Manitoba. *All classes equipment. General repair service.*

DOMINION SOUND EQUIPMENT, LTD., 820 Cambie, Vancouver, B. C. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario. *All classes equipment. General repair service.*

DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

EMPIRE AGENCIES, LTD., 211-215 Bower Bldg., 543 Granville Street, Vancouver, B. C. *All classes equipment. General repair service.*

GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto, Ontario. *All classes equipment. Projector repairing.*

LA SALLE RECREATIONS, LTD., 945 Granville Street, Vancouver. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario. *All classes equipment. General repair service.*

RICE, J. M. & CO., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C. *All classes equipment. General repair service.*

THE UNITED ELECTRIC CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. General repair service.*

Classes of Product and Their Manufacturers

ACCOUNTING SYSTEMS

SIMPLIFIED bookkeeping systems especially designed for the convenient and practical handling of daily and periodic accounts, provide for receipts and expense records, tax data, film service costs and insurance figures.

One system, covering a year, makes special provisions for all classes of taxes now affecting theatre operation.

In addition to the keeping of accounts by individual theatres, some circuits have found it in the interests of efficiency to maintain an account book of this kind at the home office, for each theatre in the circuit.

Easy Method Ledger System, Seymour, Indiana. Quigley Bookshop, Rockefeller Center, New York City.

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ACOUSTICAL PRODUCTS AND ENGINEERING

THE MOTION PICTURE theatre auditorium is a part of the sound transmission system, therefore acoustic considerations enter into the problem of design. The designer is limited, however, by other considerations, notably of site and capacity, which usually deny him a free hand in dealing with acoustics. The science of acoustics readily meets such situations with the studied application of sound absorbing materials, which are available in many types and absorption characteristics.

Such materials may be divided into two general groups: Materials which are concealed, and those which have decorative qualities of their own. Acoustic treatment properly takes note of the entire range of available sound frequencies, hence the use of more than one type of material is sometimes advisable, since some are more efficient as absorbents of low frequencies than of the high frequencies, while others have contrary characteristics.

These materials are available in various forms and substances. Those most frequently used in motion picture theatre auditoriums are vegetable fiber and mineral tiles, rock wool and felt blanket, pressed wood veneers, and acoustic plaster (which latter may be tinted in mixing so as to eliminate painting). Ornamental fabrics are commonly applied over those materials which (like rock wool) are not decorative, but perforated tiles may also be used. Before painting any materials, the manufacturer, or competent acoustics engineers, should be consulted so as to make certain that the absorption efficiency be not too reduced.

The decorative acoustic materials are also well adapted to the finishing of foyer and lounge areas that are immediately off the auditorium, where noise reduction may be importantly indicated.

Altec Service Corp., 250 W. 57th St., New York City (*acoustic counsel only*).
Armstrong Cork Co., Lancaster, Pa.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway, New York City (*acoustic counsel only*).
General Insulating & Manufacturing Company, Alexandria, Ind.
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, 8 S. Michigan Avenue, Chicago, Ill.
National Gypsum Company, 420 Lexington Avenue, New York City.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minn.

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AIR-CONDITIONING AND VENTILATING EQUIPMENT

THE EXTENSION of air-treatment facilities generally referred to as air-conditioning, to stores, restaurants, hotels and other classes of enclosures, has vastly increased public expectation of such facilities, particularly summer cooling, in

most motion picture theatres. At the same time, this growth has resulted in technological and industrial developments making equipment for such purposes accessible in cost to theatres that formerly could not afford comparable apparatus. Additionally, such equipment today offers a variety of methods to choose from accordingly as specific financial, structural and climatic requirements dictate.

Properly, air-conditioning facilities must consist in means of controlling automatically the temperature and relative humidity of the air, and of distributing the air so that it reaches all breathing zones at a temperature, percentage of relative humidity, and rate of motion representing comfortable and healthful atmospheric conditions for normal people. Dust, pollen and other particles suspended in the fresh air should also be filtered out before it is introduced into the distribution system.

For summer air-conditioning, such facilities may be confined to the adjustment of temperature and relative humidity to meet comfort requirements during periods of warm weather, and may not necessarily include a heating plant and humidification provisions as integral parts of the air-conditioning system. All-year air-conditioning of course signifies equipment providing mechanical control of temperature and relative humidity of the distributed air no matter what the condition of the air may be outdoors.

SUMMER AIR-CONDITIONING

For summer air-conditioning, some measure of mechanical refrigeration is usually indicated; however, in areas of low relative humidity, a cooling-tower evaporative system may be employed, while well water (rarely water from city mains) may be used as the cooling agent for coils over which the air is passed, if a sufficient quantity of water at a low enough temperature (maximum 55°) is available.

A method designed to reduce the mechanical refrigeration capacity that would otherwise be necessary, is that of storage refrigeration, by which a relatively small compressor is operated a large part of the day to "build up" the air-cooling agent to a quantity sufficient for the load during performance hours.

The self-contained units of the general type used in stores and similar spaces (filters, mechanical refrigeration plant and fan equipment housed in a cabinet) are adapted to the summer air-conditioning of small auditoriums and several units of suitable capacity can be combined to serve medium-sized auditoriums, though it is commonly found that the distribution requirements of the latter advise other methods.

AIR DISTRIBUTION

Distribution systems for the air-conditioning of theatres practically always consist in ducts with fans of proper capacity, and outlets, or grilles, providing control of air motion. It is of the utmost importance for the efficient air-conditioning of a theatre that the distribution system be designed by engineers of superlative skill and conscientiousness, and preferably by engineers who have had experience with enclosures presenting structural and operating conditions similar to those of the motion picture theatre. Fans—those of the multi-blade ("squirrel-cage") type are regarded by engineers as usually preferable—must be of a capacity and design to move the required amount of air against the resistance of the duct system, with the least expenditure of electric current, and without transmission of noise to the auditorium and other rooms. Air outlets should be of a design to assure thorough mixing of cooled air with room air before it is allowed to descend to the breathing zone.

AIR CLEANSING

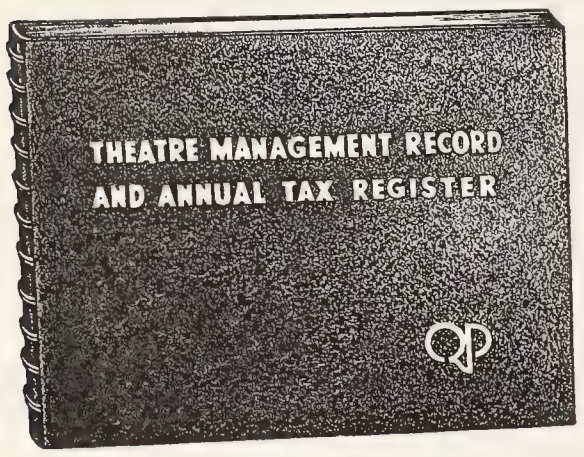
Filtering equipment, which is installed as part of an air-conditioning system but which usually needs to be replaced from time to time, is of various types. Some filters use spun-glass fibers, some steel wool, others paper, hogs' hair, wood shavings, etc. The filtering material is held in a frame which is inserted into the duct or intake. Filters of this type are thrown away and replaced with a new one as the accumulation of dirt requires. Also available, however, is a self-cleaning type of air-filtering device, but it is seldom adapted in price to theatre installation. (See also *Air Purification, Electric.*)

CONTROL EQUIPMENT

Efficient operation of an air-conditioning plant requires dependable automatic control specifically adapted to the operating characterists of the plant. Control equipment available ranges from a simple cut-in for a single compressor to a motor-operated monitoring cabinet inter-relating all operating elements of the system, including the heating plant.

Two accessory instruments of value in theatre operation should be cited here. One is the recording thermometer, which provides continuous temperature readings automatically transcribed on paper, thus permitting the development of a "log" for guidance in determining load requirements and other operating factors.

The other is an "Effective Temperature" thermometer (marketed under the trade name of "Therhumiter"), which ingeniously combines response to the temperature of the air, moisture in the air, and the motion of the air so as to give a direct reading



NEW!

The Most Simplified Theatre Bookkeeping System

Compiled by
THEODORE J. SULLIVAN

$2.00 Postpaid

SECTIONS: Holiday and Date Record • Film Clearance Chart • Insurance Record • Equipment Purchase Record • Fixed Expense Apportionment • Income (Ticket Numbers, Prices, Cash, Taxes, Costs of Features, Shorts) • Payroll and Check Record, Bank Record, Social Security Tax Deductions by Individual and complete listing of all expenses • Profit and Loss, weekly and cumulative • Summary Sheet • Contract Record for each exchange

FEATURES: Running Time • Entire Week's Transactions on one page • Complete Contract Information • Complete yearly and departmental summaries • Varicolored stock throughout for speedy reference • DuPont Fabkote Cover • Special "Wire-o" Binding that holds sheets firmly and keeps them absolutely flat • Size of Book is 13" x 10"

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

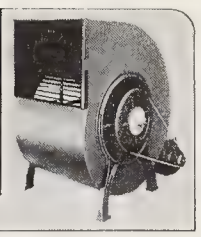


IT'S GOOD BOX-OFFICE
to seat patronage on securely anchored seats!

SUPREME EXPANSION BOLTS
should be specified for new seating and repairs.
Offered by all better supply dealers.

The Chicago Expansion Bolt Co.
132 S. CLINTON STREET, CHICAGO, ILL.

HOW TO cool and ventilate your theatre economically:
Install REYNOLDS BLOWERS
Quiet • Vibrationless
12 sizes, 1,500 to 30,000 cfm. $22.50 up, including variable speed drive, belts and motor pulleys. Fafnir ball bearings set in solid rubber pillow blocks. Write for free literature.
REYNOLDS MANUFACTURING CO.
412 Prospect Ave., N. E. • Grand Rapids, Michigan



of their relative and aggregate effect upon the comfort conditions of the air, which reading is that of "Effective Temperature" —that is, the true temperature from the point of view of comfort. It thus eliminates the calculation necessary with dry-bulb and wet-bulb thermometers to determine what the Effective Temperature is, and it also provides a simple means of determining the percentage of relative humidity.

[*The functions of air-conditioning and air distribution equipment and systems, their critical factors and operating considerations, etc., form too broad a subject for comprehensive discussion here; they have been, and are being, constantly dealt with in special and departmental articles in* BETTER THEATRES.]

SIMPLE VENTILATION

Simple ventilation of theatres requires blower equipment of suitable capacity to draw in the fresh air and propel it through ventilators (normally located adjacent to the proscenium arch or screen opening), plus any direct draft exhaust fans and duct contacts with the outside (as from toilet rooms) that the structural plan of the building may require. The blower equipment of course is of importance; it should be of a capacity to ensure the required supply of fresh air, be durably built, and be quiet in operation.

A simple ventilation system may provide air cooling for an auditorium by passing the outside air through a cold-water spray chamber (air washer evaporative cooling). This also cleanses the air.

AIR CONDITIONING

Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Fairbanks, Morse & Company, 600 S. Michigan Avenue, Chicago, Ill.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
Kelvinator Division, Nash Kelvinator Corporation, 14520 Plymouth Road, Detroit, Mich.
McQuay, Inc., 1614 Broadway, N. E., Minneapolis, Minn.
The Trane Company, LaCrosse, Wis.
Westinghouse Electric & Manufacturing Company, Mansfield, O.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Ill.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.
York Ice Machinery Corporation, York, Pa.

AIR WASHERS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
United States Air Conditioning Corporation, 2101 Kennedy Street, N. E., Minneapolis, Minn.

BLOWERS AND FANS

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Clarage Fan Company, Kalamazoo, Mich.
Garden City Fan Co., McCormick Bldg., Chicago, Ill.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Ozone-Air, Inc., 928 Cherry Street, S. E., Grand Rapids, Mich.
Reynolds Manufacturing Company, 412 Prospect Avenue, N. E., Grand Rapids, Mich. Page 36.
Taylor Air Conditioning Company, 4000 S. Division Street, Grand Rapids, Mich.
United States Air Conditioning Corporation, 2101 Kennedy St., N. E., Minneapolis, Minn.

GRILLES AND DIFFUSERS

Air Devices, Inc., 17 E. 42nd Street, New York City.
American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Anemostat Corp. of America, 10 E. 39th Street, New York City.
Barber-Colman Company, Rockford, Ill.

CONTROL EQUIPMENT

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
Monitor Controller Company, 51 S. Gay Street, Baltimore, Md.

AIR FILTERS

Coppus Engineering Corporation, Worcester, Mass.
Owens-Corning Fiberglass Corporation, Ohio Building, Toledo, Ohio.
Universal Air Filter Company, Duluth, Minn.

TEMPERATURE READING DEVICES

The Brown Instrument Company, Philadelphia, Pa.
Minneapolis-Honeywell Regulator Company, 2822 Fourth Avenue, S., Minneapolis, Minn.
John R. Parsons (Therhumiter), 151 E. 19th Street, New York City.

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AIR PURIFICATION: ELECTRIC

THE MOST effective method of removing dust and bacteria from outside air upon its introduction into the theatre ventilating system is by electrostatic precipitation. This is effected by special equipment consisting, essentially, in an electrical power pact and collector cells of the specific capacity required by the amount of air handled. This method also is highly efficient for the removal of the irritating and odoriferous particles of tobacco smoke.

A simple and relatively inexpensive method of reducing odors in the air is that of ozone generators. Ozone is a specific, unstable form of oxygen which, upon breaking down, oxidizes impurities in the air, including many forms of bacterial life. Ozone generators for theatres, which are of electrical discharge type, are available in various sizes, suited to lounges, toilet rooms and to installation in air ducts.

Atmozone Company, Inc., Beaver Building, Oregon City, Ore.
The Automatic Electrical Devices Company, 324 E. Third Street, Cincinnati, O.
The Electroaire Corporation, 1455 W. Congress Street, Chicago, Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
Ozone-Air, Inc., 928 Cherry Street, S.E., Grand Rapids, Mich.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

FOOTNOTE becomes KEYNOTE

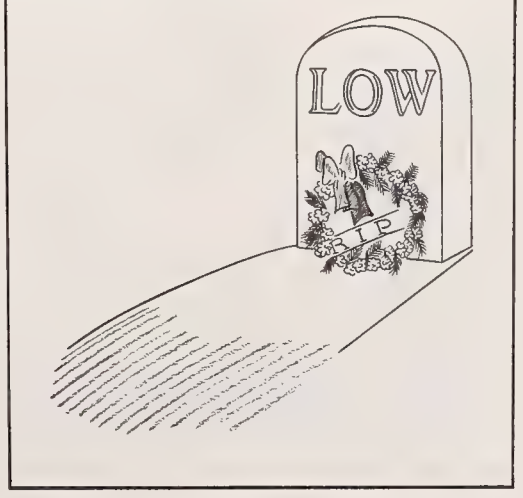
The statement "We provide the services of Registered Architects, Building Engineers and Mechanical Engineers" has appeared as a footnote at the bottom of our recent ads. Actually, it is the keynote of F & Y Centralized Authority Plan. Place complete responsibility for your theatre in F & Y and you get the services of the finest experts in each field from planning to execution.

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•

AMPLIFYING TUBES

THESE ARE electronic relays in the amplifier of a sound reproducing system by means of which the weak electric currents created by a photocell, phonopickup or microphone, operate to control a stronger current, moulding it to an exact, but more powerful duplicate of the original. This process is continued through a train of tubes until a duplicate of the original sound current is obtained, which is strong enough to operate the loudspeakers. (*See Amplifiers.*)

General Electric Company, 1 River Road, Schenectady, N. Y.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.

•

AMPLIFIERS

AN AMPLIFIER, as part of a sound reproducing system, is the arrangement in an electrical unit (panel or cabinet) of electronic relays (*see Amplifying Tubes*) with suitable controls.

Amplifiers today contain their own power supplies, needing only connection with an a.c. or d.c. power line, and dispensing with all auxiliary batteries, generators or rectifiers; and in addition commonly supply polarizing voltage to photocells, and sometimes current to exciter lamps and loudspeaker fields. Modern pre-amplifiers and monitor amplifiers commonly draw this operating power from some other amplifying unit of the sound system.

Very small, low-power amplifiers may be mounted on the projector or on the wall of the projection room, deriving their operating power from the main amplifier. They provide preliminary amplification of the weak photocell current before it reaches the main amplifier.

Amplifier arrangements in a small theatre may consist in a single, compact, combination amplifying and power supply unit mounted on the projection room front wall,

between projection ports; or alternatively, of such a combination unit plus a small pre-amplifier which receives the initial current from the photo-cell. In larger systems, a number of amplifying network and power supply units are mounted on a steel rack or frame, or in a steel cabinet, which is located at the rear or one end of the projection room, or occasionally built into the wall dividing the projection room from another room of the projection suite. Medium and large-size systems today include a separate monitor amplifier-speaker cabinet, often suspended from the projection room ceiling by steel straps. The monitor amplifier is sometimes self-powered; sometimes, like the photo-cell amplifier, derives its operating currents from the larger system amplifier.

Volume control and sound changeover equipment is today commonly associated with the photo-cell pre-amplifier.

Modern amplifiers or amplifying racks are often equipped with decibel meters for accurate measurement of sound output and quick servicing. Emergency amplifiers may be exact duplicates of the normal amplifying system, or smaller, less elaborate apparatus, and in some systems the monitor amplifier is utilized to supply sound to the audience in an emergency.

Amplifier Company of America, 17 West 20th Street, New York City.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr. Page 60.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Mfg. Company, 251 Spruce Street, Ogallala, Nebr.
International Projctor Corporation, 88-96 Gold Street, New York City.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Masco Products, 16 Hudson Street, New York City.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
National Union Radio Corporation, 57 State Street, Newark, N. J.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. Fourth Cover.
S. O. S. Cinema Supply Corp., 636 Eleventh Avenue, New York City. Page 62.
Webster Electric Company, Racine, Wisc.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

EXPANSION BOLTS suited to anchoring chairs in concrete flooring are available with metal or special rubber jackets, but the metal-jacket type is the one generally used. A leading make of metal anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut.

American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill. Page 36.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

PROGRESS in chemistry and in manufacturing technique have made available a wide variety of decorative materials to supplement or supplant the familiar marble, stone, brick, ceramic tiles, etc., to which facade architecture was formerly largely restricted. Glass and the plastics known as *phenolics* are now obtainable in a great variety of colors, and also in patterns.

Porcelain-enameled metal is now well adapted to the creation of colorful fronts; it may be obtained in plates for facing, or attached to concrete masonry blocks. Concrete blocks are also available with facing of architectural glass.

Architectural glass can be had in both facing tiles and structural blocks. The tiles offer a complete selection of colors and a number of patterns (some of them simulating marble). Glass blocks are also available in colors and patterns; they are not only adapted to the construction of architectural features like towers and window effects (admitting light, but assuring privacy), but also to interior partitions. Translucent, glass blocks lend themselves to interesting luminous treatments.

Pressed wood veneers are another contribution of modern industrial methods and are eminently adapted to theatre interiors. (*See Acoustical Products and Engineering.*)

Also available for friezes, medallions, etc., are plastic figures and bas-reliefs reproduced from authentic works of art.

Ames Metal Moulding Company, Inc., 225 E. 144th Street, New York City.
Armstrong Cork Company, Lancaster, Pa.
The Artkraft Sign Company, Lima, Ohio. Page 38.
W. A. Barrows Porcelain Enamel Company, Pleasant Ridge Station, Cincinnati, Ohio.
Corning Glass Works, Corning, N. Y.
Colonial Sales Corporation, 928 Broadway, New York City.
Davidson Enamel Products Company, 450 E Kibby Street, Lima, O.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
F & Y Building Service, 328 E. Town Street, Columbus, O. Page 37.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
General Electric Company, Lynn, Mass.
Johns-Manville International Corporation, 22 E. 40th Street, New York City.
The Kawneer Company, 3203 Front Street, Niles, Mich. Page 23.
Libbey-Owens-Ford Glass Company, Vitrolite Div., 1310 Nicholas Bldg., Toledo, O.
Marsh Wall Tile Company, Dover, Ohio.
Maul Macotta Company, 1640 East Hancock Avenue, Detroit, Mich.
Owens-Illinois Glass Company, Toledo, O.
Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa. Page 19.
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Sioux Metal Products Company, 3000 Lowell Street, Sioux City, Ia.
The Tiffin Art Metal Company, Tiffin, O.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Vermont Marble Company, Proctor, Vt.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Bldg., St. Paul, Minn.

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BATTERIES, STORAGE

IN THEATRES these are now used almost exclusively to supply emergency power for lighting, in case of breakdown in the line power supply. Through suitable converters storage batteries can also be made to operate sound and projection equipment. Cost depends on the nature and size of the installation.

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

"BLACK LIGHT" is the term popularly applied to the application of "light energy" that is not itself visible, to surfaces treated with certain chemicals which this energy causes to glow. It provides decorative effects of a character peculiarly associated with the theatre, and is also applicable to advertising matter, such as posters.

The fluorescent materials are available in powder and paint forms. There is a lacquer-enamel which may be readily ap-

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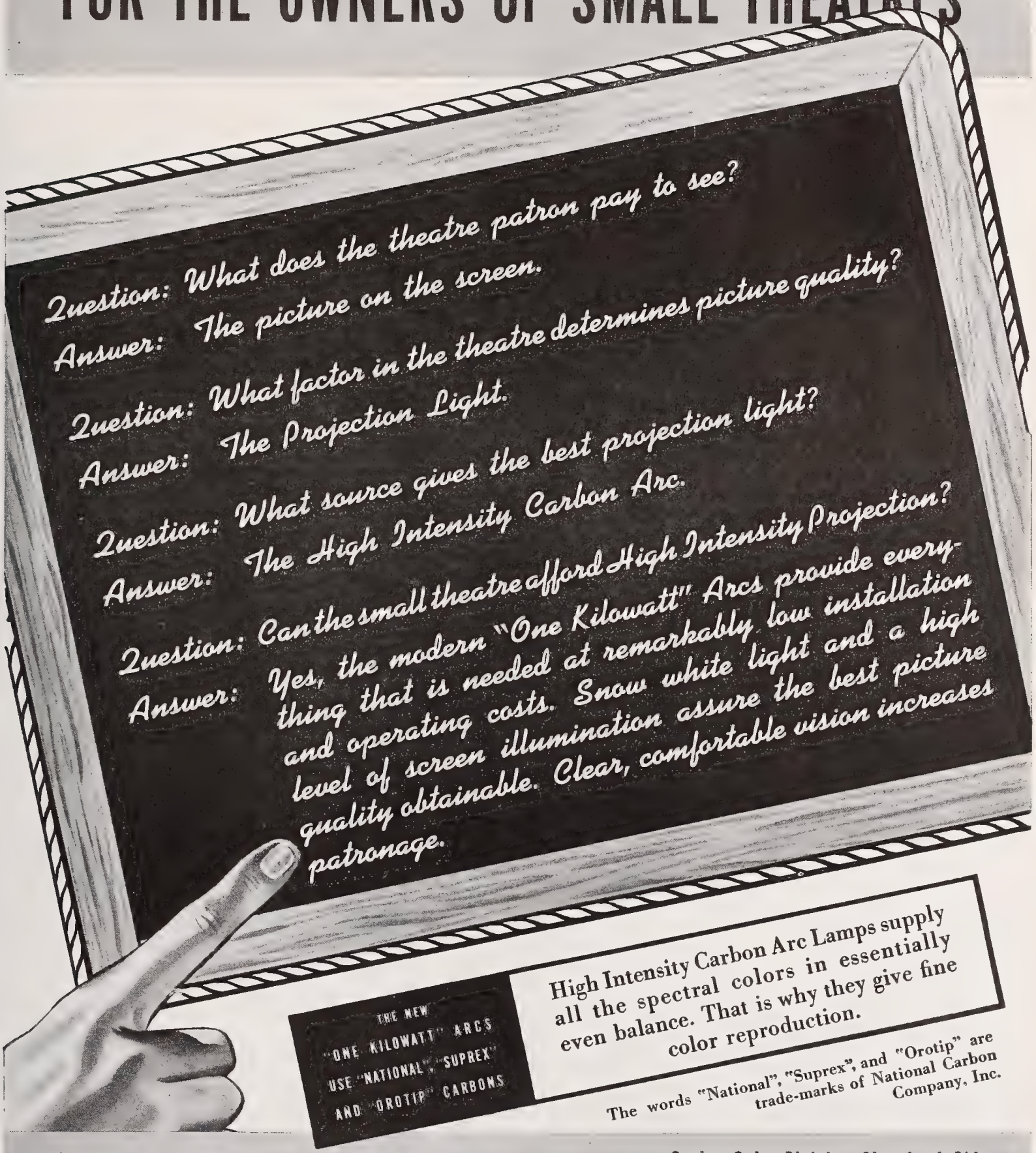
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High Intensity Carbon Arc Lamps supply all the spectral colors in essentially even balance. That is why they give fine color reproduction.

The words "National", "Suprex", and "Orotip" are trade-marks of National Carbon Company, Inc.

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Unit of Union Carbide and Carbon Corporation

UCC

Carbon Sales Division, Cleveland, Ohio

GENERAL OFFICES

30 East 42nd Street, New York, N. Y.

BRANCH SALES OFFICES

New York, Pittsburgh, Chicago, St. Louis, San Francisco

plied with either brush or sprayer. A variety of colors are obtainable. A pint of the lacquer-enamel will cover about 600 square feet.

The radiant energy required for "black light" effects is not the true ultraviolet used, for example, in the tubular fluorescent lamps developed for illumination purposes, but is near the visible blue portion of the spectrum.

Mercury discharge lamps are best for "black light" effects. The type of lamp most proper depends upon the nature of the application. The latest types of lamps of capacity usually required for theatre applications are the Mazda 100-watt projector spotlight (Ch-4) and the Mazda 100-watt projector floodlight (EH-4), for which fixtures have been especially designed for various conditions of mounting, as a unit, including transformer. Inasmuch as the portion of the light spectrum utilized also produces some visible light, the fixture provides for a filter (Corning No. 587—generally recommended).

Ultraviolet sources usually give off some visible light also; the visible light should be screened out with plates, sleeves or roundels of some filtering glass such as nickel-cobalt.

Special types of lamp equipment for the application of "black light" sources are available in designs adapted to ceiling and wall decoration, and to fluorescent carpeting (*see Carpeting*).

Black Ray Lighting Corporation, 10415 St. Clair Avenue, Cleveland, O.
Continental Lithograph Corporation, 952 East 72nd Street, Cleveland, O.
General Electric Company, Illuminating Laboratories & Lighting Sales Dept., Schenectady, N. Y.
General Electric Company, Lamp Dept., Nela Park, Cleveland. Page 55.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City (Lacquers). Page 53.

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BOX OFFICES

ISLAND BOX offices, as well as those built into one side of the vestibule or lobby, are commonly built "on the job" from specifications of the architect or other designer of the front and entrance area; however, box offices may be obtained ready for erection, in styles, colors and materials to harmonize with the vestibule or lobby treatment. Architectural glass, glass structural blocks (which may be interestingly illuminated from behind), porcelain-enamelled metal, and some of the phenolics (synthetic materials), are prominent among the materials used today, often with chromium or stainless steel mouldings, and these materials are procurable cut to specifications.

The Artkraft Sign Company, Lima, O.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, O.
The Kawneer Company, Niles, Mich.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Bldg., Toledo, O.
The Nurre Companies, Inc., Bloomington, Ind.
Pittsburgh Plate Glass Company, 2200 Grant Bldg., Pittsburgh, Pa.
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Texlite, Inc., 2900-10 Factory Street, Dallas, Tex.

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CABINETS, FOR FILM AND CARBONS

REALLY FIREPROOF cabinets for film storage are essential accessories of the projection room if the protection required either by law or theatre operator's responsibility is to be provided both projectionists and patrons. With the 2,000-foot reel standard in the American film industry, film storage facilities should accommodate this size of reel in metal compartments that at least prevent the spread of fire from one compartment to another and reduce the effect of heat as a cause of combustion to a minimum.

The desired safety is provided by a sectional cabinet of relatively thick (approximately 1½ inches) steel walls insulated with fireproof material. Such cabinets are obtainable with or without vents (vents required by fire regulations in some communities) and with or without sprinkler heads inside.

A cabinet for carbons (wherever no suitable compartment is otherwise provided) is a convenient place to keep carbons. The carbons, while drying out, are out of the way so that breakage tends to be reduced. One cabinet will hold several hundred carbons (according to trim) and also provides a handy compartment for small tools.

Fisher Manufacturing Company, 60-62 State Street, Rochester, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.



Colors brilliant and contrasting give this front attention-arresting flash. The entire treatment, including marquee and sign elements, was recently designed and installed by the Artkraft Sign Company for Americo Castelli, owner and operator of the Park, which is in Library, Pa. The front is finished in porcelain enamel. The marquee, also of porcelain enamel (including the attraction frames) is 25 feet wide and has a 7-foot, 4-inch projection. Changeable silhouette letters are Artkraft 5-inch units. Poster frames are of extruded aluminum. Colors of the building facing are two shades of green, two shades of brown, and cream. The marquee colors are red, black and ivory.

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CARBONS, PROJECTION

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using incandescent projection lamps). The type and size of carbons required depends upon the type of arc, and in this connection the reader is referred to the several articles in The Buyers' Index on projection lamps.

National Carbon Company, Inc., Carbon Sales Div., P. O. Box 6087, Cleveland, O. Page 39.

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CARBON SAVERS

THESE DEVICES, which permit use of carbons down to a very short stub, consist in a metal rod that is clamped into the carbon jaws of the lamp house, one end of the rod being provided with means for holding a stub of carbon that is too short for use in the normal way. There are several methods of attaching the stub to the carbon saver, some of them permitting use of the carbon down to one inch.

Best Devices Company, 10516 Western Avenue, Cleveland, O.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 So. State Street, Chicago, Ill.
Edward H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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CARPETING

TYPES OF carpeting suited to the heavy-duty requirements of theatres are (to name them alphabetically) Axminster (only in the finest grades, except possibly when used in small lounges), Broadloom, Chenille (an expensive weave feasible only in rare instances in which a superior



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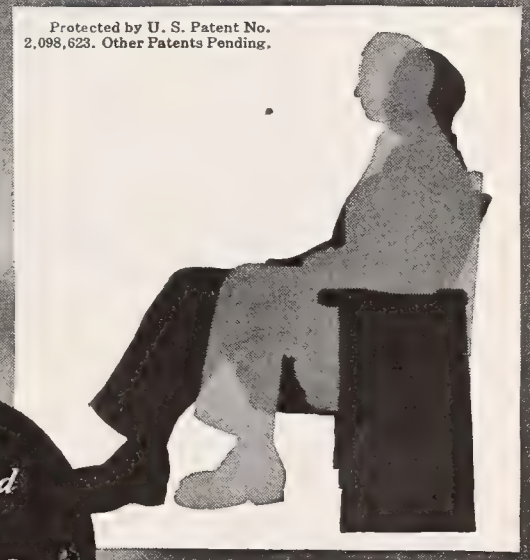
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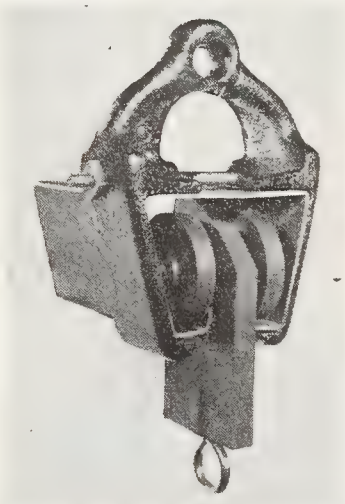
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BOSTONIAN

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A well balanced double wheel ball bearing rubber moulded carrier.

Two-piece single hanging support bracket.

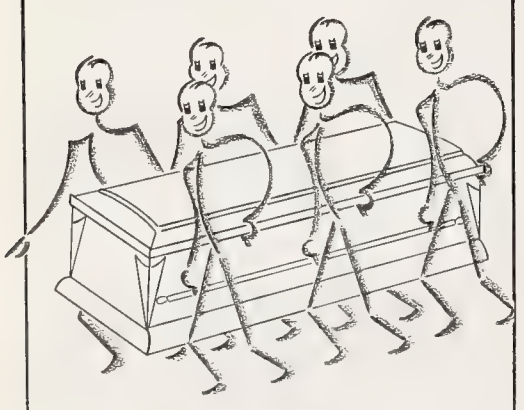
Individual double wheel carrier in cross section of the traveler.

Our Curtain Control Machines, equipped with General Electric motor and circuit overload protection, have been giving unbroken service to exhibitors for many, many years. Send today for illustrated literature.

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134 Tudor Street, South Boston

Yes Sir, Ole Man Low Is Dead!



carpet of special shape is absolutely required), Patent-Back (a special type consisting in Broadloom sections cut into desired shapes and colors and cemented in a pattern to a backing), Velvet (pattern dyed) and Wilton (pattern woven). The last two are the weaves most widely used in theatres because of their beauty of pattern, durability and relatively moderate price.

Carpeting today provides more than "softness under foot." It is an integral part of the interior treatment of the theatre, a critical element of the entire decorative scheme and the stimulating environmental effect sought. Dominant colors of the carpet should have a direct relation to the influential tones of the general color scheme of each carpeted division of the theatre. Pattern has similar references to the general decorative scheme, harmonizing with it in style, strengthening it in configuration. Traditional patterns are frequently as well adapted to modern-style interiors as patterns specifically modern (or modernistic); many traditional decorative devices, in fact, have been used in modernized versions to effect carpet patterns adapted to both modern and traditional designs.

Theatres are frequently carpeted in a single pattern, but consideration should be given to the advisability of using another design, or a plain Broadloom, or the same design in a smaller scale, for areas like lounges, which differ greatly in size and function from foyers and standee areas.

Carpeting which goes considerably beyond the usual function of carpeting is that in which are used dyes having a high degree of luminescence under near-ultra-violet light (see *Black Light Materials and Lighting Equipment*). All or part of the pattern may be so woven with luminescent yarns so as to glow, when properly lighted with invisible "black light." In aisles, fluorescent carpeting, as it is called, not only contributes to the visible decorative scheme during the performance, but provide an illuminated aisle without the use of aisle lights in chair standards. Additionally, fluorescent carpeting is well adapted to standee areas, and here the pattern may be given a directional effect, guiding traffic to the aisle heads, and also to lounges if the latter are immediately off this area. In weave and in maintenance, fluorescent carpeting does not differ from non-fluorescent carpeting adapted to theatres (*see Black Light Materials and Lighting equipment*).

Also available is a floor covering of knitted rayon. This is woven so as to be given a nap surface, and the fabric is vulcanized to a backing of Du Pont "Velvetex" (cellular rubber substance).

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City. Page 6.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Montgomery County, Bridgeport, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Rayon Corporation of America, Empire State Bldg., New York City.

CARPET LINING

THEATRE CARPETING should always be laid over pads made for the purpose. Such lining does not merely add to the resilience, therefore the feeling of luxury, of the carpeting; it definitely reduces the wear of the carpet, thus representing a substantial saving in carpeting costs.

There are three general types of carpeting lining: (1) All-jute, or vegetable fibre; (2) hair and jute combined; and (3) All-hair. The latter is made of animal hair, which will not burn (it will singe only), is very durable (a well made all-hair lining will usually outwear the carpeting itself), and does not deteriorate from the effect of moisture. The hair-and-jute type is serviceable according to the amount of hair in it, while the all-jute type is the least desirable in the theatre.

Also available is rubber composition carpet lining, and it has had some application in theatres.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago. Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smtih & Sons Carpet Company, 295 Fifth Avenue, New York City.

CHAIR FASTENING CEMENT

THE METAL pieces to which theatre chairs are bolted are firmly fastened to the floor by special cement made for that purpose, which hardens in approximately ten minutes. In reseating a theatre, the old chair bolts are removed from the floor, and new ones inserted and recemented. (*See Anchors for Chairs.*)

Craftplug, Inc., 145 E. 57th Street, New York City.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.

CHAIR CUSHIONS OF FOAMED LATEX

CUSHIONS FOR auditorium chair seats and backs (or other chairs, settees, etc.) are obtainable in a porous material made from the milk of the rubber tree and referred to as foamed latex. Such cushions take the place of padding and coil springs, the fabric being fitted directly over them.

This material may be moulded to fit any chair dimensions or design formation. Except for hollow cores, the cushion appears solid, but actually has access to air throughout its structure (there are over a quarter of a million interconnecting air pores to the cubic inch), thus the cushion is completely self-ventilating. Foamed latex cushions are vermin-repellent.

For foyer and lounge furniture, foamed latex cushions are available in standard sizes calculated to fit nearly all chairs, settees, etc. They may be obtained through upholsterers or from jobbers.

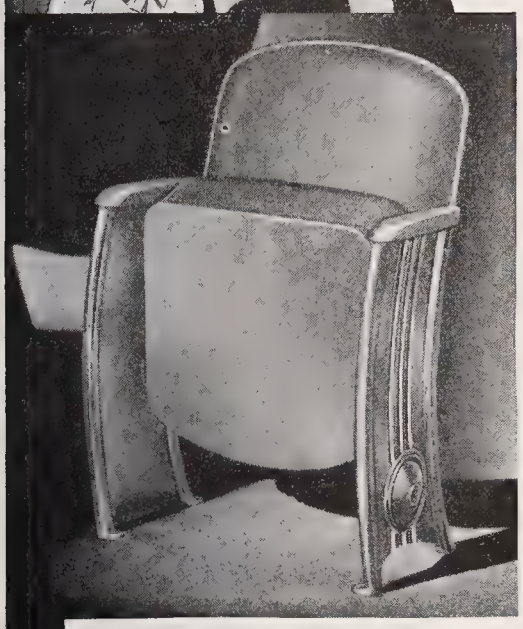
Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y. Page 3.
Firestone Airtex Division, Firestone Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
U. S. Rubber Company, Foam Sponge Div., Mishawaka, Ind. Page 63.

CHAIRS, AUDITORIUM

AUDITORIUM CHAIRS best suited to the motion picture theatre are those manufactured from designs devel-

They'll come back to Heywood's CAMEO





● The Cameo chair above has adjustable aisle light.



A JEWEL FOR STYLE

A GEM FOR COMFORT



YOUR biggest problem is to bring them back, week after week, to *your* theatre. It's the steady, returning patronage that keeps your box office busy. That's why we urge you and every theatre owner and operator to see the new Heywood CAMEO. This swanky, stylish CAMEO is a real theatre man's chair. It's the tops in sheer comfort . . . the kind of comfort that will bring them back to *your* house. May we furnish details?

HEYWOOD-WAKEFIELD

Theatre Seating Division

GARDNER, MASS.

oped specifically to meet the conditions encountered in film theatre operation. Prior types were modifications of the "opera chair" of the stage theatre. Today's motion picture theatre chair comprehensively represents new designing to provide luxurious comfort, protection of person, quiet hinge operation, durability under severe usage, and beauty of line, strenthening the whole seating assembly in its contribution to the decorative character of the semi-dark auditorium — achieving these qualities, furthermore, within a price range making all of them essentially accessible even to small, low-budget theatres.

Chairs may be obtained with seat cushions of box-spring or spring-edge type; or with no-sag springs, alone or in combination with coil springs (the no-sag springs absorbing the shock of initial tension imparted to the coils). The backs may of course be either of spring or padded type, and here it should be noted that the choice affects the row spacing, spring back cushions being substantially thicker than padded backs. Also available is a type of chair having a retracting, or push-back, seat, designed to facilitate passage between rows. While end standards may be obtained in special designs, regular models offer a wide choice of patterns, which may be readily executed in colors suggested by the color scheme of the auditorium. Arm rests may be of wood or plastic, in "blonde" shades enhancing visibility.

Acoustic considerations (each chair should represent approximately the sound-absorption of a person, so that the capacity factor affecting volume is fairly constant) demand a fully upholstered chair.

Today there is extensive adoption of soft fabrics (mohair, velour, corduroy), which is often confined to the backs, simulated leather being employed for the seats (except possibly the sides of the seat cushions).

To meet the higher standards of comfort applied today, 20 inches may be generally regarded as minimum for chair width. While widths of 24 inches have been used on occasion, it is probably true that widths of 21 or 22 inches provide better support for the average person and therefore are actually more comfortable for most people. (*See also Anchors for Chairs, Chair Cushions of Foamed Latex, Upholstering Materials.*)

Air-Loc Seating Company, 38 Glenwood Avenue, Minneapolis, Minn.
American Seating Company, 901 Broadway, Grand Rapids, Mich. Page 3.
General Seating Company, 2035-49 Charleston Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass. Page 43.
Ideal Seating Company, Grand Rapids, Mich. Page 45.
International Seat Corporation, Union City, Ind. Second cover.
Kroehler Manufacturing Company, Naperville, Ill. Page 41.
The Peabody Seating Company, North Manchester, Ind.

CHANGE MAKERS

OCCUPYING little space in the box office, modern change making machines prevent annoying errors in offering change to a patron and loss to the theatre through mistakes. The correct change is automatically determined upon manipulation of the proper keys, and is delivered into a metal cup, from which it is easily scooped. Not only greater accuracy, but greater speed in handling a line of patrons make change-makers a box office requisite.

For attachment to change makers without such provisions, where admission taxes in pennies are added to the regular price, a penny chute is available. It is clamped to the side of the change-maker and holds about 150 pennies.

Brandt Automatic Cashier Company, Watertown, Wis. Page 47.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Johnson Fare Box Company, 4619-25 Ravenswood Avenue, Chicago, Ill.

CHANGEOVERS

THESE electro-mechanical devices for switching in one projector, and its corresponding sound mechanism, while switching out the other, are obtainable in a number of models, including one with shutter type cut-off in front of the lens, as well as a dowser. All perform their synchronized operation at the touch of a button.

A changeover time indicator is available to supply a warning (bell) at any desirable time prior to changeover, without any connection with film or equipment, the device being essentially a clock with dial provisions for presetting the alarm.

Also available is a marking device for placing a cue signal on the film without mutilation.

The Armstrong Company, 1448 Ninth Street, Charleston, Ill.
Basson & Stern, 749 E. 32nd Street, Brooklyn, N. Y.
Clint Phare Products, 282 E. 214 Street, Euclid, O.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.

CLEANING MATERIALS AND IMPLEMENTS

CLEANLINESS throughout the public areas of the theatre, and at the front exterior as well, is of course imperative at all times, and to reduce the time and labor cost of maintenance are many cleaning and sanitation aids (*see also Cleaning Mechanisms, and Deodorants and Perfumes*).

The list of such products is a long one; to be regarded as more or less essential for the convenient and effective maintenance of the theatre are a variety of brushes, including those adapted to the cleaning of corners, behind projecting structural elements, etc.; corn brooms, mops and mop pails with dryers (a rubber mop is also available with a squeezing device incorporated in the design); soft dusting and polishing rags, deck brushes for washing rubber mats, terrazzo, etc.; neutral soap and detergents, sweeping compound for floors beneath seating, wood and metal polish, carbon tetrachloride, and gum remover. So that patrons themselves may help to keep the theatre clean, sand urns for cigarette butts, gum wrappers, etc., should be judiciously distributed throughout the lobby, foyer, lounges and standee area.

In connection with cleaning compounds, care should be used to assure use of a compound which requires the least amount of time and will not injure the surface.

For the partial or complete cleaning of carpeting and other fabrics from time to time (that is, dry shampooing, as distinguished from daily vacuum cleaning), a soapless lather is available, which may easily be applied with a rubber mop or similar implement; drying requires but an hour or two. A powder is also obtainable for carpet and fabric cleaning; this is sprinkled on small areas at a time and brushed in, then after a few hours, when the fabric is entirely dry, the residue can be removed with a brush-type vacuum attachment.

For keeping sidewalks free of snow without manual removal, calcium chloride may be sprinkled over the sidewalk when the snow begins to fall. This is available under various trade names.

Safety ladders are also to be considered among cleaning as well as equipment servicing accessories (*see Ladders, Safety*).

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 W. 26th Street, New York City.
Solvay Sales Corporation, 42 Rector Street, New York City.



Foyer area at rear of the auditorium of the Park theatre in North Canton, Ohio, showing the application of Marlite, one of the newer finishing materials. It is here used in a marble pattern across the standee rail and for wainscoting. Manufactured by the Marsh Wall Products, Marlite is available in a variety of textures, patterns and colors. The Park theatre was built by M. M. and J. B. Mohler of Canton. It seats 800.

CLEANING MECHANISMS

ECONOMICAL AND safe cleaning of theatre carpeting, drapes, seating fabrics, etc., require regular and frequent application of vacuum cleaning equipment. Carpeting, for example, should be vacuum-cleaned daily. Vacuum cleaners may be used for other cleaning jobs around the theatre, such as blowing dust from out-of-the-way places, drying wet floors and carpeting, and so on.

Theatres really require heavy-duty vacuum cleaning equipment. Ordinary domestic type cleaners are useful as auxiliary equipment, particularly in theatres not having a central system piped to all areas, but they have neither the endurance nor the suction demanded by theatre cleaning.

Of the heavy-duty equipment, two types may be regarded as specifically adapted to theatre work. One is the central system, with pipes leading to outlets so placed as to provide access at least to all public areas of the theatre. The other is a portable type, with power plant, suction mechanism and dirt disposal equipment on rollers, to which equipment the hose is attached. Portable models are available with motor and suction devices detachable, to be used as a hand unit. Theatres require a hose length on portable models of not less than 20 feet, and this may be provided in two sections, if desired, 10-foot lengths being connected by a brass coupling. Nozzles and brush attachments are available with both central and portable types for every kind of dry pick-up, and also for wet pick-up.

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn. Page 21.
National Super Service Company, 1946 N. 13th Street, Toledo, O.
Spencer Turbine Company, Hartford, Conn.

CONDENSERS (LENSES)

THE PROJECTION condenser is located between the lamp house and the projector, and serves to focus the light on the aperture. It serves a similar purpose in spotlight projection. The condenser is a single glass lens, unmounted, made in various shapes—moon shape, plano-convex, bi-convex and meniscus. The diameters of projection condensers range from 2¼ to 7¼ inches; of spotlight condensers, from 5 to 8 inches. Focal lengths for theatre work runs from 6½ to 9½ inches.

(These lenses should not be confused with electrical condensers, which are used in amplifiers and other portions of the sound equipment, and are not lenses, but pairs of conductors spaced by insulation and mounted in a suitable case.)

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City. Page 42.
Matisse Bros., 385 Gerard Ave., New York City. Page 53.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

CUPS, SANITARY FOR DRINKING

INDIVIDUAL PAPER cups should be provided for patrons even though a bubbler fountain is installed. Some patrons much prefer cups for hygienic reasons. Mothers particularly often instruct their children to avoid bubblers (few people are acquainted with the existence of bubbler guards). Cup dispensers therefore should be located within reach of young children, and the cups should be of a shape (flat-bottomed as opposed to cone shape) easily held in small hands.

In many locations, penny dispensers of drinking cups will not be resented by patrons, and in such cases paper cups are a source of some small additional revenue.

Dixie Vortex Company, Easton, Pa.
Lily-Tulip Cup Corporation, Chanin Building, New York City.
U. S. Sanitary Specialties Corporation, 437 S. Western Avenue, Chicago.

CURTAIN CONTROL

SMOOTH AND silent opening and closing of curtains are effected, either from backstage or from the projection room, by automatic machines that operate at the touch of a button. The curtain may be stopped at any point along the stage, or its motion reversed as desired.

The equipment consists of a motor, a steel track and a cable, and snaps to which the curtain is fastened. The motor may be placed in the grids, which makes it possible to fly the entire mechanism, curtain and all. Special models for small theatres are available at relatively low cost.

Also obtainable is a slack-rope takeup de-



A PERMANENT ATTRACTION FOR YOUR THEATRE

Comfortable Ideal Chairs are swelling grosses everywhere . . . every day! That's why so many theatres are installing them . . . why you should do likewise.

Shown is the Ideal Mercury, one of three distinctive and differently priced lines of chairs comprising the new Streamliner group.

Write for literature describing exclusive features of the entire line. There's an Ideal Chair to fit every budget—"built to excel, not just to compete."

IDEAL SEATING COMPANY

GRAND RAPIDS, MICHIGAN

EXPORT OFFICE: 334 W. 44TH ST., NEW YORK CITY

ATTENTION: J. E. ROBIN

vice designed to eliminate slackness of curtain ropes and cables, with attendant whipping and starting jerk.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa. Page 58.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 101 Park Avenue, New York City.
G. O. Kahler, 134 Tudor Street, South Boston, Mass. Page 42.
Ozone-Air Company, 928 Cherry Street, Grand Rapids, Mich.
Vallen, Inc., 225 Bluff Street, Akron, O. Page 46.

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CURTAINS AND STAGE DRAPES

CURTAINS USUALLY required for motion picture theatres in which stage performances are not regularly presented, are of the traveller type made up in such fabrics as velour. Asbestos fireproof proscenium-opening curtains are required in some States and all the larger cities in theatres having full stage facilities.

Drapes are commonly indicated for the sides, and across the top of the proscenium opening; the extent to which they are needed is of course dependent upon the design of the proscenium area. Velours are indicated for such drapes also, but rayon-cotton mixtures and similar fabrics are also suitable.

Companies capable of supplying these naterials are also excellent sources of lrapes for other parts of the theatre.

Becker Bros. Studios, 2824-6 W. Taylor Street, Chicago, Ill.
Dazians, Inc., 142 W. 44th Street, New York City.
Charles H. Kenny Studios, Inc., 112 West 44th Street, New York City.
Maharam Fabric Corporation, 130 W. 46th Street, New York City. Page 53.
Robert E. Powers Studios, 1717 Cordova Street, Los Angeles, Calif.
Premier Scenery Studios, 340 W. 41st Street, New York City.
Tiffin Scenic Studios, Tiffin, Ohio.

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CUTOUT MACHINES

EXPLOITATION cutouts for lobby and marquee displays are easily made by tracing the desired pattern on wall board and then guiding a cutout machine along the pattern. A small electric motor driven by power from a lamp socket does the work, and by substitution of cutting edges the machine may be used as an ordinary saw to build the frame and supports for cutouts or any other display.

International Register Company, 15 S. Throop Street, Chicago, Ill.
A. & B. Smith Company, 633 Smithfield Street, Pittsburgh, Pa.

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DEODORANTS AND PERFUMES

IN THEATRES not having facilities for contending with sources of disagreeable odors that cannot readily be eradicated, the use of perfumes especially prepared for such conditions is often indicated. Among products of this type available are liquid perfumes to be sprayed before and between performances; powders that may be placed in ornamental wall holders made of porous material; and also highly aromatic pellets, which are placed in a small receptacle that clasps on an incandescent lamp, the heat from the lamp evaporating the perfume oil in the pellet.



Glass and extruded metal frame candy case recently installed by the Columbus Show Case Company in the Roxy theatre in Mobile, Ala. This case is one of a large variety of Columbus candy display cases in designs suitable to theatres, and in any desired size or shape, such as to fit in foyer corners, between doors and in alcoves.

All of these perfumes are obtainable in a wide variety of odors.

Lyndon Products Corporation, Norwalk, Conn. Page 47.
D. C. Cooper Company, 20 E. 18th Street, Chicago, Ill.
Sanozone Company, 1127 Ray Street, Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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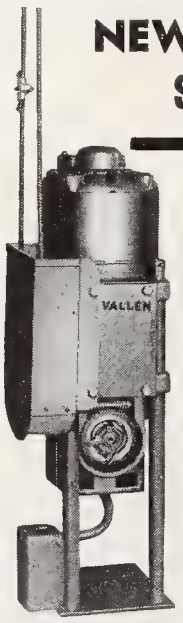
DIMMERS

THESE electro-mechanical devices for controlling stage and auditorium illumination permit fading out of any desired set of lights and fading in of others. They are necessary to the gradual changing of color tones in auditorium lighting, and to the production of stage lighting effects commonly desired; in addition, they are highly desirable for raising or lowering house lighting before and after performances.

Dimmers are available in a wide range of capacities and types, from small portable spotlight dimmers to multiple banks controlling a large number of circuits, interlocking and fitted with master controls.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Corporation, 2227 West Grand Avenue, **Chicago, Ill.**
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y. Page 48.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

NEWEST Type Control
Simplified — Efficient



This Floating Curtain Control is a simplified, efficient unit priced within the budget of all.

THE SEAL OF 11 LEADERSHIP
Vallen
WORLD'S LEADING MAKER OF SPECIAL CURTAIN CONTROLS AND TRACKS OPERATING DEVICES

This Vallen Control No. 15 has a silent gear reduction unit. The curtain and timing device positively synchronize. Internal control switch assures positive control of curtains. These features and others are described in our literature. Write today for further information and low prices.

VALLEN, INC., Akron, Ohio

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DISPENSING EQUIPMENT FOR CONFECTIONERY

MANY THEATRES have found the sale of pop corn, candy and gum a worthwhile source of extra revenue, and as a result suitable equipment, as well as confectionery distribution organizations, have been developed with theatre requirements prominently in mind. Although the corn popping equipment adapted to theatres reduces odor to a minimum, it is nevertheless advisable to provide partially enclosed space off the vestibule, or outer lobby, for pop corn dispensing. Candy counters may be placed in a foyer if this division of the theatre is completely separated from the auditorium so that seated patrons will not be disturbed.

Models of pop corn equipment are available mounted on wheels, with storage as well as popping provisions, and attractive finish in chromium-plated metal and white porcelain metal.

Candy counters and cases are available in many styles and sizes—for dispensing from the rear or the front, complete showcases and cabinet-finish shelves, in relatively narrow vertical models and horizontal ones, to fit into almost any space that may be conveniently available.

Bally Manufacturing Company, 2640 West Belmont Avenue, Chicago, Ill.
Burch Manufacturing Company, 1906 Wyandotte Street, Kansas City, Mo. (pop corn dispensers).
Columbus Show Case Company, 850 W. Fifth Avenue, Columbus, Ohio. Page 49.
C. Cretors & Company, 630 Cermak Road, Chicago, Ill.
Rowe Manufacturing Company, Inc., 17 E. 16th Street, New York City.
The Stoner Corporation, 328 Gale Street, Aurora, Ill.

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DISPLAY FRAMES, POSTER

POSTER FRAMES built to desired size and in plain or moulded styles, are available in extruded aluminum, in decorative natural wood finish, and in metal-on-wood (kalamein). Extruded aluminum frames cost most (about 75% more than natural wood), but they require practically no maintenance, are not affected by normal settling of the building wall, and last indefinitely.

All-wood frames are obtainable in natural grains (such as walnut and bleached mahogany), with or without a protective coat of clear lacquer; and in common wood lacquered in desired color.

Kalamein frames may be had with finish in stainless steel, chromium, aluminum, bronze and other metals, also in a phenolic, such as Formica.

Recommended lamping is that which is

concealed behind the frames, with distribution such as to prevent shadows on the poster. The most efficient type of lamp for the purpose is the lumiline (see *Lamps, Incandescent for Theatre Lighting*). It is preferable to place them entirely around the poster in cases 40x60 inches or larger; otherwise, the lamps should extend along the edges of greatest dimension.

Poster frames of all types are available complete with frames mounted on veneer case ready for installation in wall recess (the most desirable method) or on the surface of the wall.

Ames Metal Molding Company, Inc., 225-229 E. 144th Street, New York City.
The Artkraft Sign Company, Lima, O. Page 38.
Colonial Sales Corporation, 928 Broadway, New York City. Page 48.

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EFFECT MACHINES

PATTERNS AND scenic effects with or without animation (such as moving clouds, flames, etc.) are ingeniously obtainable with these special light projection machines, essentially stereopticons, employing various types of effect slides and gelatines.

Backgrounds for stage shows, in color, can be projected and changed at pleasure, or the opening of a feature picture be framed in color or given a superimposed, changing pattern.

Simple and relatively inexpensive spotlights, with color wheel attachment, are also available in models for both short and long throws.

Best Devices Company, 10516 Western Avenue, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.

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EXPLOITATION MECHANISMS

VARIOUS DEVICES are available for the presentation of scenes from a current attraction or special advertising stills or motion pictures in the vestibule or lobby of the theatre, or in stores and other locations for which suitable arrangements can be made. The simplest type provides for the automatic display of a series of stills or advertising cards.

More impressive is the showing of motion pictures by means of an automatic projector mounted for the rear projection of advance trailers or other advertising films on a small screen. Such equipment may be obtained either with or without sound reproduction facilities.

Posters can be quickly and conveniently made, often by persons of little or no training in poster art, with the aid of a poster projector, which enlarges exploitation material, such as that in press books and other accessories, on the poster sheet, in the original colors, and the image may be readily sketched or painted in.

GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.



*SPECIAL INTRODUCTORY OFFER—Electric Disseminator and one pound of PERFUMALETS (your choice of odor)—$6.50 delivered in U.S.A. Foreign countries add 25c postage. Fragrances—BALSAM, ROSE, LILAC, JASMIN, HONEYSUCKLE, BOUQUET, ORIENTAL.

Suav-air
(SWAV-AIR) TRADE MARK

ELECTRIC PERFUMER

A PLEASANT ATMOSPHERE in your theatre for just a few pennies a day. Our compressed, concentrated PERFUMALETS in tablet form, less than a half ounce in this efficient 15 watt disseminator, sustains a refreshing aroma for hours. Operates through your air-conditioning system or may be placed so that normal air currents furnish the distribution.

Order now through your supply house or direct, when remittance and dealer's name accompanies your order.

LYNDON PRODUCTS CORPORATION
Norwalk, Conn.

New FEDERAL AMUSEMENT TAX creates new CHANGE MAKING PROBLEMS

The change making problems created by odd cent admission prices, brought about by the new Federal Amusement Tax, vanish with the installation of the Model 201 Brandt Automatic Cashier. This machine *instantly* delivers *accurate* change in any amount from 1c to 99c inclusive by simply pressing ONE KEY! For instance, if the admission is 33c, the cashier merely presses key 33 and the correct change is instantly delivered directly to the patron. There is no delay and no chance for errors as is possible when change is made by hand or with a device requiring the depression of more than one key to deliver change including pennies.

This sturdily constructed Model 201 Brandt will take care of your change making problems for years and years to come. If admission prices should be changed in the future, Model 201 need not be replaced because it will deliver change *by pressing one key, regardless of what the admission may be.* Brandt Automatic Cashiers are guaranteed for ten years. Actual records show that Brandt's far outlive the guarantee period—some have been in use for from twenty-five to thirty years.

Why not let a Brandt prove itself on the job in your box office? A coupon is provided below so that you can easily arrange for a trial without cost or obligation.



Chute fits on either side of machine for convenient placement.

BRANDT AUTOMATIC CASHIER COMPANY
WATERTOWN WISCONSIN

BRANDT AUTOMATIC CASHIER
Model 201 (full keyboard)

Change rolls quietly on edge into a cup from where it is taken by the patron. Large capacity coin magazine may be removed and placed in vault without removing coins.

Remember only BRANDT AUTOMATIC CASHIERS deliver any amount in change from 1c to 99c inclusive by PRESSING ONE KEY!

BRANDT AUTOMATIC CASHIER CO.
Dept. BT10, Watertown, Wisconsin

Yes . . . we are interested in a Brandt Automatic Cashier as a *permanent* solution of change making problems.

We should like without cost or obligation

( ) to arrange for a free trial
( ) to have more information

Theatre .....

By .....

Address .....

FIRE EXTINGUISHERS

THERE ARE several types of fire extinguishers suitable to theatres—the carbon tetrachloride extinguisher, the soda-and-acid mechanism, the foam type and the portable carbon dioxide hand type. They should be distributed throughout the theatre in accordance with the directions of fire department officials, care being taken that any extinguisher likely to be used in the presence of electrical apparatus is safe for that purpose, and not capable of electrocuting the man who uses it.

Fyro-Pro Corporation, 45 W. 45th Street, New York City.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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FIRE PREVENTION DEVICES, PROJECTOR

THESE ARE automatic dowsers and film-cutters that cut off projection light from the film and also sever the film when any of several controls installed on the projector sets the device into operation. The actuating elements is usually a fusible link, which melts upon ignition of the film.

International Projector Corporation, 88-96 Gold Street, New York City.

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FIRE SHUTTERS, PROJECTION ROOM

FIREPROOF shutters for projection room ports isolate the projection room in an emergency (by melting of fusible links in case of fire), operating either automatically or manually. They minimize the chance of panic and lower insurance rates, and are practically always required in theatres by fire regulations.

A special switch is available for tripping the port shutters by electro-mechanical action, instead of by means of fusible links, and at the same time actuating an exhaust fan to draw the fumes into the projection room ventilation duct.

Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 62.
Peter Clark, Inc., 101 Park Avenue, New York City.

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FLASHERS

THESE AUTOMATIC "switch" devices for interrupting intermittently the flow of current to light sources, supply attention-arresting animation to electrical displays that is commonly desirable for marquee decorative schemes and exterior signs, and especially so when the theatre front has to compete with electrical displays immediately surrounding it.

There are three principal types of flashers: *drum* type (which has been generally superseded by the following later types), *mercury contact* type (which was found to be especially effective for marquee and sign travelling borders), and the *induction disc* type, which is regarded as readily adaptable to any type of display.

Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Sangamo Electric Company, Springfield, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

FLOOR SURFACING materials suited to lobbies, certain foyer areas (sometimes in conjunction with woven floor coverings), men's lounges (on occasion, also for borders in women's lounges, laid flush with a centrally placed rug) toilet rooms where terrazzo would be too expensive and similar parts of the theatre, are available in several composition substances and forms. The base of the composition may be cork (linoleum) or rubber or asphalt.

Such materials are obtainable in a variety of patterns or in solid-color tiles to be laid in patterns, unless it is preferred to have the flooring in one color.

Composition flooring, preferably in a battleship grey without design, is usually recommended for projection rooms, being less tiring to the projectionists than a painted concrete floor.

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
O. W. Jackson & Co., 290 Fifth Avenue, New York City.
Rayon Corporation of America, 350 Fifth Avenue, New York City.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

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FOOTLIGHTS

SUCH STAGE lighting equipment is available in many types, portable, disappearing and permanent. Footlights are furnished factory-wired for various lighting combinations, with one or more rows of sockets, as desired.

Belson Manufacturing Company, 800 S. Ada Street, Chicago Ill.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Century Lighting Equipment, 419 W. 55th Street, New York City.

Announcing . . .

THE NEW 1940-41
CATALOG

COSALCO

METAL MOULDINGS
FRAMES—DISPLAY CASES

To beautify your theatre.

Designed to your specifications in chromium, stainless steel, bronze, etc. Send today for our new illustrated catalog.

COLONIAL SALES CORP.
We are the manufacturers
938 Broadway, New York City

LIGHTING CONTROL

Our engineering staff will gladly assist in designing your dimmer control for intensity and color effects.

WARD LEONARD ELECTRIC COMPANY
MOUNT VERNON, N. Y.

GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Swanson Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.

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FOUNTAINS

MODERN PRACTICE with respect to both design and operating costs give no place in the theatre, ordinarily, to the purely decorative fountain (which once was a part of statuary displays, effecting "garden pools," etc.). Theatre fountains today are essentially drinking fountains, though they may be and commonly are decorative enough. The simplest types are white or tinted porcelain-finished pedestals or wall bowls. The wall types may of course be incorporated into a built-in decorative feature of tiles, or architectural glass, or a mirror; indeed, such ornamental fountain schemes are available in stock designs, complete with decorative lighting provisions, and they are procurable as well complete with bubbler or faucet, and even with so-called "magic-eye" mechanism (*See Photoelectric Cell Mechanisms for Doors and Fountains*).

It should be noted that old-style bubblers, without a guard preventing the lips from touching the bubbler itself, is not compatible with the sanitation expected in the theatre; in fact, it is good practice to have, perhaps in addition to a protected bubbler, a faucet or spout, with individual paper cups in an ornamental holder, since some patrons (particularly women with small children) fear contamination from any kind of bubbler.

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, O.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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FURNITURE FOR FOYERS AND LOUNGES

FURNITURE durable enough to be practicable for theatre foyer and lounge areas is obtainable today in a variety of styles, in both metal and wood.

Metal furniture, which is markedly durable, is available in chromium, stainless steel and aluminum, with dull or glossy finish. Chairs and settees may be of very simple design, and accordingly very in expensive; or they may be of the fully upholstered type, with coil-spring cushions (feather or down cushions are not indicated for theatres because they do not return to shape). Metal tables, having burn-resistant composition tops (or tops of glass or some phenolic like Formica) are particularly indicated for cosmetic rooms, along with small chairs to match. Neither these, nor metal occasional and end tables are necessarily out of place in a room otherwise having non-metallic furniture, especially when the wood furniture is of definitely modern design (like so-called "Swedish modern").

Wood furniture may of course be selected from the better-built pieces adapted to home living rooms, but to be really practicable these should be merely of wood con-

struction, with the frame fully covered in durable fabric (eliminating armrests, feet, etc., in woods like walnut or mahogany). Moderately priced wood furniture of sturdy construction which is suited to theatres quite as well as to homes is that of birch and maple, which may be obtained in novel "modern" designs, and also in rustic or Early American styles, with "wheat" (pale yellow) or the darker maple finish.

(*For foyer and lounge furniture fabrics, see Upholstering Materials.*)

Hampden Specialty Products, Inc., Easthampton, Mass.
Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
Royal Metal Manufacturing Company, 175 N. Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 E. 47th Street, New York City.
Warren McArthur, No. 1 Park Avenue, New York City.

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HEARING AIDS

THESE RECEIVING instruments (phones) either of air conduction or bone conduction type, to assist patrons whose hearing is impaired, may be regarded as standard equipment for motion picture theatres today, with from five to ten outlets (two seats served by one outlet) usually considered sufficient. The receivers are plugged into suitable outlet boxes permanently mounted and wired in selected seating locations. Individual volume controls which the patrons can adjust at will, may be provided either on the outlet boxes or on the cord leading to the receiver.

Sound may be taken from the main theatre system, either directly or through an auxiliary amplifier, or may be picked up via microphone from the screen speakers and passed through a low-power amplifier that is part of the hearing aid system. Because of the relatively large number of people who do not hear well, and their varied influence on theatre attendance, group hearing aids are to be regarded as regular equipment for the motion picture theatre.

RCA Manufacturing Company, Inc., Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Radio Manufacturing Company, 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York, N. Y.

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HEATING SYSTEMS AND ACCESSORIES

HEATING SYSTEMS used in the theatre present different requirements from those of other public buildings because of the concentration of occupants in the auditorium, and the wide variation in the number that may be present at any given time.

Heat distributing systems are of two general kinds, those using standard steam radiators or convection type units, and those circulating masses of warmed air through a ventilating system. The latter may of course be part of a complete air conditioning system (*see Air-Conditioning and Ventilating Equipment*).

Oil and gas are preferable as the fuel where automatic control is provided in the system and when their cost is comparable to that of coal. With coal, automatic stokers reduce labor and insure efficient use of fuel.

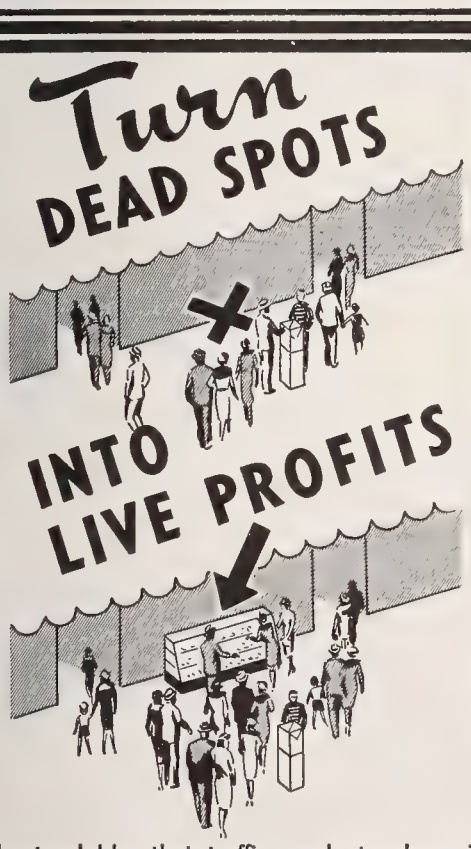
It is a measure of economy in some theatres having air-conditioning for the auditorium, possibly also for the foyer, or a ventilation system for the auditorium, to use unit heaters for other divisions, such as lounges and toilet rooms, lobby, manager's office, etc.

Unit heaters are obtainable for connection to existing steam systems, or they may be individually heated by gas. Also, they are available for exposed installation as well as for concealed locations.

American Heating & Ventilating Company, 1505 Race Street, Philadelphia, Pa.
American Radiator Company, 40 W. 40th Street, New York City.
Electric Furnace-Man, Inc., 780 E. 138th Street, Bronx, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa.
Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.
McQuay, Inc., 1614 Broadway, N. E., Minneapolis, Minn.
Mueller Furnace Company, Milwaukee, Wis.
Petroleum Heat & Power Company, Stamford, Conn.
Reynolds Corporation, 1400 Wabansia Avenue, Chicago, Ill.
Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street, St. Louis, Mo.
B. F. Sturtevant Company, Hyde Park, Boston, Mass.
Westinghouse Electric & Mfg. Corporation, Mansfield, O.

UNIT HEATERS

American Blower Corporation, 6001-09 Rumsel Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushton Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, O.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Carrier Corporation, Syracuse, N. Y.
Grinnell Company, Inc., 260 W. Exchange, Providence, R. I.





Surely, there are many locations in your theatre lobby that traffic rarely touches. Turn these "dead spots" into "live profits" by displaying and selling from beautiful Columbus Da-Lite Display Cases candy bars and other tasty items your patrons love to enjoy during and after the show. Theatre-goers will appreciate the opportunity of making these purchases in your theatre and YOU profit from them.

Columbus Da-Lite Display Cases are ideal for such a display. The beautiful Fluorescent lighting attractively illuminates the merchandise throwing off no damaging heat. The durable extruded bronze frames, attractive cabinet wood bases and many other fine quality features provide a sales-impelling display that is a lasting, profitable investment.

Write for information on a variety of cases suitable for this purpose.

Columbus Show Case in the Roxy Theatre Lobby, Mobile, Ala.

Mr. Mason Cogswell, manager, says, *"It not only merits our highest approval, but also the approval of many of our patrons who compliment us on having a display case of such beauty and attractiveness in our theatre."*

The COLUMBUS Show Case Company • Columbus, Ohio

Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
Modine Manufacturing Company, Heating Division, Racine, Wis.
Surface Combustion Corporation, Thomas & Dorr Streets, Toledo, O.
The Trane Company, La Crosse, Wis.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 W. 14th Street, New York City.

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INTERCOMMUNICATING HOUSE PHONES

TO INSURE the manager's control over every department of theatre operation, and efficient co-ordination of the activities of different departments, suitable methods of signal or communication are indispensable. The simplest are mere buzzer systems, as sometimes used, for example, to advise the projection staff that a change in sound volume is necessary, but the limitations of the buzzer do not allow different departments to report to the management or permit communicaiton of any but the simplest instructions.

House phones for more effective inter-department contact are used by most theatres. They range in design from simple, two-station communicating lines to elaborate dial systems by which any station can make contact with any other.

Loud-talking systems, consisting essentially in distant-pickup with any other microphones and miniature speakers are also adapted to theatre intercommunication.

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

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INTERIOR DECORATION SERVICE AND MATERIALS

MODERN STYLES of interior treatment have eliminated much of the ornamentation formerly characteristic of theatres (most of it expensive), but they have advanced their own devices, such as geometric and abstract patterns in paint, metal, phenolics, etc. Fabric (usually cotton-rayon damask) is frequently used to conceal sound-absorbing blanket. Wall paper of the more durable types (such as Tekko and Salubra) merits consideration for limited areas, as do leatherette and linoleum. Then there are the tiles, wood veneers, and so on, many of them to be considered for their acoustic values as well as decorative qualities (*see Acoustical Products and Engineering; also refer to Curtains and Drapes*).

Lighting today is a principal source of decorative effect, by means of either built-in sources (coves, troughs, etc.) or fixtures, possibly employing several colors (commonly amber, blue, red or green, in addition to white) with circuits controlled to permit gradual mixing (*see Dimmers*). So-called "black light" also permits interesting decorative effects, such as glowing figures in darkened niches, or ornamental patterns picked out in fluorescent paint (*see "Black Light" Materials and Lighting Equipment; also see Lamps, Incandescent for Theatre Lighting, and Lighting, Architectural and for Public Areas*).

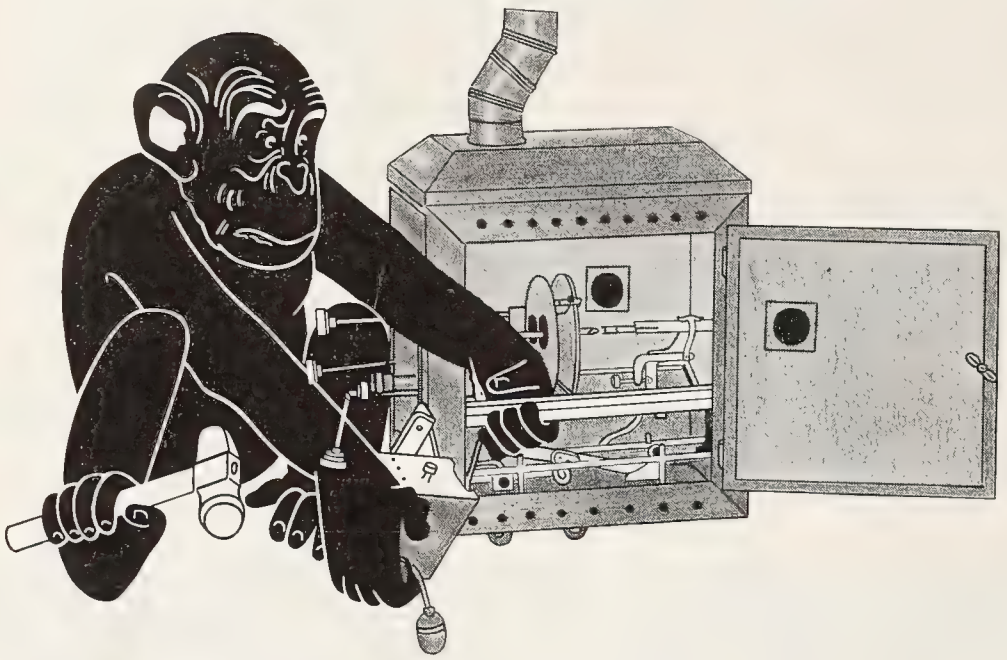
Statues and bas-reliefs based on classic, patriotic and other themes, are available in stock reproductions, many of them relatively inexpensive and well adapted to theatres of modern as well as traditional style.

Alvin Studios, Inc., 33 W. 42nd Street, New York City. (Designing.)
Ames Metal Moulding Company, Inc., 225 E. 144th Street, New York City.
Bil-Art Studios, Inc., 241 W. 62nd Street, New York City. (Designing.)
Cast Aluminum Push Bar Co., 332 East Town Street, Columbus, O.
Decorative Arts Company, 300 West Austin Avenue, Chicago, Ill.
F & Y Building Service, 328 E. Town St., Columbus, O. Page 37. (Designing.)
Charles H. Kenney Studios, Inc., 112 West 44th Street, New York City. (Designing.)
Metropolitan Scenic Studios, Inc., Film Exchange Bldg., Omaha, Nebr. (Designing.)
Novelty Scenic Studios, 611 W. 43rd Street, New York City. (Designing.)
Paramount Decorating Co., Inc., 311 N. 13th Street, Philadelphia, Pa. (Designing.)
Robert E. Power Studios, 603 S. Mansfield Ave., Los Angeles, Calif. (Designing.)
Premier Scenery Studio, 340 W. 41st Street, New York City. (Designing.)
Stagecraft Studios, Inc., 1828 Amsterdam Ave., New York City. (Designing.)

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LADDERS, SAFETY

THE SAFETY ladder minimizes the risk of accident and of law suits arising from accidents occurring while lamps are being replaced, attraction board letters changed, etc. It is thus a safe-



Why Monkey

with Low Intensity Projection

. . . with its dim, yellow, muddy light, when you can have a brilliant black and white and beautiful colored picture at an increased operating cost of only 2c an hour by using the new Strong Utility, Intermediate Capacity High Intensity Lamp.

An Independent Theatre Supply Dealer will arrange a demonstration in your theatre without obligation.

THE STRONG ELECTRIC CORPORATION
2501 LAGRANGE STREET • TOLEDO, OHIO
Export Office: Room 2002, 220 W 42nd Street, New York City

guard both to employer and employe. Sizes range from 3 to 16 feet.

American Ladder Company, 3700 W. 38th Street, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, O.

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LAMPS, AC ARC

THE TYPE OF light source here referred to is a modern application of alternating current to motion picture projection employing a special means of modifying 60-cycle current for the purpose of eliminating current alternation as a cause of flicker. Screen illumination levels and operating costs are such that the equipment is marketed as a high-intensity light source adapted to the small and medium-sized theatre.

Current modification is provided by a rotary transformer that is excited by the line frequency but delivers 96-cycle alternating current, or at a frequency exactly twice that of the shutter. The trim is 7-mm. x 14 "Suprex" positive carbons, unrotated.

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y. Page 29.

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LAMPS, HIGH-INTENSITY

PROJECTION ARCS of high-intensity characteristics for operation on direct current are of two general classes—condenser and reflector types. The high-intensity reflector types in turn are divided into two classes—the type generally known as Hi-lo, and the so-called low-voltage high-intensity arc. The Hi-lo type may be regarded technologically today as having been superseded (except for existing installations) by the *low-voltage high-intensity* arc, which employs a relatively new type of copper-coated carbon of small diameter and with a core of rare-earth elements, and is further distinguished by the horizontal position of both carbons and non-rotation of the positive.

Further development in carbon manufacture and lamp mechanisms has resulted in a d.c. lamp designed to supersede also the low-intensity arcs used in the smaller theatres, so that all theatres today can have the advantage of white projection light, equal in quality to the light of the larger theatre which uses condenser type high-intensity equipment operated at 120-130 amperes and 65-70 volts. (*See also Lamps, A.C. Arc*).

Low voltage high-intensity arcs adapted to medium-size houses are operated at currents ranging from 35 to 65 amperes, and 31 to 40 volts at the arc. Carbon combinations are 6 mm. positive, 5 mm. negative for from 35 to 40 amperes; 7 mm. positive, 6 mm. negative for from 42 to 50 amperes; and 8 mm. positive, 6.5 or 7 mm. negative for from 56 to 65 amperes.

Designed to replace the low-intensity arcs formerly manufactured for the medium to small-size theatre are the new intermediate capacity high-intensity D.C. lamps, utilizing a cored negative carbon specifically made to give smooth operation at very low current densities, and operating at 40 amperes, 27-27½ volts, or about one kilowatt at the arc.

C. S. Ashcraft Manufacturing Company, 4731-35th Street, Long Island City, N. Y. Page 29.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr. Page 60.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich. Page 26.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J. Page 53.
General Arc Lighting Company, 36-11 Thirty-Third Street, Long Island City, N. Y.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
National Theatre Supply Company, 92 Gold Street, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio. Page 50.

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LAMPS, INCANDESCENT FOR PROJECTION

INCANDESCENT lamps for theatre motion picture projection are characterized by a high degree of source concentration and relatively high wattage. The most effective lamp for this purpose—namely, the 2,100-watt, 60-volt T-24 bulb lamp—is designed for lower voltage to secure additional source concentration. Hence a transformer with voltage-regulating characteristics is required. This lamp provides relatively acceptable illumination on screens up to 16 feet wide and throws not to exceed 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane filament construction. This construction makes possible relatively high source concentration for lamps operating at



That's the case of many of your patrons. To secure desired screen brilliancy with today's dense black and white pictures and proper projection of colored films, a snow white light is required . . . twice as much light as is possible to project by any low intensity lamp.

The New 19000 Series

Simplex HIGH

INTERMEDIATE CAPACITY

Direct Current Projection Arc Lamp

delivers this light at a cost of only 2c an hour more than the low intensity. It has been designed for theatres of up to 800 seats and using screens as large as 18 feet in width.

There are more Simplex High Lamps installed in smaller theatres than any other make.

Distributed by—

NATIONAL THEATRE SUPPLY COMPANY

—There's a Branch Near You

ordinary circuit voltages and thus saves the cost of auxiliary apparatus.

The 1,000- and 1,500-watt lamps are frequently employed in projectors of the semi-portable type.

For portable 35-mm. motion picture projectors there are the 500-watt monoplane-filament, and the 750-watt and 1,000-watt biplane filament lamps in T-20 bulbs with medium-prefocus bases. The 750-watt and 1,000-watt require forced ventilation.

A newer type of 1,000-watt projection lamp is designed to burn base down and as a result of a new method of internal construction and of burning the filaments at higher temperature the lamp increases by 50% the light available from incandescent sources of this wattage. Because it maintains screen illumination at so high a percentage of the original intensity, this lamp does not require the inclusion of anti-blackening electric grids internally.

For stereopticon projectors there are the 500-watt short T-20, medium-prefocus base projection lamp, and the 1,000-watt long T-20 bulb, mogul-prefocus base lamp. Both are of the 100-120-volt type and employ monoplane filaments.

General Electric Company, Incandescent Lamp Department, Nela Park, Celevland, O. Page 55.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

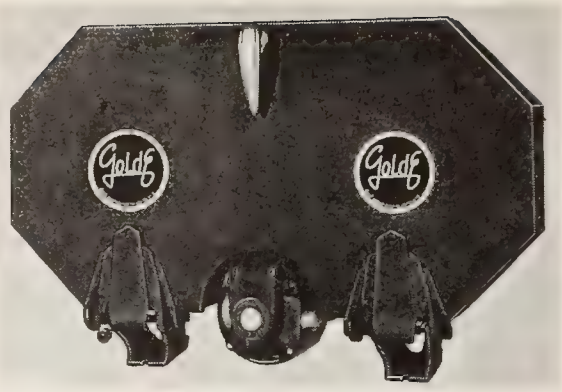
GENERAL SERVICE lamps —available in sizes from 15 to 1,500 watts —serve the majority of lighting applications in and around theatres. Except for the tubular bulb bipost lamps, all are designed for burning in any position; all are available with inside-frosted finish to diffuse the light, to eliminate filament striations, and to produce a smoother lighting effect. The frosting absorbs little light—in fact, inside-frosted and clear lamps (clear lamps are regularly available in sizes above 100 watts) have the same rating in light output.

Inside-colored lamps for sign and decorative service: The general service lamps mentioned above are suitable for enclosed lamp signs and luminous displays where protected from rain and snow. For outdoor exposed applications, a line of vacuum lamps from 6 to 50 watts is available in frosted and inside-colored types.

Outside-colored lamps: Several sizes of outside-colored lamps are also listed in round and flame-shaped bulbs.

Lumiline lamps: Available in colors and in 30 and 60 watts (length 17¾ inches) and 40 watts (length 11¾ inches), these tubular lamps have, by their physical shape, introduced new concepts of decorative lighting design. They may be used exposed or in narrow reflecting and shielding equipment. The standard colors are white, straw, orange, moonlight blue, emerald and surprise pink.

Also on the market is a filament tubular lamp which differs from the "lumiline" in that it plugs in along its length instead of at the ends, thus permitting an interrupted line of light. These lamps are also



The automatic enclosed rewind of the Golde Manufacturing Company line, which has been fitted with micro-switching and, more latterly, with a special drive dog designed to eliminate sheared pins and broken shaft keys.

available in higher wattages—up to 200 watts. Lengths of units are 6, 12, 18 inches, etc., up to 36, and there are three diameters. They may be obtained in sprayed colors, sprayed white and opal glass. A feature of this filament lamp is that it may be bent to most any desired shape for architectural and fixture effects.

Fluorescent lumiline lamps: These are much more efficient than the filament-type lumiline lamps, and are particularly recommended for color lighting, since the color is not created by the glass of the bulb, but in the light itself. The lamp is of the electric discharge type, using mercury vapor as the medium for sustaining the arc. Ultra-violet radiation is produced in the tube, which acts upon certain chemicals (the nature of which varies according to the color or tone of white light desired) with which the interior of the bulb has been treated. The reaction of the chemical to the electronic bombardment produces visible light. These lamps are available in three lengths —18, 24 and 36 inches, and in two diameters. Being arc lamps, they require a special control unit. Nominal wattages are 15, 20, and 30.

Reflector incandescent lamps: These are of a special type adapted to display lighting, having a pressed glass reflector and light-redirecting cover lens as part of a funnel-shaped bulb. It is available with two types of cover lenses, one for wide beam, other for narrow. It fits the regular sockets.

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, O.
General Electric Co., Incandescent Lamp Dept., Nela Park, Cleveland, O. Pag 55.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.

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LAMPS, LOW-INTENSITY DC ARC

LOW-INTENSITY projection lamps are reflector type projection light sources operated at from 15 to 42 amperes, direct current. This arc is relatively inexpensive in both carbon and operating cost and produces illumination which has been regarded as sufficient in intensity for small theatres, but crater burning characteristics are such that the light has a yellow tint, instead of being the snow-white light produced by high-intensity type arcs. In fact, a high-intensity arc may be regarded as necessary to the satisfactory projection of color films in theatres.

C. S. Ashcraft Mfg. Company, 4731-35th St., Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J. Page 53.
The J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Westinghouse Electric & Manufacturing Company, East Pitsburgh, Pa.

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LAMPS, P. E. CELL EXCITER

THESE LAMPS provide the light which, interrupted or varied by the sound track, actuates the photoelectric cell and initiates the process of sound reproduction.

General Electric Company, Incandescent Lamp Dept., Nela Park, Cleveland, O.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., Camden, N. J.
Westinghouse Electric & Mfg. Co., Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

THERE ARE two general classes—the condenser lens, which focuses the projection light on the aperture (*See Condensers*); and the objectives. The latter are commonly referred to as the projection lenses; they focus the light upon the screen. They are made in four standard diameters, with focal length as determined by the size of the screen image desired, and its distance from the projector.

Knowing these factors, the supply dealer or the lens manufacturer readily determines the focal length required. In ordering projection lenses, one should also name the type of light source, projection angle and the make and model of the projector.

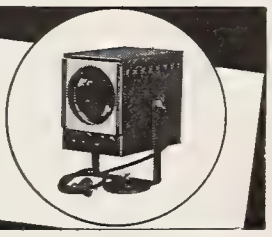
Stock focal lengths are usually in quarter sizes from 3 to 7 inches, 7½ and 8 inches.

In addition to the regular optical glass projection lenses corrected for color and flatness of field, so called "coated" lenses are available. They differ in that the optical components have inner and outer surfaces chemically treated so as to effect a certain disintegration of surface and a re-

ADLER "THIRD DIMENSION" SILHOUETTE LETTERS and "Remova-Panel" FRAMES
8" to 24" Interchangeable — Also 6" Letters
ADLER SILHOUETTE LETTER CO.
2909 S. Indiana Ave. Chicago

"All-Around" Reflector Company's new motion picture reflector guaranteed to increase screen illumination 40%.
Box 1967-Q - - Cleveland, Ohio

BEST SPOTLIGHTS
SIZE For Stage or Lobby
400 watt, complete less bulb, $5
1000 watt, complete less bulb, $10
Automatic color wheel $7
At your dealers or write
BEST DEVICES CO.
10516 Western Ave. Cleveland, Ohio



sultant film or "coating" of pure silica. Focus is also sharpened by lenses of this type.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y. Page 54.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y. Page 28.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

OPTICAL UNITS are composed of lenses, and include either a slit opening or a wedge-shaped prism, by means of which the exciting light of the sound system is focussed on the sound track, and reduced to the height determined by the highest frequency to be reproduced.

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Fish-Schurman Corporation, 250 E. 43rd Street, New York City.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

MATISSE
ESTABLISHED 1762

Manufacturers of scientifically ground and polished optical reflectors for motion picture projection.

Condensing lenses of all types. Reflector resurfacing and resilvering by special process.

MATISSE BROS., INC.
385 Gerard Avenue New York, N. Y.

For Sensational "Blacklight" Effects
USE **STROBLITE**
FLUORESCENT U. V. COLORS
U. V. Lighting Equipment for every purpose.
Write for complete information.
Stroblite Co., Dept. H-10, 35 W. 52, New York

First Choice of Leading Theatre Architects

Extensive Line of
Fabrics
for
Theatre Draperies
Stage Curtains
Wall Coverings

MAHARAM FABRIC CORPORATION
130 West 46th St., New York City
Chicago St. Louis San Francisco Los Angeles

LETTERS, ATTRACTION BOARD

SINCE THE MARQUEE of the motion picture theatre (with rare exceptions) functions mostly as an advertising medium, the attraction display space is a dominant feature, and equipment developments now permit the handling of copy in a typographical method not unlike that of printed advertising. For such typographical treatment, the silhouette letter with lighted panel, designed for interchangeability of different sizes of letters, is necessary. The only interchangeable attraction board letters other than those of silhouette type are glass block letters with opaque grounds, emitting light through the letters themselves.

Silhouette letters are of cast aluminum, practically eliminating breakage. They are available in interchangeable sizes of 8, 10, 12, 16, 24 and 30 inches. Also obtainable are 4-inch letters which are mounted in their own frame, which in turn is mounted on the panel where desired. Six-inch letters are obtainable but are not interchangeable with the others.

Panels of opal glass, with the necessary lamp box mounting, may be of any dimensions (see *Marquees*). For flexibility of copy arrangement, and legibility, a panel height providing for at least three lines is necessary (this permits a vertical variation covering five lines). Panels may be had with rounded glass corners allowing a continuous attraction board around the marquee or elsewhere.

To avoid monotony and illegibility, at least three sizes of letters are recommended. These will be determined by the size of the panel and local needs, but fonts of 10-, 16- and 24-inch letters have been found to meet average conditions.

The panels, set in metal frames with steel rods on which the letters are mounted, are installed in movable sections (entirely removable, sliding or hinged) to provide convenient access to the lamp box.

Adler Sign Letter Company, 2909 S. Indiana Avenue, Chicago, Ill. Page 52.
The Artkraft Sign Company, Lima, O. Page 38.
Falk Glass Products Company, 115 W 23rd Street, New York City.
General Porcelain Enameling & Mfg. Company, 2700 N. Karlov Avenue, Chicago, Ill.
Ben B. Poblocki & Sons, 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

IN ADDITION to the part that sign and marquee play on the architectural effect of the theatre facade, light may effectively contribute to the front design, maintaining its daytime values after dark, or even adding to them, by flooding the entire upper front, or parts of it, by means of reflector sources on the roof of the marquee; by outlining architectural features with neon or lumiline lamps; by creating panels or stripings of light by means of neon or lumiline or regular lamp sources concealed behind architectural structures, and so on to the limit of the ingenuity of the designer.

For the public areas of the interior, lighting facilities are to be divided into two

FREEDOM OF ACTION
plus
ENGINEERED FLEXIBILITY
plus
RESERVE POWER
equals
FOREST

Power Conversion Equipment that has no EQUAL!

FOREST RECTIFIERS give the projectionist "Freedom of Action." He can meet any emergency due to poor light on the screen because of Forest "Engineered Flexibility." Should more amperage be necessary to improve projection, Forest Equipment has "Reserve Power." There is no equal for Forest Power Conversion Equipment.

FOREST SUPER MAGNESIUM-COPPER SULPHIDE RECTIFIERS

with the newly developed FOREST transformer, give definite assurance of protection from line voltage fluctuations. The Super MCS has—reliable 3 phase fan . . . magnetic switches . . . visual 3 phase line indicator . . . automatic voltage regulator . . . housed in a new, sturdily built, modernistic case—all distinct Forest features. Approved by Underwriters Laboratories. Only FOREST offers the TWIN-TYPE rectifier.

LD-60 BULB TYPE RECTIFIERS

meet the demand for a reliable, efficient, low cost power conversion device to supply projection arcs. Important new circuits have been developed and FOREST rectifiers conform in every way to the standards required for modern projection. Forest LD-60 rectifiers have an output from 30 to 60 amperes for Simplified High Intensity, Suprex, the new Intermediate High Intensity and Low Intensity Operation.

FOREST 'Universal Trim' PROJECTION ARC LAMP...does what all other lamps claim to do—COMBINED

It will accommodate any carbon trim; from 5 to 9 mm. negative and 6 to 13 mm. positive. This D.C. lamp can be operated from 30 to 65 amperes. Suprex-Simplified High Intensity, Intermediate High Intensity (One Kilowatt Arc) or Low Intensity projection is possible with one lamp.

FOREST SOUND SCREENS round out the Forest Balanced "ARC LIGHT" combination. There is a complete FOREST Screen Line.

FOREST MANUFACTURING
CORPORATION
200 MT. PLEASANT AVE. • NEWARK, N. J.



Here it is

THE B&L SUPER CINEPHOR f:2

WITH 25% MORE LIGHT TRANSMISSION

Bausch & Lomb now offers the f:2 Super Cinephor which actually delivers 25% more light on the screen. Light lost in previous lenses by surface reflection (4-6% at each air to glass surface) is made to do useful work. A new process of treating lens surfaces minimizes reflections and makes this f:2 lens have a light efficiency that hitherto would have been possible only at f:1.79.

Not only is there 25% more light on the screen, but also a gain in contrast and crispness. Shadow detail is not diluted by distributed light. Color films, too, have greater purity and brilliance.

Send for descriptive literature on the Super Cinephor f:2 to Bausch & Lomb Optical Co., 679 St. Paul St., Rochester, N. Y.

BAUSCH & LOMB OPTICAL COMPANY

FOR YOUR EYES, INSIST ON BAUSCH & LOMB EYEWEAR, MADE FROM BAUSCH & LOMB GLASS TO BAUSCH & LOMB HIGH STANDARDS OF PRECISION

NEW HEAVY PROJECTOR BASES

Three and Five Point Pedestals Complete
16" and 18" Magazines
Parts for Simplex and Powers, Motiograph, Peerless Hi-Low, and Peerless Low Intensity Lamps
RAINBOW COLOR CO. Not Inc.
Show Card Colors and Paints
Manufactured by
EDW. H. WOLK
1018 S. Wabash Ave. Chicago, Illinois

CETRON PHOTOCELLS

(BETTER THAN THE BEST)

MERCURY VAPOR RECTIFIER BULBS

(TYPE 2RA6 ESPECIALLY SUITED FOR EXCITER LAMP D.C. SUPPLY UNITS)

CONTINENTAL ELECTRIC CO.

GENEVA, ILLINOIS

general classifications—(1) *built-in sources,* and (2) *fixtures.*

Built-in sources include coves and troughs, recessed light boxes (usually having a diffusing device, like concentric louver-rings, or covered with flush-set panels of translucent glass, with or without diffusing ribs), and so-called downlights, consisting in ceiling reflectors or projectors behind tiny apertures in the ceiling, with the light beam directed to cover precisely a prescribed area.

Both classes of light sources are suited to modern interior treatments; indeed, even though built-in sources be used in the auditorium, or perhaps the foyer as well, fixtures may serve the needs of the lobby, or the lounge, more economically. Either method, of course, may well be used throughout the interior, for each embraces a vast array of practicable devices for efficient illumination and effective decoration.

Modern fixtures are available in stock designs of great variety—bracket or pylon luminaires, flush-type ceiling drums and boxes, suspended troughs, ceiling bowls, wall urns, etc., constructed of metal or glass or both, variously ornamented in the same materials, in direct, indirect and direct-indirect types, or with light emission through decorative louvers, in sizes to suit every location, and at prices to make modern luminaires accessible to theatres of the most modest budgets. Specially designed luminaires are obtainable at relatively moderate cost.

While incandescent lamps (as distinguished from the gas tube sources generally referred to as neon) are more flexibly adapted to theatre interior illumination, and also have maintenance advantages, neon has its interior applications, confined largely to cove and trough lighting.

(*For data on color lighting and further information on light sources available today, see Lamps, Incandescent for Theatre Lighting, and "Black Light" Materials and Lighting Equipment.*)

Best Devices Company, 10516 Western Avenue, Cleveland Ohio.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, O.
The Egli Company, Inc., 29 West 17th Street, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
McFadden Lighting Company, Inc., 1710 Madison Street, Chicago, Ill.
Missouri Art Metal Company, 3110 Park Avenue, St. Louis, Mo.
Rainbo Lighting Fixture Co., 145 West 24th Street, New York City.
Roman Art Company, Inc., 2700-06 Locust Street, St. Louis, Mo.
Stroblite Company, 35 W. 52nd St., New York City. Page 53.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

EMERGENCY lighting plants to care for power line failure are of the storage battery, gasoline engine, diesel engine and water turbine types. Where more than one power line is available in the theatre, motor-generator emergency equip-

Now . . . A COMPLETE NEW LINE OF G-E FLUORESCENT TUBING!

For Theatre signs and display advertising!

A COMPLETE new line of General Electric Fluorescent Tubing is now available for use in your high voltage electric signs and display advertising. G-E Fluorescent Tubing will help your signs *stay brighter longer* and give better service. Here's why it will pay you to specify G-E Fluorescent Tubing:

1-INITIAL BRILLIANCE is unusually high.

2-MAINTENANCE OF BRILLIANCY is high throughout life.

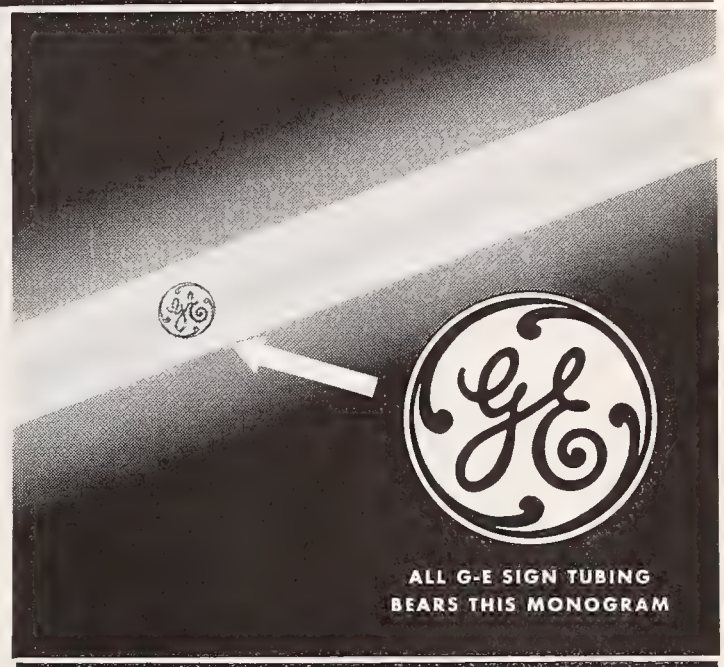
3-UNIFORMITY OF COLOR assures a good match at any time.

4-SPECIAL COATING PROCESS assures long life, improved appearance, no discoloration at the bends.

5-BENDS EASILY without cracking, chipping, or flaking the fluorescent coating.

6-AVAILABLE in a large number of diameters, and in nine colors including: Canary Yellow, Old Gold, Cream White, Warm White, Daylight, Coral, Green, Blue, and Rose Pink.

7-QUALITY PRODUCT yet it sells at low prices. Made by the General Electric Company to *stay brighter longer.*



NOTICE: For general interior illumination, G. E. recommends its standard line of MAZDA lamps, either filament, or fluorescent in 18″ to 48″ lengths. G-E Fluorescent Tubing is sold only through licensees who have been carefully selected . . . companies with wide experience and ability in the sign advertising field. Make sure that only genuine G-E Fluorescent Tubing (marked with the G-E trade-mark) is used in the signs you buy. For full information, write to General Electric Company, Dept. 83-BT-J, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
FLUORESCENT TUBING
Look for the monogram on the tube

ment may be used to supply lighting in event of failure in the normal lighting power.

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif. Page 57.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

SPOTLIGHTS AND floodlights are available in many sizes and light capacities, and in both incandescent and arc types—incandescent for use on and near the stage, for display and architectural lighting; arc sources for stage lighting from the projection room.

Incandescent spot- and floodlights (most spotlights are adapted to flood applications) are designed for wattages of from 75 to 2,000. Arc equipment is available in capacities of from 25 to 140 amperes.

The Artkraft Sign Company, Lima, O.
Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 52.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Carpenter Manufacturing Company, 179 Sidney Street, Cambridge, Mass.
Century Lighting Equipment, 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, O.
Day-Brite Lighting, Inc., 5401 Bulwer Street, St. Louis, Mo.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Neumade Products Corp., 427 W. 42d Street, New York City.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 W. 52nd Street, New York City.
Ward-Leonard Electric Company, 37 S. Street, Mt. Vernon, N. Y.
Weaver Manufacturing Company, 1639 E. 102nd Street, Los Angeles, Calif.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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MARQUEES

A MARQUEE is to be regarded as essential to the motion picture theatre. There are exceptions, due to location and form of building, but not many. Its function as a means of protection for patrons from rain and snow has become of less importance than its function as an advertising medium. It advertises the theatre and the program, by distinguishing the building from other commercial establishments on the street, by the theatricalism of its lighting, by advertising the program.

Marquees today have become more closely associated with the general architectural form of the theatre front than they originally were. They are frequently constructed according to specifications supplied by the architect, who has designed the marquee itself, along with other display and sign elements of the front, as a part of the facade.

Another later development is unit construction of marquees, providing prefabricated marquees to fit most any theatre entrance, complete with all attraction board equipment, and also with theatre name sign (vertical or otherwise), if desired.

Most marquees have been rectangular in shape, but because the greatest amount of announcement space on such marquees cannot be read up and down the street, particularly on the side on which the theatre is located, other shapes have come into vogue, notably one combining rectangular with triangular forms.

Marquees are generally of sheet metal construction, painted, or with porcelain enamel finish in desired colors, with soffits of metal or glass illuminated by incandescent lamps or lighting troughs. There are, of course, many variations in pattern and illumination; however, the design should provide for attraction advertising panels with changeable letters (*see Letters, Attraction Board*) as integral parts of the structure.

Artkraft Sign Company, Lima, Ohio. Page 38.
Flexlume Corporation, Buffalo, N. Y.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Ben B. Poblocki & Sons Company, 2159 S. Kinnikinic Avenue, Milwaukee, Wis.
Sioux Metal Products Company, 3000 Lowell, Sioux City, Ia.
Wiley Displays, Inc., 777 Hertel Ave., Buffalo, N. Y.

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MATS, RUBBER FOR ENTRANCE AREAS

HEAVY-DUTY corrugated rubber mats for vestibules, or corrugated rubber mats for the entire entrance area, are to be regarded as standard equipment for the average theatre, if not all theatres, since they are the principal means of reducing to a minimum the amount of dirt carried into the theatre on the shoes of patrons. These mats give needed service in dry as well as wet weather. Mud may be especially noticeable and therefore detrimental to appearance,

but the dry dirt, much of it consisting in sharp, hard particles, is what cuts the carpeting.

Lobby mats, as they are generally called, should cover all of the floor of the immediate entrance area (as far as the point where carpeting begins, unless there is an especially long inner lobby) that constitutes traffic lanes. In entrance area of moderate width or less, the traffic lanes will extend within a foot or so of the side walls. The rubber mat may be laid on top of a floor of terrazzo or tile, but preferably it should lay in recess, flush with a border of terrazzo or ceramic, stone or asphalt tile.

It is also desirable to place lighter rubber mats (not necessarily of the link type, but preferably so) just inside the entrance to the carpeted area, laying it flush with the pile of the carpet.

Lobby mats are obtainable in a variety of standard colors, but special mats may be made up in colors as desired and also in interesting patterns, which may be given directional lines guiding traffic (of particular value when an inner lobby or foyer is at right angles to the sidewalk), and also be designed to incorporate an emblem symbolizing the name of the theatre.

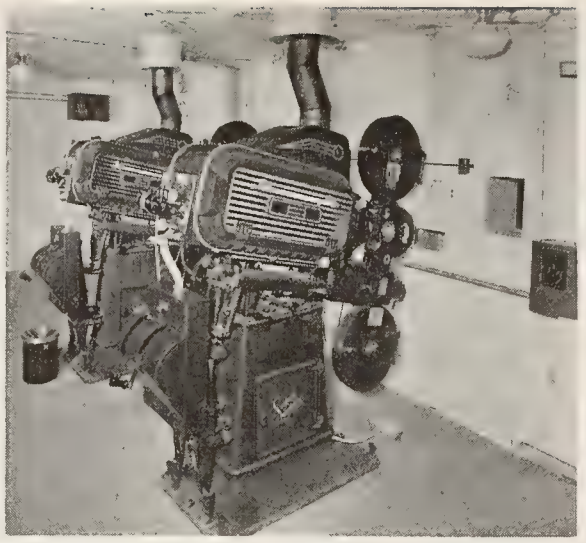
Metal link mats, thicker and more rugged than regular lobby mats, are available for use in vestibules and lobbies during wet weather.

American Mat Corporation, 1717 Adams Streeet, Toledo, O.
Hamilton Rubber Company, Trenton, N. J.
Rayon Corporation of America, 350 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue, New York City.

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MAZDA REGULATORS

THESE ARE converters that provide 30-volt, 30-amperes supply to 900-watt incandescent projection lamps,



Projection room of the Hall of Music, huge theatre recently erected at Purdue University, and having a seating capacity of 6,200. Projectors are Simplex E-7's, which are fitted with slide-in apertures for either silent or sound pictures. Projection lighting is by Peerless straight high-intensity lamps supplied by 150–300-ampere Hertner Transverters. Sound system is Western Electric. Other equipment includes Walker white screen, Golde enclosed rewind, and Goldberg reels.

operating from either 110-volt or 220-volt supply lines.

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, O.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

THE THEATRE has many uses for microphones, from ballyhoo work on a sound truck, or in connection with the front display, to reinforcement of stage performances, announcements of election returns and sporting events, or emergency talks to pacify an audience in time of trouble. Microphones can be used with separate amplifying and loudspeaker equipment, or can in most cases be operated through the existing picture sound installation.

Crystal magnetic and velocity microphones are the types recommended today.

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Co., St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Manufacturing Company, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

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MIRROR GUARDS, PROJECTION LAMP

GLASS SHIELDS, or guards, are obtainable for the protection of reflector arc mirrors against pitting (which is produced to a relatively pronounced degree by the *low-voltage high-intensity* arc). The shields themselves are pitted in the course of operation, but since they are much less expensive than reflectors, their use reduces maintenance costs.

Mirror-Guard Company, 837 Eleventh Avenue, New York City.

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MOTOR-GENERATORS

MOTOR-GENERATORS for converting alternating current line power to direct current are available in a variety of types suited to the requirements of any type of motion picture projection arc alone, or also to spotlights and effect projectors.

They are used in some instances for sound power supply, and where more than one source line is wired to a theatre, for emergency power conversion in the event one line should fail.

Automatic Devices Company, 1035 Linden Street, Allentown, Pa. Page 58.
Bardco Manufacturing & Sales Corporation, 4031 Goodin Avenue, Los Angeles, Calif. Page 57.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O. Page 56.
Imperial Electrical Company, Inc., Ira Avenue, Akron, O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

MECHANISMS FOR the automatic operation of drinking fountains and opening of doors, with the mechanism actuated by the interruption of a beam of light trained on a photoelectric cell, are obtainable alone or as part of such door or fountain equipment. (See *Fountains.*)

Doors that open automatically merely upon the approach of a person, increasingly being used in hotels, restaurants and bus and railroad stations, have similar application to the theatre for passage from vestibule to lobby, and from lobby to foyer.

General Electric Co., 1 River Road, Schenectady, N. Y.
Westinghouse Electric & Manufacturing Corp., East Pittsburgh, Pa.

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PHOTOELECTRIC CELLS

ALTHOUGH IT has a number of applications in many fields, in the theatre the photoelectric cell functions principally as a vital "organ" of the sound re-



Put a bright NEW face on your screen by installing the

L V

TransVerteR

along with the new Simplex arc.

You'll also obtain projection reliability . . . constancy of current . . . overload capacity . . . freedom from unexpected breakdown . . . sustained high efficiency — without periodic replacement of vital parts.

Ask for new folder at your nearest National Theatre Supply Co. (U. S. A.) office, or General Theatre Supply Co., Ltd. (Canadian) office or write us.

The Hertner Electric Co. 12690 ELMWOOD AVENUE CLEVELAND, OHIO, U. S. A.

Exclusive Manufacturers of the Transverter

production system, transforming the light of the exciter lamp, after it has passed through the sound track of the film, into the electrical energy which, amplified, actuates the loudspeakers.

Continental Electric Company, Geneva, Ill. Page 54.
DeVry Corporation, 111 Armitage Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
Hygrade Sylvania Corporation, Clifton, N. J.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 N. Front Street, Camden, New Jersey.
Radiant Lamp Corporation, Newark, N. J.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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PROJECTOR PARTS

THE WEAR to which projectors are subjected requires close observation of all parts and prompt replacement or repair before any that have become defective injure others that must work with them. It is also to be borne in mind that mechanical faults in the projector are usually "picked up" by the sound system.

Century Projector Corporation, 729 Seventh Avenue, New York City. Page 59.
Chicago Cinema Products Company, 1736-54 North Springfield Avenue, Chicago, Ill.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.
Lavezzi Machine Works, 180 North Wacker Drive. Chicago, Ill. Page 28.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Wenzel Company, 2505-09 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill. Page 54.

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PROJECTORS, 16-MM. HEAVY-DUTY TYPE

PROJECTORS FOR 16-mm. film, incorporating soundheads, and with complete sound reproducing system available, are obtainable in heavy-duty models adapted to regular theatres as auxiliary equipment for such purposes as the presentation of local newsreels, educational subjects, etc. Either low-intensity or high-intensity arc light sources are obtainable for such equipment.

DeVry Corporation, 111 Armitage Ave., Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation 1815 Orchard Street, Chicago, Ill.
Victor Animatograph Corporation, Davenport, Ia.
RCA Manufacturing Company, Inc., Camden, N. J.

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PROJECTORS, STANDARD THEATRE

A ROCK-STEADY image, freedom from faulty lubrication, unit removability of parts to permit easier maintenance, greater shutter efficiency, gear meshing safeguards, generally stronger construction than that of earlier models, and also greater convenience and accuracy in framing, are among the features characterizing standard theatre (non-portable, heavy-duty, 35-mm.) projectors of late design. Additionally, these mechanisms are available with housing styled attractively in the manner of modern industrial designing, either integrally or at least intimately in association with magazines and bases.

Also available are projectors of a simpler and more compact fabrication, intended for permanent installation in theatres not

ONE POWER FAILURE costs You more than an entire BARDCO automatic emergency standby plant!



A 25 KW Bardco automatic emergency standby plant.....picks up the full load within **3 seconds.**

Bardco plants *have already saved* the motion picture industry countless fortunes...

...and they will continue to do so year after year, by instantly and *entirely automatically* taking over the load when regular power is interrupted.

A Bardco emergency standby plant will keep your theatre *earning money*, when other theatres are refunding admissions due to temporary lack of power. You don't even need to touch a switch for the Bardco plant to start, come up to normal voltage and automatically cut into your distribution system! All of this done *within 3 seconds.* Write for details now.

Protect your earnings with a Bardco standby plant, NOW—before you have another "black-out" and pay the price of a plant without getting one. The 25 KW unit requires only 20 square feet of floor space—other models equally compact from 1 KW to 200 KW.

Don't gamble with "black-outs," install a Bardco plant to protect your theatre.

BARDCO MANUFACTURING & SALES CO.

4031 Goodwin Ave. Los Angeles, Calif.
126 Davis Ave. Dayton, Ohio
Toronto, Ontario Canada

NEW *improved*
RECT-O-LITE
A BETTER RECTIFIER
FOR 1 KILOWATT ARC

RECT-O-LITE Rectifier No. 45 is the latest development in Rectifiers and produces *Clear, Bright, Flickerless* pictures. No moving parts; no servicing; saves enough current to pay for itself. 1 YEAR GUARANTEE. $135.00

ASK FOR BULLETIN 81



BALDOR ELECTRIC COMPANY
4367 DUNCAN AVE. ST. LOUIS, MO.

requiring as many hours of continual service.

Pedestals, sold separately from the projector mechanism, are adapted to any standard type of lamphouse designed for corresponding service, and the modern pedestal, of enclosed construction, provides easy and accurate means of tilting and freedom from effective vibration.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich. Page 26.
Century Projector Corporation, 729 Seventh Avenue, New York City. Page 59.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City. Third Cover.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

PUBLIC ADDRESS and sound-re-enforcement systems may provide any one or all of various services. They can be designed for amplifying stage sound, for managers' announcements, for ballyhoo.

In the theatre the public address system may consist of microphones suitably connected to the standard sound installation, or an entirely separate system, with its own amplification, wiring and also speakers, may be employed. Hearing aids may be used in association with any type of theatre public address reproduction.

Separate record-playing devices for reproduction of standard phonograph discs, through the sound or public address system, are available for exit music, pre-show or lobby entertainment, or attraction music outside the box office.

Amplifier Co. of America, 17 W. 20th Street, New York City.
David Bogen Company, Inc., 663 Broadway, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
Lansing Mfg. Company, 6900 McKinley Avenue, Los Angeles, Calif.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J.
Radio Development & Research Corporation, 136 W. 52nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Western Electric Company, 195 Broadway, New York City.
Wholesale Radio Service Company, 100 Sixth Avenue, New York City.

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RECTIFIER TUBES

VACUUM AND gas-filled tubes used to convert alternating current to direct current are made in many ratings. The smaller sizes are commonly thought of as being in the category of radio or amplifier tubes. But while there is no distinction in principle of operation, the larger sizes, having current capacities of from 2½ to 30 amperes, are by custom classified separately.

These are often described by their best-known trade name as "Tungar" tubes. In the theatre such tubes are used to provide rectified direct current to arc lamps and to sound exciter lamps.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill. Page 54.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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RECTIFIERS AND POWER UNITS

RECTIFIERS are devices that employ rectifying tubes or copper compound rectifying assemblies (dry type) for the purpose of converting alternating current to direct current. The larger sizes are fan-cooled, and supply direct current to the projection arc.

The smaller sizes are of somewhat different design electrically, incorporating electrical filters to insure smooth d.c. output, and to supply power to exciter lamps, speaker fields, tube filaments and other parts of the sound system.

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo. Page 57.
Benwood Linze Company 1832 Washington Street, St. Louis, Mo.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest, Inc., 200 Mt. Pleasant Avenue, Newark, N. J. Page 53.
Garver Electric Company, Union City, Ind. Page 58.
General Electric Company, Merchandise Dept., 1285 Boston Ave., Bridgeport, Conn.
Good-All Electric Manufacturing Company, 251-263 Spruce Street, Ogallala, Nebr.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, O.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
RCA Manufacturing Company, Inc., Camden, N. J.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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REELS

REELS NECESSARY for takeup magazines of projectors and also otherwise constantly utilized in the projection room, are available in a number of sizes and types of construction. The standard reel in the United States (since September 1, 1936) has a diameter of 14½ inches, and a 4½-inch hub for the accommodation of the film lengths up to 2,000 feet. Reels are also available in the former American standard size (diameter 10 inches, hub 2 inches) while another available size adapted to the standard American film length of 2,000 feet has a diameter of 15 inches. Reels of this size are available in aluminum and in stamped steel construction as well as in the cheaper (and far less durable) types. (*See Takeup, Film.*)

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo. Page 58.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

METAL RECEPTACLES for incandescent lamps, having a reflecting inside finish and with a curvature calculated to make most efficient use of available light, are obtainable in several types adapted particularly to marquee trim and soffit lighting, to sign letter lamping, sign borders, display lighting, and similar uses.

There are several types and sizes of reflectors designed for low-wattage lamps, equipped with a glass roundel, or cover, which not only protects the lamp and reflector, but provides color if desired without use of colored lamps. These reflectors produce effective illumination equivalent to 25 watts with 7½-watt lamps, and to 40 watts with 10-watt lamps.

Other types of reflectors have swivel mounting, readily permitting reflection of the light in any direction.

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, O.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

THAT YOU MAY PROFIT

We have paid particular attention to refinement of details and improving the original superior quality of STABILARC performance rather than radical changes or new designs. It has earned for them an enviable position with theatre operators the world over.

STABILARC

Motor Generators

The most complete line of motor generators on the market.

35-42-60-80 VOLT MULTIPLE
35 VOLT UNITWIN
(Requires No Ballast Rheostats)

AUTOMATIC DEVICES CO.
1033 Linden St. - - Allentown, Pa.
Export Office: 220 W. 42nd St., N. Y. C.
Also manufacturers of Allentown Steel Curtain Tracks and Curtain Machines





A BUYER'S NUMBER

Century

Proven BEST by Actual TEST

CENTURY, the revolutionary projector achievement, is not just a revamped mechanism. . . . IT IS ENTIRELY NEW!

CONSTRUCTION, newly designed, engineered, proved and incorporated, makes CENTURY an outstanding projector mechanism.

Exhibitors, who insist on 'TOP' performance at 'LOW' cost, buy CENTURY . . . the BUYER'S NUMBER!

REASONS WHY CENTURY IS BEST

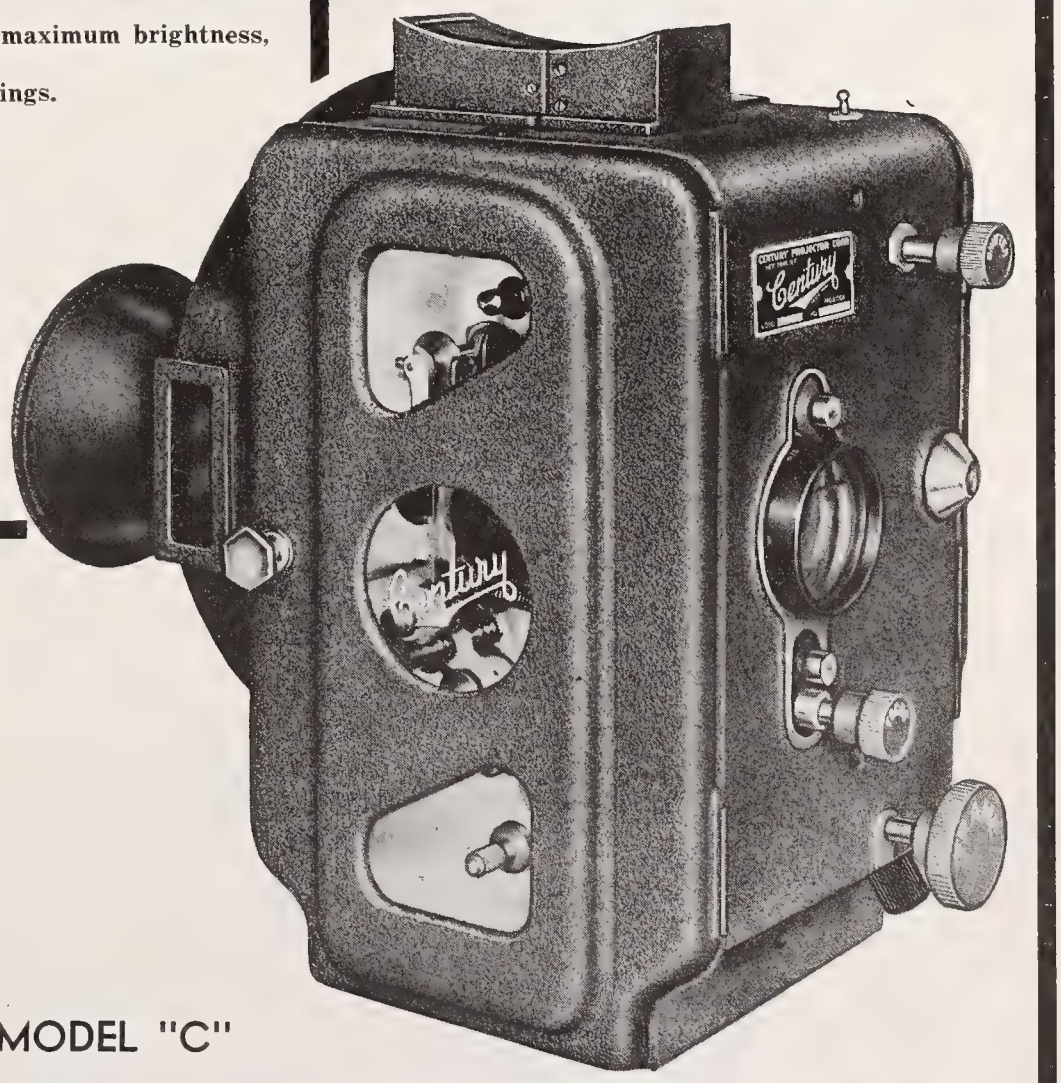
- ★ Cast iron case and main frame—all in one piece.
- ★ New—4 bearing intermittent movement—direct drive.
- ★ Single Shutter—more light than with any other 90° single shutter on the market.
- ★ Double Shutter — encased within rear housing — maximum brightness, sharper focus, steadier pictures.
- ★ All driving shafts run in grease-sealed ball-bearings.
- ★ Simple, straightforward gear arrangement.

CENTURY . . . 'The Projector of the Century'.

See your local Independent Supply Dealer or send for literature.

CENTURY PROJECTOR CORP.

729 SEVENTH AVENUE . NEW YORK, N. Y.



MODEL "C"



See the pictures and see the difference with NATIONAL'S NEW "NAKED EYE" PROJECTION PLAN

Ask your NATIONAL representative now

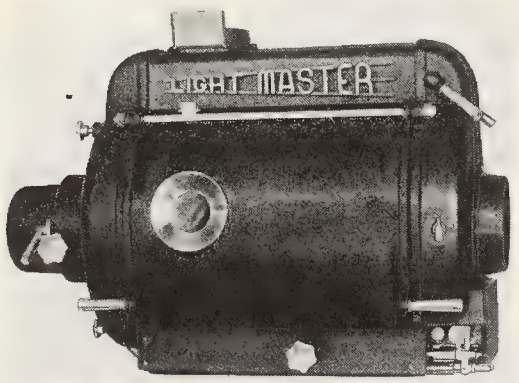
NATIONAL THEATRE SUPPLY COMPANY

NATIONAL

EVERY STORE A LOCAL INSTITUTION WITH A NATIONAL REPUTATION FOR RELIABLE SERVICE

UNMISTAKABLY BETTER

SNOW-WHITE PROJECTION LIGHT



THE M-15 LIGHTMASTER

ECONOMIZER HIGH INTENSITY PROJECTION ARC LAMP

UNMISTAKABLY FINER

TRUER QUALITY IN SOUND REPRODUCTION

DUO SOUND MASTER

COMPLETE SOUND SYSTEMS

SOUNDHEADS AMPLIFIERS

TWO-WAY HORN SYSTEMS

THE BALLANTYNE CO.

222 NO. 16th ST. OMAHA, NEBR.

REFLECTORS, PROJECTION ARC

THESE ARE made in numerous sizes, and with different curvatures, spherical and parabolic, for mazda projectors, reflecting arc projectors and spotlight projectors.

In addition to reflectors made of optical glass, a metal type of reflector is now available.

All-Around Reflector Company, 10111Euclid Avenue, Cleveland, O. Page 52.
Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City. Page 42.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J. Page 61.
International Projector Corporation, 88-96 Gold Street, New York City.
The Kneisley Electric Company, 16 South St. Clair Street, Toledo, O.
Matisse Brothers, 787 East 138th Street, New York City. Page 53.
Mirror-Guard Company, 837 11th Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.

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REWINDERS, FILM

FILM REWINDERS are available in two general types, open and fireproof enclosed. The open type is offered in a number of different models, either as a single unit or as two separate units that are clamped to the rewind table, or bolted in place. The enclosed type is a single unit.

Both open and enclosed types may be hand-driven or motor-driven, may have sleeve bearings or ball bearings, may accommodate either 1,000- or 2,000-foot reels, or both, and may have either one or several driving speeds.

Some of the motor-driven types incorporate accessories by means of which the same motor can be used for general machine work, such as grinding and polishing.

Rewind tables of metal provide a fireproof work bench especially adapted to projection room needs and are available with tool drawer, rack for film cabinet, and clamping blocks accommodating any type of rewinder.

The Armstrong Corporation, 1448 Ninth Street, Charleston, Ill.
Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago. Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut St., Denver, Colo. Page 62.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill. Page 61.
International Projector Corporation, 88-96 Gold Street, New York City.
The Neumade Products Corporation, 427 W. 42nd Street, New York City.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Wenzel Company, 2509 S. State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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RHEOSTATS

THESE ARE devices that introduce an electrical resistance into any circuit, the value of the resistance being variable at will. There are several methods of varying resistance, one being to move a contact lever over a series of switch points, one being to move a slider over the coil of the resistance wire itself, and one being to compress carbon or graphite discs or powder.

Automatic Devices Company, 1037 Linden Street, Allentown, Pa.
Charles Bessler Company, 131 E. 23rd Street, New York City.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Ward Leonard Electric Company, 31 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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SCREENS, PROJECTION

THE SCREEN, an integral and vital part of the projection-sound systems, is properly selected according to the dimensions of the auditorium, including the distance from last row to screen, and to its sound transmission characteristics (attenuation factor of the perforations).

Technically, screens are of three general types: *Diffusive,* for auditoriums having a ratio between width and depth of approximately 3½ or more, to 5; *Semi-Diffusive,* for auditoriums tending toward the narrow; and *Specular,* for auditoriums definitely elongated. Another type of screen is *Translucent,* used with rear projection.

In surface treatment (which is more or less associated with the critical materials used in general fabrication) screens are "white," plastic, "silver" (metallic) or "beaded" (glass). Specular screens are either "silver" or "beaded."

Ignoring the solid screen (unperforated), screens may be further divided into those consistently perforated throughout the image area; and those variably perforated (perforated only at speaker area, with holes of receding diameters).

Plastic screens are the latest development in this field. They are fabricated of a special composition (differing according to manufacturer) which, forming the essential body of the fabric, supplies the reflective surface as well. The type was developed in large part for the purpose of reducing the rate of surface deterioration and of increasing reflection power.

Da-Lite Screen Company, 2723 North Crawford Avenue, Chicago, Ill. Page 25.
Hurley Screen Company, 24-15 43d Avenue, Long Island City, N. Y.
Theatre Screen Corporation, 19 Debevoise Ave., Roosevelt, L. I.
Trans-Lux Daylight Picture Screen Corporation, 1270 Sixth Avenue, New York City.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Mo.

•

SIGNS (ELECTRIC) FOR THEATRE NAME

ELECTRIC SIGNS (metal framework with illumination provisions) are available in a wide variety of designs more or less closely associated with the architecture of the theatre front. While they are commonly especially designed by the architect or sign construction company, there are also stock designs adaptable to the theatre front. Gas tube (neon) and incandescent lamp illumination have been found effective for these signs in combination as well as alone, and either type of lighting can be flashed.

Horizontal name signs have normally been more closely associated with the marquee than the vertical sign has, but often the vertical sign can be effectively related to the marquee and entrance by continuing the sign illumination scheme down to

the marquee and even across its soffit. It is to be noted that a prefabricated type of marquee is available complete with theatre name signs either vertical or horizontal and all electrical facilities.

The Artkraft Sign Company, Lima, O. Page 38.
S. & E. Cassin Sign Corporation, 335 East 26th Street, New York, N. Y.
Everbrite Electric Signs, Inc., 1440 North Fourth Street, Milwaukee, Wis.
Flexlume Corp., Buffalo, N. Y.
Boy Hansen Lustrolite Company, 831 West Fourth Street, Davenport, Iowa.
Ben B. Poblocki & Sons Co., 2159 S. Kinnickinnic Avenue, Milwaukee, Wis.
Wiley Displays, Inc., 777 Hertel Avenue, Buffalo, N. Y.

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SIGNS, DIRECTIONAL

DIRECTIONAL SIGNS, including exit signs, those designating men's and women's rooms, lounges, balcony stairs, etc., are now available in a wide range of stock designs, while they may be made up in special designs at relatively low cost. Instead of being more or less confined to plain metal lamp boxes, such as were particularly employed at one time for exit signs, stock types now are obtainable with decorative shapes, fluted chromium finish, etched glass, etc., in colors and also with appropriate figures.

The Artkraft Sign Company, Lima, O.
Claude Neon Lights, Inc., 36-08 33d Street, Long Island City, N. Y.
Everbrite Electric Signs, Inc., 1440 N. 4th Street, Milwaukee, Wis.
Flexlume Corporation, Buffalo, N. Y.
Hub Electric Corporation, 2227 West Grand Avenue, **Chicago, Ill.**
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Peerless Products Company, 195 Chrystie Street, New York City.
Swanson Nunn Electric Company, 420 S. E. 8th Street, Evansville, Ind.
Texlite, Inc., 2900-10 Factory Street, Dallas, Tex.
Twentieth Century Lites, Inc., 6818 Avalon Boulevard, Los Angeles, Calif.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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SLIDES, PROJECTION

SLIDES FOR the projection of song lyrics, advertising and effects are made either of glass or other material suitably transparent. The more elaborate slides, carrying pictorial matter or designs, are usually of glass, while a flexible transparent material permits the ready preparation of an announcement slide on a typewriter, the blank material being kept on hand and, when written upon, inserted into a frame.

Cosmopolitan Studios, Inc., 145 West 45th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York City.

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SOUNDHEADS

THIS REPRODUCTION apparatus, mounted between the projector and lower magazine, guides the film between the exciter lamp and the photoelectric cell, which are mounted within it.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr. Page 60.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Lansing Manufacturing Company, 6900 McKinley Avenue, Los Angeles, Calif.
Motiograph, Inc., 4431 West Lake Street, Chicago, Ill.
RCA Manufacturing Company, Inc., Camden, N. J. Fourth Cover.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y. Page 61.

PRECISION ALL METAL REFLECTORS

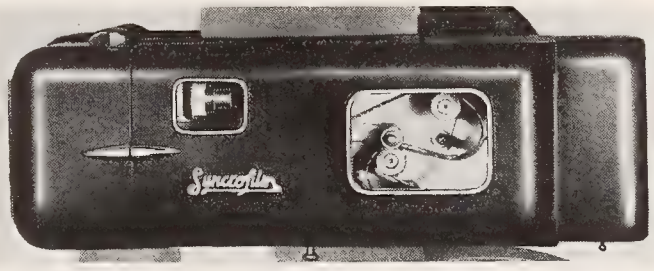
Guaranteed against PITTING ... TARNISHING ... BREAKAGE

distributed by NATIONAL THEATRE SUPPLY COMPANY

PRECISION HS REFLECTOR

HEYER-SHULTZ, INC.

SYNCRO-MAGNETIC



THE SOUND HEAD WITH THE MAGNETIC STABILIZER

The revolutionary magnetic rotary film stabilizer gives true "flutter free" reproduction. Designed for push-pull recordings. New optical system designed for new type film recordings. Easy to install—Easy to operate. Distributed by leading theatre supply dealers in all principal cities. See your dealer now.

TWO OUTSTANDING SOUND HEADS

MANUFACTURED BY WEBER—BEARING THE SYNCROFILM MARK OF QUALITY

NEW MODEL ABH

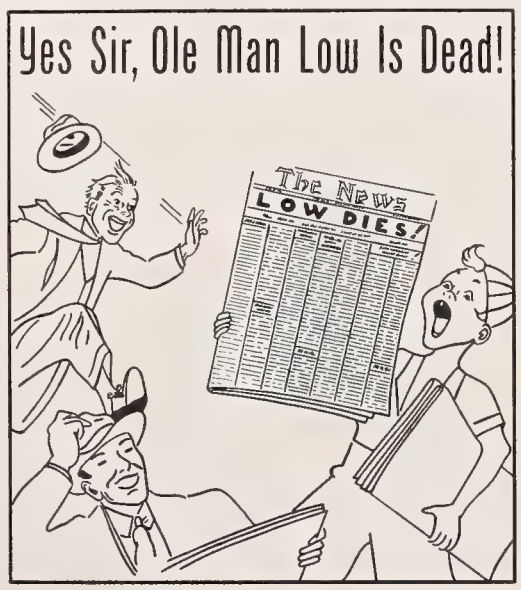
Your favorite Model ABH Sound Head with a new Modern Streamlined appearance—Definitely new features and improvements—A fitting companion to the Syncro-Magnetic Sound Head.



WEBER MACHINE CORPORATION - - - 59 RUTTER STREET - - - ROCHESTER, NEW YORK

Export: 100 Varick Street, New York City—Cable Address: Romos

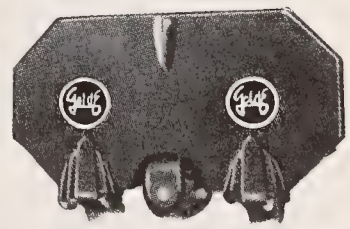
Yes Sir, Ole Man Low Is Dead!



GoldE

Micro-Switch REWIND

Improved Micro-Switch and patented Reel Drive Dog guarantee smoother, non-clinching operation. Specify GoldE Model "H" for trouble-free, truly automatic rewinding.

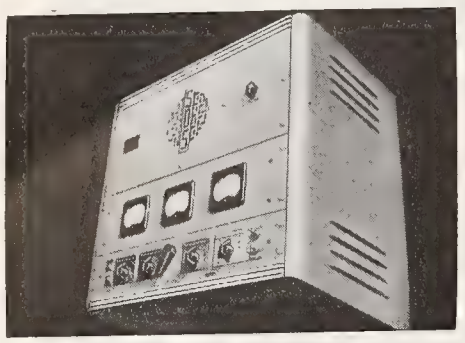


Model "H" Automatic Enclosed Rewind, with improved Micro-Switch.

ASK YOUR DEALER— OR WRITE

GoldE Mfg. Co. 1214 W. Madison St. Chicago

REVOLUTIONARY INVERSE FEEDBACK CIRCUIT
makes old amplifiers obsolete!



»A startling laboratory-perfected development producing thrillingly realistic sound, by "multi-stage negative regeneration and inverse feedback," entirely eliminating noise, distortion and instability! Single and double channel models for every size theatre available, all with R.C.A. tubes, all climate-proofed parts and all amazingly low priced.

TRADE-INS ACCEPTED
at liberal allowance
Send for new bulletin and prices.
S. O. S. CINEMA SUPPLY CORP.
636 Eleventh Ave., N. Y. C., Cable: "Sosound"



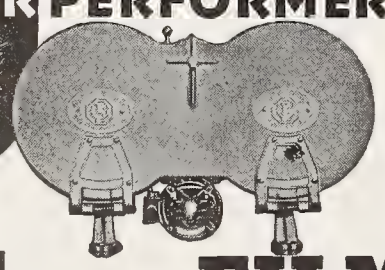
'BEST' PORT HOLE FIRE SHUTTERS AND SHUTTER CONTROL APPARATUS

- Protect you against projection room emergencies.
- Meet all inspection laws.
- Prevent smoke from spreading into auditorium.
- ¼-inch plate drops—ALWAYS drops!
- Made to last, of heavy No. 10 gauge metal.
- Grooves for drops and back are bent and welded. No rivets. No screws. No soldering.
- Come complete, ready to install.

Write for descriptive literature or see your dealer.

BEST DEVICES COMPANY
10516 Western Ave., Cleveland, Ohio

A STAR PERFORMER



Safe

GOLDBERG

Automatic **FILM REWINDER**

Sold thru THEATRE SUPPLY DEALERS
Exclusively
GOLDBERG BROS., Denver, Colo.

Advertisers Cross-Index—Page 66

SPEAKERS AND HORNS

TO CONVERT the electrical product of amplification into audible sound, speaker "units" are available in considerable variety. The practice now is to use two types of speakers to reproduce different bands of sound frequencies.

Speakers are available in a.c. types, in a great variety of d.c. types, and in the new permanent magnet types that need no field excitation.

Baffles are required with every speaker. The simplest is flat board, behind which the speaker is mounted, large enough to provide baffling for the lowest frequency to be reproduced. In many auditoriums, however, the "folded" baffle provides a longer sound path, and therefore better "loading," for the low-frequency speakers. Directional trumpets or baffles are used for high-frequency speakers or tweeters, consisting of clusters of small trumpets operated by a single tweeter being favored. These arrangements secure better distribution of the high frequencies, which have a normal tendency to travel in straight lines, over-supplying some seats and missing many others entirely. Clusters of directional baffles applied to the tweeters correct this tendency.

The Ballantyne Company, 219 N. 16th Street, Omaha, Nebr. Page 60.
Cinaudagraph Corp., Stamford, Conn.
Electro-Acoustic Products Company, 2131 Bueter Road, Ft. Wayne, Ind.
Fox Sound Equipment Corporation, 3120 Monroe Street, Toledo, O.
Good-All Electric Manufacturing Company, Ogallala, Nebr.
Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
Operadio Manufacturing Company, St. Charles, Ill.
Pacent Engineering Corporation, 79 Madison Avenue, New York, N. Y.
Pictur-Fone Company, 806-808 S. Main Street, Lima, Ohio.
Racon Electric Company, Inc., 52 E. 19th Street, New York City.
Radio Receptor Company, Inc., 251 W. 19th Street, New York City.
RCA Manufacturing Company, Inc., Photophone Division, Camden, N. J. Fourth Cover.
The Rola Company, 4250 Hollis Street, Oakland, Calif.
The Webster Company, 5622 Bloomingdale Avenue, Chicago, Ill.
Western Electric Company, Inc., 195 Broadway, New York City.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2233 University Avenue, St. Paul, Minn.

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SPLICERS, FILM

SPLICERS ARE needed in every theatre to repair film breaks, edit newsreels, etc. They are mechanical devices that hold the ends to be united, firmly in place while the cement is applied and while it hardens.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
General Machine Company, Inc., 780 E. 138th Street, New York City.
Griswold Machine Company, Port Jefferson, N. Y.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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STAGE LIGHTING EQUIPMENT

MODERN STAGE lighting equipment is readily available to meet any production requirement. It includes strip lights, footlights, proscenium strips, border lights, spotlights, floodlights and stage effect apparatus of all kinds.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 S. Ada Street, Chicago, Ill.
Best Devices Company, 10516 Western Avenue, Cleveland.
Capitol Stage Lighting Company, 527-529 W. 45th Street, New York City.
Century Lighting Equipment, Inc., 419 W. 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Calif.
Curtis Lighting Company, Inc., 1123 W. Jackson Boulevard, Chicago, Ill.
Day-Brite Lighting, Inc., 5401 Bulwer Avenue, St. Louis, Mo.
Display Stage Lighting Company, Inc., 617 Tenth Avenue, New York City.
GoldE Manufacturing Co., 1214-22 W. Madison Street, Chicago, Ill.
Hub Electric Company, 2219-29 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City. Page
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Pickwick Metalcraft Company, 489 Broome Street, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Carl Stanley Stage and Lighting Eqiupment, 1245 S. State Street, Chicago, Ill.
Stroblite Company, 35 West 52nd Street, New York City.

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STAGE RIGGING AND HARDWARE

THESE INCLUDE blocks and pulleys, counterweights, arbors, belaying pins, cleats, curtain tracks, keystones, pin rails, pin wire, sand bags, manila rope, wire rope, rope locks, trim lamps, carriers, rigging, steel curtains—unlimited profusion of apparatus is available to secure a smooth, attractive performance.

Automatic Devices Company, 737 Hamilton Street. Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 101 Park Avenue, New York City.
Vallen, Inc., Akron, O. Page 25.

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STAIR NOSINGS

NOSINGS FOR stairs are available in both metal and rubber. Rubber nosings can be obtained in various colors as well as white, and in addition to reducing liability to slip, light shades outline the treads, thus further reducing hazard. For visibility in darkened areas, such as balconies, yellow rather than white is recommended.

Ames Metal Moulding Company, 225 E. 144th Street, New York City.
Safeguard Rubber Products Corporation, 250 W. 49th Street, New York City.

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STEREOPTICONS

INSTRUMENTS mounting incandescent or arc lamps for the projection of lantern and effect slides are available in single, double and triple dissolving types that permit striking effects and novelties in entertainment. The simpler models, some with color wheels, can be obtained at very moderate prices.

Bausch & Lomb Optical Company, 652 St. Paul Street. Rochester, N. Y.
Best Devices Company, 10516 Western Avenue, Cleveland, O. Page 52.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

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TAKEUPS, FILM

FILM TAKEUPS are mechanical devices for effecting proper winding of the film upon the reel in the takeup (lower) magazine during projection, with

tension on the film kept in adjustment as the amount of the rewound film increases.

GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Projector Corporation, 92 Gold Street, New York, N. Y.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.

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TEST REELS

FOR MEASURING and checking projection and reproduction, both mechanical and acoustic, various test reels have been developed. A set of test reels always available in the theatre permit convenient checking of conditions periodically, to detect defects before they have developed to a critical degree, as well as to ascertain causes and to make adjustments after faults have become apparent. Reels covering projection include material and calibrations for optical system alignment, definition, film weave, and many other factors. Sound test reels cover reproduction characteristics at various frequencies and volume levels, acoustic measurements, etc., etc. Prices vary according to purpose and calibration.

Academy of Motion Picture Arts & Sciences, Taft Building, Hollywood, Calif.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
Society of Motion Picture Engineers, Pennsylvania Hotel, New York City.

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TICKET REGISTERS

AUTOMATICALLY registering ticket dispensers facilitate the handling of box office peaks, and impart the impression of efficiency, cleanliness and business-like methods; they eliminate all excuses for errors on the part of the cashier (some type of dispensers make the usual errors impossible); and they may be regarded as necessary to any real assurance that box office losses are not occurring through cashier-doorman collusion. They are obtainable in motor-driven and manually operated types.

The most elaborate system for keeping ticket sales under control of the management embraces both the ticket issuing mechanism and the ticket itself. The cashier, when going on duty, turns a knob to a specific number assigned to her, at a time clock, then releases a ticket from each unit, and these tickets, with her code number and time printed on them, are pasted on her report form. A special water-marked ticket paper is used, of a precise thickness to which the machine is exactly adjusted, preventing substitution.

Additionally, ticket rolls are designed for issuance and tearing in a special manner calculated to prevent dishonesty, while other refinements introduce similar safeguards.

Also available is a device for attachment to the ticket register which, by electrical connection to the mechanism for releasing tickets, automatically flashes on an indicator board suspended in the box office window, the total price that the patron is to pay for the tickets.

General Register Corporation, 1540 Broadway, New York City.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 636 Eleventh Avenue, New York City.
The Ticket Issuing Machine Company (Timco) 135 Pearl Street, Brooklyn, N. Y.

TOILET ACCESSORIES

THE PROVISION of soap paper towels, etc., for the use of the public, is not to be regarded as merely a service to patrons; such provision, maintained constantly, contributes to the cleanliness of the toilet rooms, thus reducing maintenance work of the theatre staff. These supplies do represent a service, of course, the absence of which can create considerable ill will toward the theatre.

The soap should be preferably of liquid-type, available from a handy dispenser. Built-in dispensers with only the spout visible above each lavatory, are preferable to the glass bowl type in that they are neater and are theft-proof. Paper towel dispensers should be as accessible, supplied with towels of at least 32-pound stock.

Toilet paper should be of at least 10-pound stock and dispensed by holders using either flat folded sheets, or issuing two sheets at a time. These may be obtained in chrome-plated metal or in synthetic materials to match compartment color.

For greatest cleanliness and acceptance by patrons, water closet seats should be of the incomplete rim, rather than the full-rimmed, type. Rubber composition seats obtainable in this shape are particularly durable. Also available is a chrome-metal seat with only supporting blocks of wood at the sides.

For the patron to place over the seat,

Stands a lot of SCRATCHING!



Genuine U. S. NAUGAHYDE*



MAKE THIS EASY REVEALING TEST
on upholstery leatherette

Scrape your thumbnail across the surface, hard as you can. Try *to scratch it. If it's NAUGAHYDE you can't gouge out big blobs of the material. And even though your thumb suffers more damage than Naugahyde's TEMPERED finish, you'll thank us for showing you a leatherette that really resists scratching.* Send for your test swatches of *Naugahyde* today.

Theatre Seat Covering

YES, there is a colorful, easily-cleaned leatherette that offers you both low original cost *and maintenance economy.*

U. S. NAUGAHYDE'S famous resistance to scratching and rubbing assures you year-after-year upkeep savings. Naugahyde is the upholstery School-Bus people prefer because it's tougher than scrappy school kids. You get the same rough-and-tumble wearing quality in the most exquisite theatre-seat shades.

TEMPERED AGAINST ABRASION!

Naugahyde does not depend, for its abrasion-resistance, on a separate "finishing coat." Instead, extra toughness is chemically "*tempered*" right into the composition. "*Tempering*" provides a wear-defying surface, yet leaves the material completely flexible. That's one reason why Naugahyde, for all its rugged wear, feels so luxuriously soft and supple. Another reason is that Naugahyde combines *pliable*, resilient RUBBER with *strong* fibres of GENUINE LEATHER.

**Reg. U. S. Pat. Off.*

UNITED STATES RUBBER COMPANY COATED FABRICS DIVISION
Mishawaka, Indiana

disposable tissue covers are available, and can be issued by a coin dispenser.

Brunswick-Balke-Collender Company, Inc., 17 W. 19th Street, New York City.
M. D. Berglass Mfg. Company, 10 Fulton Street, Brooklyn, N. Y.
Sanaphane, Inc., St. Paul, Minn.
G. H. Tennant Company, 1821 Marshall St., N. E., Minneapolis, Minn.

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UNIFORMS

THEATRE PRESTIGE emphasized through service, is greatly enhanced by costumes worn by attendants.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Catalogues are available containing appropriate suggestions as to proper styles for each class of personnel, and also as to summer and winter fabrics.

Collars for ushers are obtainable in reversible type so that when one side gets dirty the collar may be turned with other side out thus doubling the time that a single collar may be used before laundering.

S. Appel & Company, 18 Fulton Street, New York City.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Reversible Collar Company, 111 Putnam Avenue, Cambridge, Mass.
Russell Uniform Company, 1600 Broadway, New York City.

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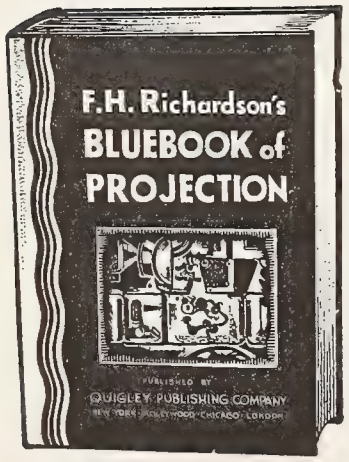
UPHOLSTERING MATERIALS

UPHOLSTERING materials are of importance in theatre operation, first in relation to auditorium seating, second as coverings for foyer and lounge furniture. They may be divided into two general kinds—(1) *soft fabrics,* and (2) *simulated leather.*

The soft fabrics regarded as suited to motion picture theatre auditorium chairs are mohair, velour and corduroy, and these are of course available in various grades. Because of the hard usage to which theatre auditorium seating is subjected, and the liability of the theatre management for discoloration of clothes due to unstable dye, the cheaper grades should never be used.

There are two general classes of simulated leather, that having a coating of rubber-base type, and that with paroxylin-base





$7.25 *Postpaid*

NEWLY REVISED

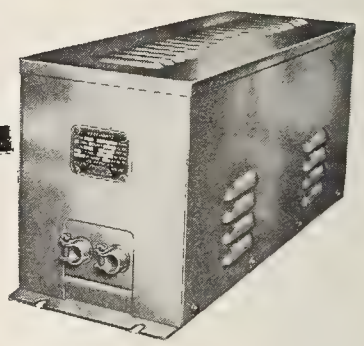
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SOUND TROUBLE CHARTS AND ALPHABETICAL INDEX

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coating. Each is available in different grades, according to weight or thickness. The rubber-base type is the more expensive, but it is also regarded more durable under stress of flexing. Leatherettes are obtainable in a large variety of standard colors and off-shades, and also in "antique" finishes having a worked leather pattern effect.

One of the makes of simulated leather of auditorium seating quality is also available in a so-called "ventilated" type. It derives this classification from the presence of tiny apertures, approximately the size of pin-holes, which are effected, not by piercing of the fabric, but by separation of the threads in manufacture, and the aperture edges are seared, making them permanent. In all but the extremely light colors these holes are normally unseen when the fabric is applied to a cushion. The purpose of the apertures is to provide outlet for air upon compression of the cushion. (*See also Chairs, Auditorium.*)

Simulated leather is suited to foyer and lounge furniture. Here, however, and particularly in women's lounges, soft fabrics are often preferred for their suggestion of luxurious comfort, and also for the colorful patterns available. Of the soft fabrics, those most often used for lounge and foyer furniture are the cottons and wools, or cotton-rayon mixtures, having a firm texture and minimum of nap.

(*See Furniture for Foyers and Lounges.*)

L. C. Chase & Company, 295 Fifth Avenue, New York City. Page 4.
E. I. du Pont de Nemours & Company, Inc., Fabrikoid Division, Fairfield, Conn. Page 65.
Maharam Fabric Corporation, 130 W 46th Street, New York City. Page 53.
The Masland Duraleather Company, Amber and Willard Street, Philadelphia, Pa.
The Pantasote Company, Inc., 250 Park Avenue, New York City. Page 64.
Reliable Textile Company, 216 West Adams Street, Chicago, Ill.
United States Rubber Company, Coated Fabrics Division, Mishawaka, Ind. Page 63.

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VOLTAGE REGULATORS

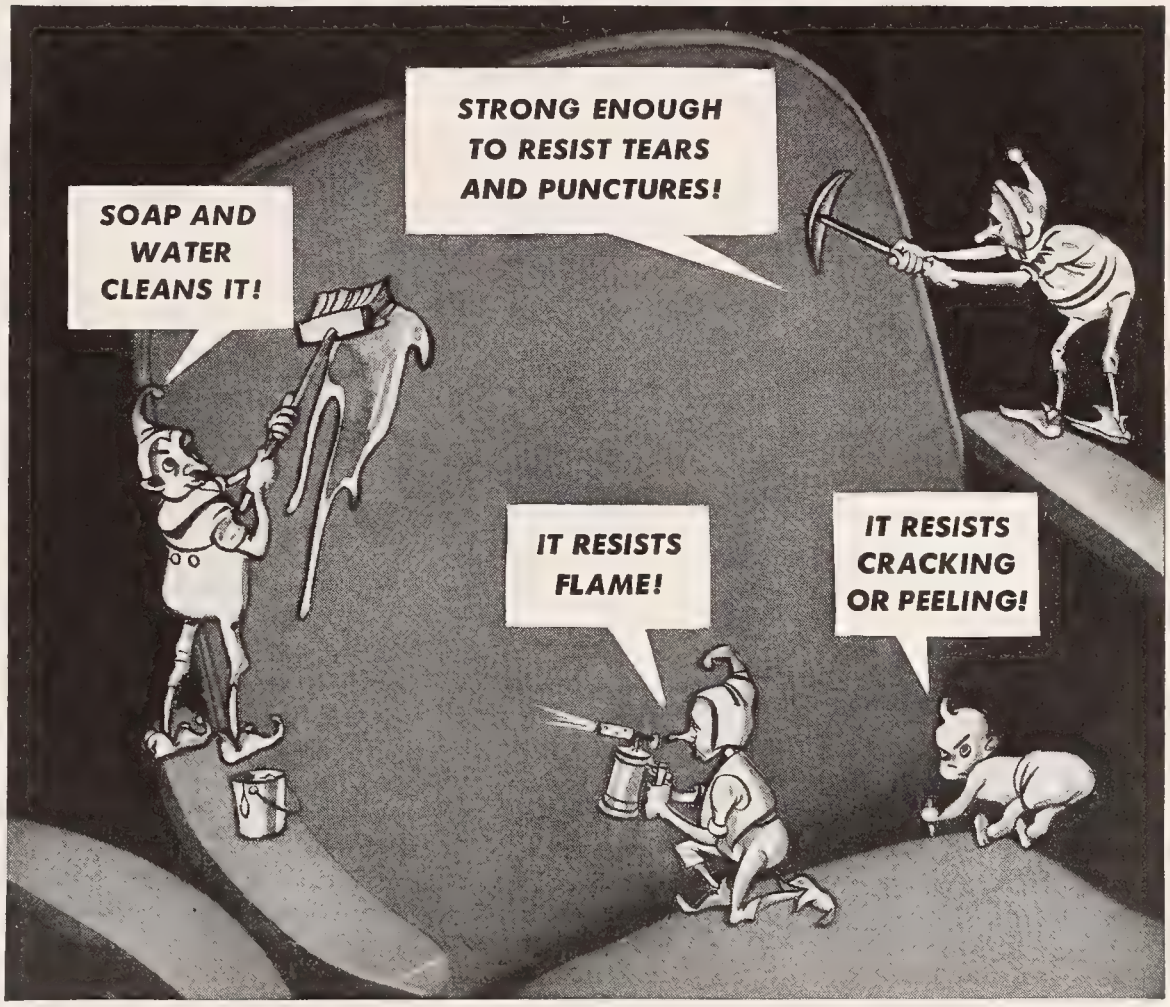
WHILE ELECTRIC power companies are supposed to maintain their lines at approximately established voltage, they cannot be depended on to do so in some communities. This is true of some industrial areas, but the condition is most often found in small cities and villages, particularly those receiving their power from distant points by high-tension lines. Resulting fluctuation of voltage, which may be pronounced at certain times of the day, has its most critical effect on the sound system. Only slight variation in voltage can produce noticeable fluctuation of volume, and greater variation, particularly when the period of aberration is prolonged, can injure components of the sound system.

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Allis-Chalmers Manufacturing Company, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass. Page 64.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

WHETHER YOU OWN 1 OR 100 THEATRES . . .

HERE'S HOW CAVALON* SAVES YOU MONEY!



TESTS in the laboratory and in actual service in theatres throughout the country prove that for outstanding durability and economy you can't beat CAVALON heavy-duty upholstery fabric. This rugged material resists general abrasive wear, cracking and peeling. And because CAVALON is free from exudation of oils or softeners it will not become tacky or sticky when subjected to elevated temperatures, thus eliminating complaints from your patrons.

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*"Cavalon" is Du Pont's registered trade-mark for its rubber-coated upholstery fabric.

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WORCESTER, MASS. . . . . Jefferson Auto Specialties, Inc., 399 Park Ave.

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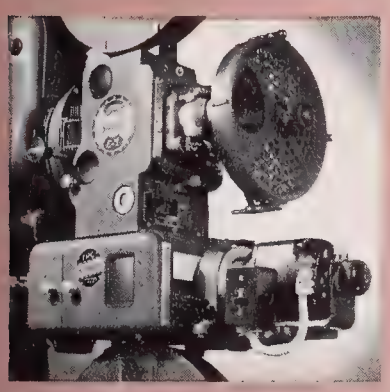
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With the
NAKED EYE



THE PATRON
as well as the
EXHIBITOR
can see
Simplex
PROJECTION
EQUIPMENT
gives a
STEADIER
CLEARER
MORE PLEASING
PICTURE



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E·7

GIVES MORE LIGHT
and
BETTER DEFINITION
AT NO ADDITIONAL
CURRENT COST

● The increase in light with Simplex E-7 can be seen with the naked eye, and the improved definition adds to the patron's enjoyment of the picture. This improved light is due to the Simplex E-7 Synchronized Front and Rear Shutters which give more light and a cleaner, sharper picture without extra cost for current.

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ONE-SHOT OILING SYSTEM — Automatically supplies the correct amount of filtered oil — under pressure — and eliminates faulty lubrication.

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REMOVABLE FILM GATE — Readily demountable for cleaning and adjustment.

FILM GATE STUDS — Gate wobble eliminated. Help steady the image. Proof against wear.

CONE-SHAPED PAD SPRINGS — Pad keeps both edges of film under equal tension. Reduces sprocket wear.

OVERSIZE DRIVE GEARS — Place pressure of operation where it causes least wear. Longer life — easier maintenance.

SHUTTER SYNCHRONIZING DEVICE — Prevents backlash and travel ghost caused by wear in shutter assemblies.

STUDIO TYPE GUIDES — Prevents side sway of film.

ILLUMINATED, WHITE INTERIOR — Dirt can be easily seen and promptly removed.

REAR SHUTTER COOLING FINS — Insure much cooler film path.

RING TYPE GOVERNOR FOR FIRE SHUTTER — Bind-proof, silent.

INTERMITTENT MOVEMENT OIL SYSTEM — Reservoir can be filled from either side.

AIR DEFLECTOR AND APERTURE COOLING UNIT — Stabilizes arc; reduces heat at aperture.

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Simplex SERVICE SUPPLEMENTS Simplex QUALITY

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You wouldn't try to sell this jalopy against a modern car

—but are you trying to sell your patrons old-fashioned sound for modern movies?

Thousands of Theatres Increase "Takes" with

MODERN RCA PHOTOPHONE MAGIC VOICE OF THE SCREEN

TO BOOST the box-office power of every picture, Hollywood studios pay a great deal of attention to sound *recording*, spend huge sums to keep their equipment modern at all times. Because they know modern movie goers are keen judges of sound quality.

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Your RCA Photophone representative will be glad to give you full details about the Magic Voice of the Screen—*designed* and *priced* for theatres of every size.

VICTOR and BLUEBIRD RECORDS
The music you want when you want it

Better sound means better box-office—and RCA Tubes mean better sound

New!

RCA MAGIC SCREEN

gives better picture and sound performance ...at lower cost!

Greater reflection
Finer sound
No discoloration
Reduced power consumption

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Ask your RCA Photophone representative for details!

RCA

THEATRE EQUIPMENT

Photophone Division, RCA Mfg. Co., Inc., Camden, N. J. • A Service of Radio Corporation of America

MOTION PICTURE HERALD

REVIEWS:

North West Mounted Police

Hullabaloo

Tugboat Annie Sails Again

Sailors Three

The Old Swimmin' Hole

Short Subjects

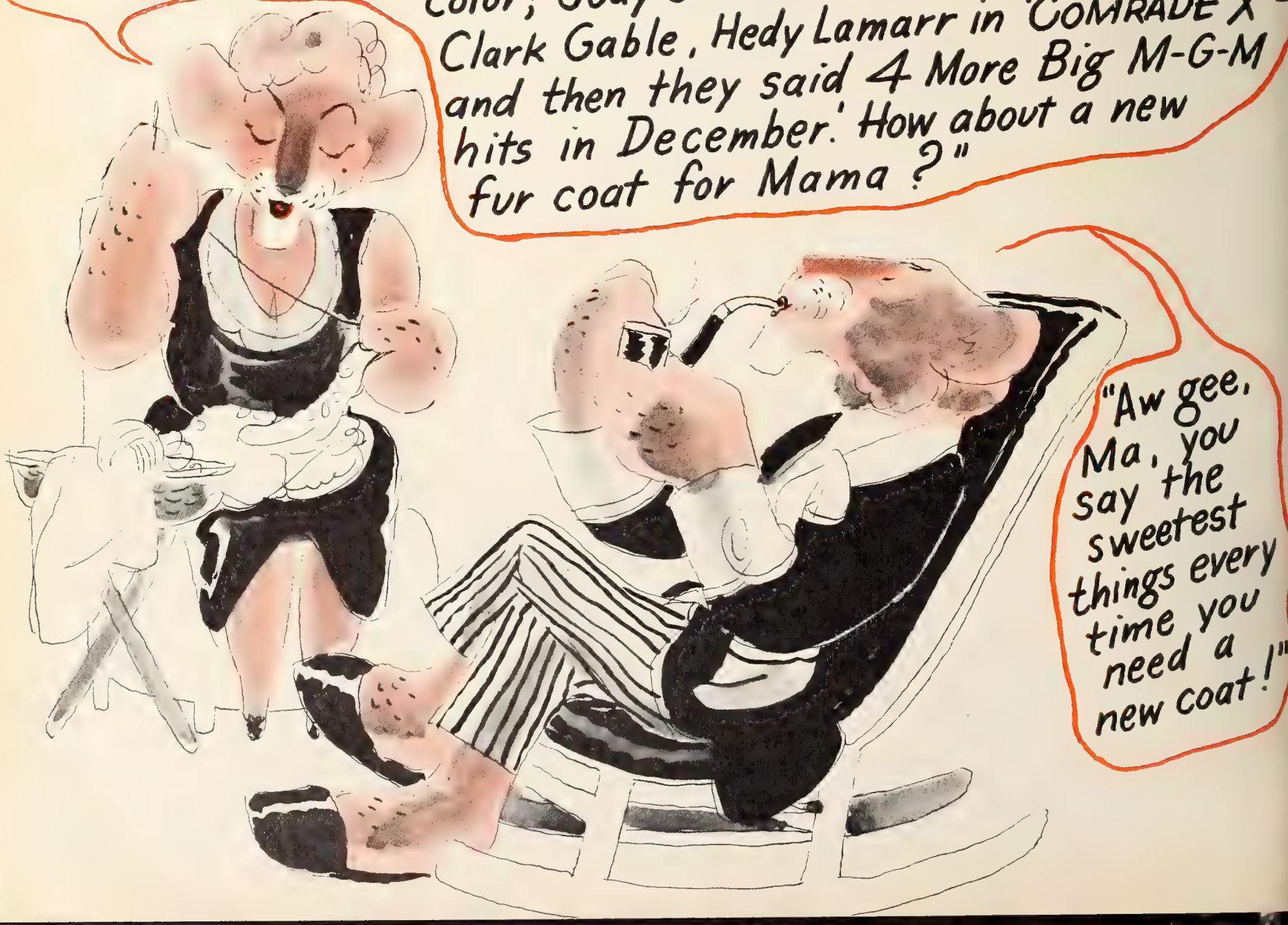
The Lawyers tell the Court that the Consent Decree is ready » » » Board of three judges to be appointed by the Court would rule Arbitration » » » Cole of Allied tells the Majors to balance foreign losses by encouraging independent operators, and stop raising admissions » » » MPPDA classroom trailers for local exhibitor tieups on current releases » » » Distributors to 'flood' the country's radio stations with music on records to exploit new features » » » Clearance will apply to pictures used in United States Army Camps » » » Republicans acquiring theatres for free film shows for Willkie » » »

VOL. 141, NO. 4 OCTOBER 26, 1940

MR. & MRS. LEO

MAMA IS PROUD! PAPA TAKES IT BIG!

"Oh, Leo, I'm so proud of you. I've been reading in the trade papers that 'STRIKE UP THE BAND' is playing a 3rd week in a dozen spots and a 2nd week in twenty other cities. The Editorial said that you're the King of Hold-Overs (You've held me over for 16 happy years, angel!) And then it went on to say: 'Mr. Exhibitor, you'll remember November because every week M-G-M delivers a Sockeroo! (I think that's what they called them) starting with Norma Shearer, Bob Taylor in 'ESCAPE'; Jeanette MacDonald, Nelson Eddy in 'BITTER SWEET' in Technicolor; Judy Garland in 'LITTLE NELLIE KELLY'; Clark Gable, Hedy Lamarr in 'COMRADE X'— and then they said 4 More Big M-G-M hits in December.' How about a new fur coat for Mama?"



"Aw gee, Ma, you say the sweetest things every time you need a new coat!"



"This is Bill Stern,
Sports Commentator
for News of the Day
speaking: Watch that M-G-M
Lion Travel! He's the
Star of the Newsreel
Field just as he is
of Features. Right now
when the public craves
football coverage he
gives them a screenful
and it's a pleasure for me
to present the games on
the screen as I do on the air!"

NEWS OF THE DAY

The Personality Newsreel



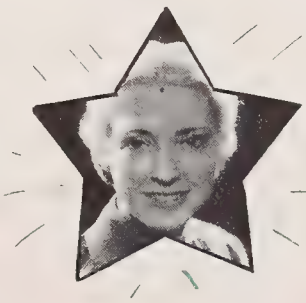
JOHN B. KENNEDY

Famed Radio Headliner Among News Commentators



BILL STERN

Sports expert of the airwaves, a money name



ADELAIDE HAWLEY

The Woman's Page Editor, a nationwide favorite



Presented
Twice Weekly
by
THE FRIENDLY COMPANY

In a nut shell:

THE SUCCESS STORY OF '40-41 IS BEING WRITTEN BY **WARNERS!**

'ROCKNE' IS A NEW WARNE

ROBINSON IN 'DISPATCH FROM

'TUGBOAT ANNI

DAVIS I

HOPKINS IN 'THE LAD

'SOUT

FLYNN IN 'SANTA F

GARFIELD IN 'EAS

4 DAUGHTERS A

IDA LUPINO & BOGAR

SUCCESS!

REUTERS' IS A NEW WARNER SUCCESS!

SAILS AGAIN' IS A NEW WARNER SUCCESS!

THE LETTER' IS A NEW WARNER SUCCESS!

A WM. WYLER PROD'N.

ITH RED HAIR' IS A NEW WARNER SUCCESS

F SUEZ' IS A NEW WARNER SUCCESS!

RAIL' IS A NEW WARNER SUCCESS!

F THE RIVER' IS A NEW WARNER SUCCESS!

OUR MOTHERS' IS A NEW WARNER SUCCES

N 'HIGH SIERRA' IS A NEW WARNER SUCCES

TYRONE POWER

in

THE MARK OF Zorro

with

LINDA DARNELL
BASIL RATHBONE

GALE SONDERGAARD • EUGENE PALLETTE
J. EDWARD BROMBERG • MONTAGU LOVE
JANET BEECHER • ROBERT LOWERY
CHRIS-PIN MARTIN

Directed by ROUBEN MAMOULIAN • Screen Play by John Taintor Foote • Adaptation by Garrett Fort and Bess Meredith • Based on the story "The Curse of Capistrano" by Johnston McCulley



MARKED FOR SHOWMANSHIP! World Premiere Nov. 1 at Albee and Shubert Theatres in Cincinnati, home-town of Tyrone Power . . . and Tyrone Power appears in person! Tremendous human interest! A publicity natural for the nation! Coast-to-coast broadcasts! Tyrone Power starring on Kate Smith Hour (8-9 P.M. EST) Nov. 1, and Vox Pop air-show (7:30 P. M. EST) Oct. 31, over CBS, both emanating from Cincinnati for the occasion! *That's how 20th backs its big ones!*

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 141, No. 4 — October 26, 1940

"DICTATOR" REVIEWS

NOT for many a year, if ever, has a motion picture enjoyed so variable, animated and various critical attention from the reviews of the public daily press as Mr. Charles Chaplin's "The Great Dictator".

The reviewers, east and west, disagree not only with each other, but also with themselves, having advanced completely contrary opinions of the product, its weight, artistry and significance within single pieces of copy. One young New York tabloid writer reviewed the picture twice, and in his second review decided to denounce any of his contemporaries who did not entirely agree with his measure of the colossal nature of the occasion and production.

A careful, analytical examination of all the reviews would leave any objectively minded reader with the impression that if he were to find out about the picture he would have to go see it. That, probably, will be considerably to the benefit of the box office—but not to the status of the art of reviewing. All that has been attained so far is to make a considerable announcement that there is, after five years, a Chaplin picture. This dither of reviews seems to be unanimous that the picture is a screen document, that Mr. Chaplin was laden with a message.

It would seem appropriate, also, to add at this time that there are also a number of laughs in it. Mr. Chaplin has not concealed the fact that he is a comedian.

△ △ △

TRENDING

MORE than commonly the distribution operations of this belated, not to say confused, selling season, and concomitant exhibition reactions, point up the eternal importance to the theatre of a continuity of supply of attractions.

The last fortnight has seen a flow of daily headlines of selling issues among the circuits, with more than the usual flurry of threats, or promises, to "sell away". And this is October.

As exhibition knows, and insists, it must have pictures all the time, a flow, a program. It may be true in many, or most, locations that the profits all come from the hits, but the house must keep open, under continuous overhead, the weeks between.

Production knows, and insists, that only the better pictures pay, and tends ever to try to make them pay more, with that growing policy of longer runs for "advanced prices". More and more the endeavour is toward making every important motion picture a separate and special enterprise from studio to screen.

The problem of the theatre, then, is to get those hits coming along like beads on a string. There are several inertias in the way.

The stage, called legitimate, prospered long, and survives, in its fashion, yet, on a now-and-then policy, with dark interludes. It plays to upper brackets.

Vaudeville, and its antecedent, variety, prospered on continuous performance through the season. Its steady customers came from the middle and lower brackets, in the main.

The motion picture, entering through vaudeville, has taken over all but a wisp of vaudeville's domain, and almost that much from the stage.

Incidentally and parenthetically, a certain parallelism with some aspects of the motion picture industry is depicted in a book entitled "American Vaudeville" reviewed in this week's issue. Its author holds that regimentation and specialization made vaudeville especially vulnerable to competition, doomed it to downfall.

CLEARLY, but perhaps yet distantly, classification of theatres, for the upper and the middle and lower brackets of patronage, must come. But now the aspect is complicated, obfuscated, and altogether messed-up by the confusions of the intermediate phases of the evolution.

The conflicts of this evolutionary period are in a degree illustrated by the parallel offerings of the "Gone With the Wind" on one price and presentation policy at the Capitol and another, the reserved seat basis, for the upper brackets, at the Astor, both on Broadway, New York. Again, now appears a like dual policy presentation in the two theatres with "The Great Dictator".

This is but a part of the process by which the motion picture explores its future career.

It is to be remembered that once upon a time many a motion picture company had two policies, one "program" and the other "feature". It is even true that for a brief interlude, more recently, every motion picture company had two very separate policies, standing pat on "silent" and experimentally galloping into "sound". The fact is that the course has always been to "follow the trend", with the difficulty that too often the trend has not been manifest until after it has trended.

Certainly, again, the motion picture is trending.

△ △ △

SMPE LOOKS WEST

THE election of Mr. Emory A. Huse, West Coast manager for Eastman Kodak's film department, to the presidency of the Society of Motion Picture Engineers takes the executive leadership of that technological organization to Hollywood for the first time in many years. Once upon a time all the engineering and technology in the industry came in the film cans from Rochester. And for long through the period of invention and evolution in sound the East was dominant in science and technique, with external concerns, conspicuously the Telephone Company and General Electric Company, doing the job.

Now the motion picture is tending more and more to assume its own labours of research; the gravitation toward the production center is becoming apparent. This development has been marked, too, as these pages have so often noted, by the rise of special significance for the Research Council of the Academy of Motion Picture Arts and Science, indigenous to Hollywood.

—Terry Ramsaye

This Week in the News

Allied Joins Fight on Decree

ORGANIZED exhibition unanimity against the pending form of consent decree settlement of the Government's trust suit came late Wednesday when the board of directors of national Allied States Association, meeting in Pittsburgh, instructed Abram F. Myers, its general counsel, to attack the settlement as proposed, for its provisions to enforce picture selling in blocks of five after advance trade showings.

The meeting had been arranged in conjunction with the annual convention of the eastern Pennsylvania state Allied group (see page 15), and came within a few hours of an announcement by Department of Justice Attorney Robert Sher that the Government and film companies had finally reached "complete accord" on the decree.

Colonel H. A. Cole, of Texas, national Allied president, in a statement wired from Pittsburgh to New York, Wednesday, declared that the attack on the proposed decree would be made also on "other provisions which either by omission or commission tend to perpetuate the monopoly in exhibition, distribution and production of motion pictures."

Allied States Association has, for years, been the principal industry proponent of anti-block selling legislation in Congress, enlisting outside aid, and is generally conceded to have been a principal factor in the launching of the Government's suit.

Its action in formally attacking the form of the suit settlement, as taken on Wednesday in Pittsburgh, appears to be a reversal of the stand taken earlier by its board chairman and general counsel, A. F. Myers, who, at New Jersey's Allied state organization meeting, in Atlantic City, last month, declared that, while the decree was not all that could be desired, exhibitors should give it a trial. That convention, in resolution, approved those sentiments.

Kennedy Coming

"HIS GENIAL, stimulating presence would be sadly missed in England," said the august London *Times* this week as Joseph P. Kennedy, American ambassador started for Lisbon to fly home to America.

The London press differed, and the American press was guessing as to whether or not Mr. Kennedy would resign or return to his post. The Ambassador was not answering questions. There were however many official farewells and the kind of tributes that are made on saying goodbye.

Mr. Kennedy was accompanied, said the United Press, by Jack Kennedy, secretary. That is the Mr. Kennedy, not a relative, connected with the foreign department of RKO, who has been with the embassy through Joseph P. Kennedy's incumbency.

In political sectors there was much speculation as to possible significances, if any, politically, in Mr. Kennedy's return in such proximity to the national election, all being mindful that with the situation, national and international being what it is, he might have influential words to say—in any direction he might choose. Then too, rumors of motion picture possibilities, often whispered, were revived.

Foreign Dollars

FOREIGN film chiefs in New York, Wednesday, said they were awaiting the return from London of Joseph P. Kennedy, Ambassador to the Court of St. James's, and former film industry executive, to learn of negotiations being conducted for renewal of the currency export agreement which the film companies have with the British Government. The present pact, which allowed the withdrawal of about $17,500,000, or half the total revenue, from England during the past 12 months, expires on October 31st.

Mr. Kennedy was instrumental in arranging the first agreement and it was thought by some executives in New York his absence from London might delay progress of the negotiations. The British Government has made a tentative offer of permission to export $5,000,000 during the coming year. That same figure was the first proposal made a year ago. The American companies argue that they must be allowed to withdraw a sum large enough to make the difficulties of carrying on business in England worthwhile. The English Government on the other hand wishes to conserve all the foreign exchange possible for war purposes.

Will H. Hays, MPPDA president, will endeavor to meet Ambassador Kennedy immediately on the latter's arrival from London in a few days to discuss and possibly decide whether to accept or reject the British proposals for a no currency withdrawal agreement.

One possible solution to the question of getting profits out of England, suggested in New York, was that no settlement be made until after the U. S. election, November 5th, on the expectation that immediately thereafter, the Johnson Act barring loans to debtor nations will be repealed and plenty of American dollars be made available to the English Government in the form of loans. If this happens, it was said, the American companies probably will be allowed to export all of their British profits.

Now Cain Will Try

JAMES M. CAIN, author of "The Postman Always Rings Twice" and other books, has been assigned by Darryl F. Zanuck to the writing of "Lucky Baldwin," five years on the 20th Century-Fox production agenda and in writing custody of Frank Nugent, former cinema critic of the New York *Times,* since his employment by the studio. Mr. Nugent, inquiry reveals, has been commissioned to "read some books and plays which Mr. Zanuck is considering for purchase." Many writers have had a fling at the Baldwin story.

When Mr. Nugent departed for Hollywood, it was understood that he had an arrangement that he might return to the *Times* upon notice by a given date. That date is now said to have passed. An inquiry at the editorial offices of the *Times* drew the response that the post of motion picture editor and critic "is now officially" held by Bosley Crowther.

"Quick Run"

NO local clearance will be given by RKO on the New Deal's Rural Electrification Administration's film, "Power and the Land," because the REA has requested that the picture be given as quick a run-down as possible, reputedly to make it available quickly for circulation to schools and other groups, according to Harry J. Michaelson, RKO short subjects sales manager. Priority, however, will be given to important first run houses. The documentary, which has a running time of 36 minutes will be supplied gratis to theatres.

Aid Red Cross

BETWEEN 8,000 and 9,000 motion picture theatres will participate in the Annual Red Cross Roll Call, starting November 11th, Major L. E. Thompson, of RKO, chairman of the drive's theatres committee, announced in New York, Wednesday.

Working directly with their local Red Cross Chapter, the exhibitors will participate in one or another, or all of the following prescribed forms: decorations in lobby and out-front, using flags, banners and posters furnished by the Red Cross; showing a special 400-foot short subject produced and distributed by the film industry, and booked through local film exchange coordinators; showing the 100-foot official trailer supplied by the Red Cross and distributed through the local chapters; stationing uniformed Red Cross workers in the theatre lobby to answer questions (but not to solicit funds); developing other publicity for the campaign.

Taxes Cue Upturn

APPLICATION of the lower admission tax exemption, last July, from 40 to 20 cents, brought collections from the Federal levy in September to $5,851,655, compared with $4,407,097 in August and $1,852,256 in September, 1939, it was reported Tuesday by the Internal Revenue Bureau, at Washington.

As a result of improved business early in the year and the subsequent lowering of the exemption, collections for the first nine months of 1940 totaled $23,076,687, against $14,055,201 in the corresponding period of a year ago, the bureau announced. In the Third New York (Broadway) District, collections jumped to $936,486, compared with $549,592 in August and $545,092 in September, 1939, it was disclosed.

Critics' Critiques

TO select the outstanding feature made from a book 19 motion pictures adapted from books and released during the year are being viewed by 12 New York literary critics. The winner will be announced Tuesday. Its producer will receive the Film Award of 1940, to be presented at the Book Ball at Manhattan Center, New York, on November 8th.

Members of the committee, after agreeing to serve, discovered that there were gaps in their movie education, which they proceeded to remedy by attending special showings of the pictures they had not seen.

Elected chairman at the first meeting of the year of the New York Film Critics, on Tuesday, was Bosley Crowther of the *Times*, succeeding Kate Cameron of the *News*. Herbert Cohn of the Brooklyn *Eagle* was chosen secretary, to succeed Leo Mishkin of the *Morning Telegraph*.

The critics will start balloting on their annual films awards in December, with January 5th set as the date for the presentation of the awards.

Joseph Wood Krutch, professor of drama at Columbia University and dramatic critic of the *Nation* was elected president of the New York Drama Critics Circle at the annual election at the Hotel Algonquin, New York, Monday, succeeding Burns Mantle, of the *News*.

Monogram Producing

W. RAY JOHNSTON, president of Monogram, in answer to reports that the company was changing its status to that of a distributing organization, announced Friday that Monogram was not discontinuing its production nor depending entirely on outside producers for pictures.

"Monogram is producing 19 of its 26 feature pictures and is financing them entirely," Mr. Johnston said. "We are also financing the series of eight Tex Ritter westerns. As in the past Monogram will continue to finance at least 90 percent of its releases."

The outside product being released by Monogram includes only the "East Side Kids" films being made by Sam Katzman and eight "Range Busters" produced by George W. Weeks, Mr. Johnston pointed out. "All production activity is centered in the hands of Scott R. Dunlap, in charge of stories, casting and production," he said.

CONSENT DECREE battle nears end as trial gets 13th postponement Page 13

THEATRES rented by Republicans to show Willkie films; Hollywood committee for Roosevelt presses drive Page 14

ENCOURAGEMENT for independents and a halt in trend toward increased admissions urged by Col. H. A. Cole at Pittsburgh Allied meeting; other exhibitor units convene Page 15

SUNDAY SHOW tests set in many communities for Election Day Page 20

CANADIAN and Chicago premieres held for "North West Mounted Police"; "Tugboat Annie" opens in Tacoma; "Fantasia" opening November 13th Page 21

SMPE convenes in Hollywood; E. A. Huse, H. C. Griffin elected Page 23

TRAILERS on slide-film, supplementing present film study guides to be made available for schools through MPPDA in new exhibitor-school tie-up Page 25

PITTSBURGH Tent No. 1, Variety Club, holds 12th annual party Page 28

BRITISH industry seeks harmony on rules governing show hours Page 31

CENSORS in Pennsylvania ban Paramount feature made from newsreels Page 32

RADIO exploitation of music from new films through free distribution of recordings planned Page 42

DEPARTMENTS

Asides and Interludes Page 33

Cutting Room Page 39

British Studios Page 30

Hollywood Scene Page 41

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What the Picture Did for Me Page 44

"Land of Liberty"

"LAND OF LIBERTY," the feature contributed by the organized industry to the New York World's Fair and San Francisco Exposition, and shown, without charge under Federal auspices, will be distributed nationally by Metro-Goldwyn-Mayer, commencing November 12th.

Metro and the Motion Picture Producers and Distributors of America, which sponsored the production, have agreed to make it available on a non-profit basis. Rentals will be charged, but the net amount derived from the release will be turned over to welfare work among soldiers and sailors by the American Red Cross, and similar organizations, it was disclosed Wednesday, in New York, by the MGM home office.

In chronological order the picture tells the history of America from the days before the coming of the white man up to the present. It is composed of scenes from scores of feature pictures released down through the years.

Metro-Goldwyn-Mayer plans a special pre-release engagement in Williamsport, Pa., November 12th.

Few Plays for Films

WITH some of the motion picture companies, the League of New York Theatres stage producers and the Dramatists' Guild about to sign an agreement which will again make possible the backing of Broadway plays by film companies, the perennial question of the importance of the stage as a source of motion picture material arises.

Of the more than 3,000 story properties purchased for American motion pictures by the major companies in the past five years only 10 percent have been plays and only 16 percent of the plays were current Broadway productions. The Broadway stage supplied in that period only 1.2 percent of the total story properties purchased.

The few Broadway plays that win prizes and have long runs are regularly bought by the film companies and adapted for motion picture use. The list of MOTION PICTURE HERALD'S Box Office Champions, through the years, however, includes surprisingly few films based on contemporary plays.

A Rockefeller Praises

THE cooperation of the motion picture industry in the new efforts to improve relations of the United States with Latin American countries was acclaimed by Nelson A. Rockefeller, Federal coordinator of commercial and cultural relations between the American republics for the U. S. National Defense Council, at the annual New York *Herald-Tribune Forum* at the Waldorf-Astoria on Wednesday.

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EXHIBITOR AND CANDIDATE. John A. Schwalm, below left, exhibitor for 37 years, manager of the Northio Rialto in Hamilton, Ohio, and Democratic executive chairman, welcomes Henry A. Wallace, Democratic Vice-Presidential candidate.





CRITICS of the Philadelphia papers lunch with Charles Chaplin after seeing "The Great Dictator." In the customary order: Laura Lee, ***Bulletin;*** Elsie Finn, ***Record;*** Mr. Chaplin; Mildred Martin, ***Inquirer;*** Dorothy Guinan, ***News,*** and Harry Murdock, ***Public Ledger.***

THIS WEEK IN PICTURES

By Staff Photographer



SIG SCHLAGER, president of Producers Corporation of America, this week appointed Charles E. Ford general manager. In conference here on the script of the company's first picture are John Francis Nattaford, writer; Mr. Ford, who disposed of his interest in Pyramid Productions to accept the post; Mr. Schlager; Luci Ward, scripter, and Una Stanley, executive.

By Staff Photographer



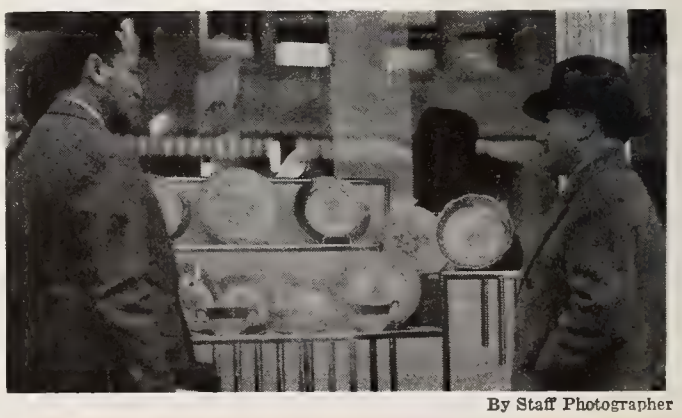
DONALD GLEDHILL, left, executive secretary of the Academy of Motion Picture Arts and Sciences, in New York to discuss means of cooperation between the east and west coasts "in educational and cultural fields".

By Staff Photographer



ARTHUR MENKEN, left, Paramount Newsreel cameraman back from the wars, with L. N. Cotlow, Adventurers Club president, and Lewis Buddy, Jr.

DISHES. Nathan Moll, below right, general manager, and Dave Rosenzweig, of the Rosenzweig and Gulkis circuit, on West 44th Street, New York.



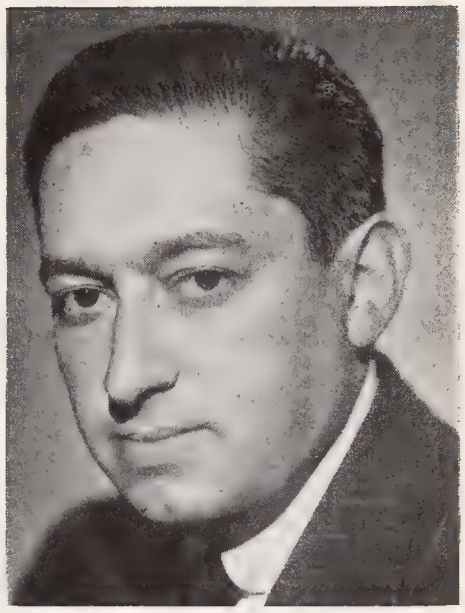
By Staff Photographer

ROUBEN MAMOULIAN, below, director of the 20th Century-Fox "The Mark of Zorro," having complete final footage, has himself photographed with Tyrone Power and Linda Darnell, stars of the new version of the film.





MADELEINE CARROLL AND LOCOMOTIVE. The star of DeMille's "North West Mounted Police" is at the throttle of Engine 5924, pride of the Canadian Pacific, on her way to Regina, Saskatchewan, for the premiere. Paramount publicity described the ride, for Miss Carroll, as one of her most thrilling experiences.



MAURICE BERGMAN, of Columbia, has been appointed advertising manager for 20th Century-Fox.

S. E. FLEISCHMAN, operator of the Roxan, McKees Rock, Pa., with Mrs. Fleischman and their sons, David and Jerry, visit RKO.



WORLD PREMIERE of Alexander Korda's "Thief of Bagdad" at the Warm Springs Foundation, where the infantile paralysis patients were cheered by Sabu and June Duprez.



ROBERT E. SCHLESS, Warner European manager, this week was named head of the company's foreign distribution.



By Staff Photographer

TOM EDWARDS, right, of the Ozark, Eldon, Mo., visits RKO with Mrs. Edwards.

By Staff Photographer





A RECORD for honor guests, speakers and general party atmosphere was claimed by Pittsburgh Variety Club Tent 1 for its annual dinner last Sunday night. Above, Luke Barnett, professional practical joker, practices on "Dr. I. Q.", while James Balmer, Frank J. Harris, C. J. Latta and Franklin Moore watch.



WALT DISNEY, winner of the Progress Medal of the Society of Motion Picture Engineers. Convention story is on page 23.



By Staff Photographer

CHARLES STEINER, of the Belle circuit, New York, and Moe Streimer, of United Artists, in a sidewalk conversation.



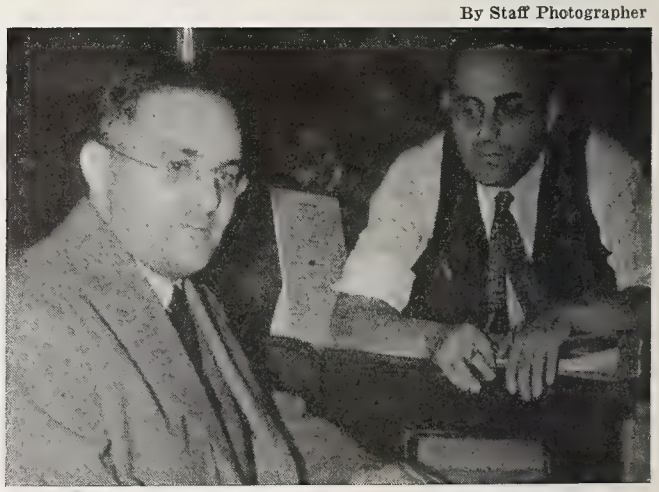
HOWARD DIETZ, toastmaster at the Variety party, is flanked above by Mayor Cornelius D. Scully, former Senator Frank J. Harris and Charles Laughton, guests of honor. Below, in a serious moment between courses, are Tom Connors, MGM eastern sales manager; Robert O'Donnell, Interstate executive; George Dembow, of National Screen Service, and Leonard Goldenson, of Paramount.



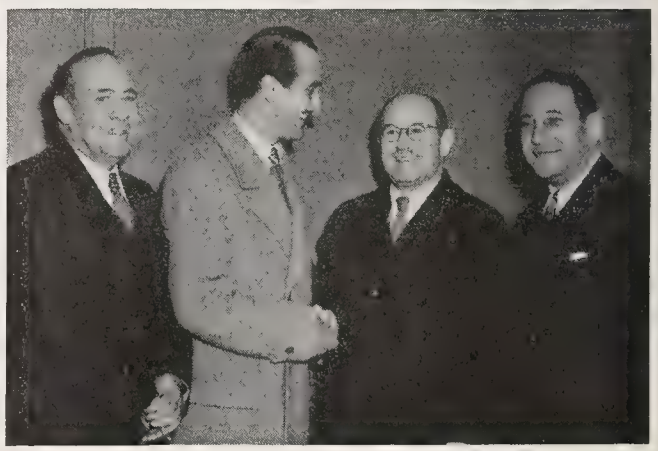
C. J. LATTA, below left, retiring chief barker, presents Joe Elmer Brown, newly adopted ward of Tent 1, to incoming barker C. C. Kellenberg.



LEE BOWMAN, MGM contract player, right, in New York for a visit, greets Lou Rosenblatt, of the Lyceum, Bayonne, at the New York Metro exchange. Looking on are Jack Bowen and Ben Abner, managers.



HARRY DONIGER, operator of the Grant-Lee, Palisades; Embassy, Bayonne, and Colony, Union City, N. J., in the 20th Century-Fox exchange in New York, with Al Mendelson, New Jersey booker.



CONSENT DECREE FIGHT ENDS, ALMOST, AS TRIAL GETS 13TH POSTPONEMENT

Last Final Draft Goes to Jackson for Approval Before Submission to Court; Federal Judge Will Name Arbiters

At precisely 8:15 last Tuesday evening, on the north side of the second floor of the old Bar Association Building, on 44th Street, New York, two large, panelled mahogany doors hinge-squeaked to open on the tired figures of a dozen lawyers.

"Gentlemen of the press," solemnly announced a spokesman, "we are in complete accord. The negotiations have ended."

The lawyers were from both the United States Department of Justice, plaintiff, and the "Big Five" motion picture companies, defendants, in the Government's key anti-trust action. The announcement of the accord told that the consent decree settlement was finally ready, after 20 weeks and 12 trial date postponements. The spokesman was Robert E. Sher, special assistant attorney general.

Court Is Promised Final Draft

Earlier in the day Judge Henry W. Goddard had agreed to postpone the trial for an other week, to next Tuesday, October 29th, following an hour-long conference in his chambers during which lawyers explained that the negotiations were about over and the final draft of the consent decree would be ready for submission to Robert Jackson, U. S. Attorney General, on Thursday. The Judge was told that the decree probably would be submitted to him next week.

Balaban & Katz and Fox West Coast consent decrees and minor details of the arbitration rules and regulations were the last subjects agreed upon by Government lawyers from the anti-trust division of the Department of Justice and representatives of five motion picture companies consenting to the decree.

B & K Approval Obtained

Mimeographing of the final consent decree document began Tuesday night. Wednesday morning Mr. Sher said no decision had been made on when the draft would be released. He added that Thursday morning he and James V. Hayes, special assistant attorney general, would determine whether copies would be made generally available before Judge Goddard received the decree and if so the day and hour.

The Balaban & Katz consent decree was the last important point settled by the negotiators. Paramount home office officials agreed to a proposed settlement Monday, subject to the agreement of B. & K. executives in Chicago. Tuesday that approval was obtained. Balaban and Katz, according to the compromise agreement, with two subsidiaries will pay fines aggregating $10,000 after entering a *nolle contendere* plea in the Chicago case. The Chicago decree will then, with certain exceptions, be made to conform with provisions of the New York decree.

Under the revised B. & K. decree the "rule of five" by which circuits of more than five houses are not allowed to ask arbitration of clearance complaints in the New York decree will be suspended for the Loop area. Throughout the rest of the city the rule will not apply for first and second neighborhood runs only and in other areas serviced by the Chicago exchanges it will apply for all but first runs.

With regard to the Fox West Coast consent decree the "rule of five" for requests for arbitration will not apply to first and second runs in Los Angeles, to first runs in the suburbs and in Southern California. The Government agreed to drop the contempt proceedings against Fox West Coast.

"The Big Five" also will be dropped from anti-trusts suits in the field, such as the Schine, Crescent and Griffith cases, it was agreed.

The final draft of the decree was reported to contain no admission of violation of the trust laws or conspiracy on the part of the five companies. Likewise, the companies will not be barred from expanding their theatre properties where it is necessary to protect their interests, it was said.

Other changes in the decree from the previously published draft include a provision that exhibitors who have filed complaints on runs to the Department of Justice within the past five years may request arbitration. This also makes possible hearings on complaints made to the old NRA boards. Clearance complaints on existing franchises and franchises between defendants may also be arbitrated.

Although the arbitration rules may not be submitted to the court until about a week after the decree both the Government and the defendants are in agreement on procedure. The clause establishing the arbitration set up which will be under the direction of the American Arbitration Association was finally approved last Friday.

The arbitration machinery will include local boards in all the exchange districts and an appeal board of three men sitting in New York. The American Arbitration Association has been going over its list of available arbitrators and selecting a panel of about 10 men for each exchange district. Every member of the panel must be a person who has no present or past connection with the industry. Local arbitrators will be paid on a per diem basis. It is expected that from 5,000 to 10,000 requests for arbitration will be made to the local boards during the first year of operation.

The three members of the board of appeals for arbitration will be appointed directly by Judge Goddard. Neither the Government nor any of the defendants will make any recommendations to the Judge, it was reported. Men of high reputation, on a par with that required for Court of Appeal Judges, will be selected, it was said. The salary will also be equivalent to that paid to high court judges, about $20,000 a year.

The Government places great reliance on the arbitration machinery hoping that it will help to solve many of the problems in the industry. Confidence in the work that can be done by arbitration was reported to be one of the reasons that the Government had in agreeing not to press its original demand for theatre divorcement at this time.

At the same time the consent decree is submitted to Judge Goddard a new and revised bill of complaint, eliminating the five defendants which agreed to the decree, and changing certain clauses which deal with theatre ownership will be filed against the "Little Three," Columbia, United Artists and Universal. The Government will ask for an early trial.

United Artists and Universal have already decided not to oppose the consent decree when it is presented in court. Columbia is still considering the matter and may take a similar position, it was indicated. A study of Federal court procedure has shown that non-consenting companies usually get little more than an opportunity to record their objections and not time to explain their position.

Judge Goddard is expected to assign a date for a hearing on the decree after it is submitted for his approval. Exhibitor organizations and others may be given an opportunity to express their opinions. There has been widespread protest against the blocks-of-five clause in the decree.

A Department of Justice spokesman said Wednesday the Government was anxious to release the final draft of the decree so that exhibitors throughout the country would have time to study its provisions before the court hearing is held. However, ordinarily when the defendants and the Government agree to a consent decree the court almost automatically gives its approval, on the grounds that the Department of Justice is supposed to be acting for all parties, including the independent exhibitors.

CHRONOLOGY OF DECREE DELAYS

Chronology of the Government's key anti-trust suit against the major film companies follows:

July 20, 1938, Bill of Complaint filed by the Government in New York.

June 3, 1940, Trial opened before Federal Judge Henry W. Goddard in New York.

Trial Postponements:

June 6 to June 10
June 10 to June 12
June 12 to June 17
June 17 to June 24
June 24 to July 1
July 1 to July 8
July 8 to July 15
July 15 to July 22
July 22 to October 7
October 7 to October 15
October 15 to October 22
October 22 to October 29
October 29 - - ? ? ?

REPUBLICANS ACQUIRING THEATRES FOR FREE FILM SHOWS FOR WILLKIE

First House Is in Tammany Stronghold on New York's East Side; Hollywood Group Asks "Information" Release

The first motion picture theatre to be used regularly as an adjunct to the 1940 Presidential political campaign, became a reality, this week, when the Republican National Committee signed a lease for the 14th Street Theatre, east of Second Avenue, New York, in the so-called "melting pot" sector that was built Democratic by Tammany Hall. Free shows will be given daily from 2 to 11 P. M. until Election Day. The show was inaugurated on Monday.

100,000 Tickets Distributed

Some 100,000 tickets will be distributed in the vicinity of the theatre and the lower East Side. Acquisition of other theatres is expected.

Gloria Swanson, former screen actress, who is waging a personal campaign for the election of Wendell L. Willkie, GOP presidential nominee, makes a personal appearance every hour between showings of "The Melting Pot," made especially for the campaign. Others will also make personal appearances.

The film depicts the United States as an international melting pot where people have come from foreign lands to enjoy freedom of religion, social equality and freedom of opportunity. It introduces, among others, former Justice Joseph Proskauer, William Weiss, noted attorney, and Edward Corsi, former U. S. Commissioner of Immigration, and others. A summary of Mr. Willkie's major campaign issues is the subject of another film.

During the morning, Miss Swanson uses the theatre to organize groups of women to work for Mr. Willkie's election. Her agent, Frank Burke, is handling arrangements through the publicity department of the Republican National Committee.

The theatre was conducted by Harry Harris, of Harris Theatrical Enterprises, an independent circuit, until it was closed some time ago. It seats 900.

Democrats Use Billboards

The Hollywood for Roosevelt Committee has made arrangements to cover every conspicuous spot in the movie colony with giant 24-sheet billboard stands bearing large size autographs of stars, who are members of the committee.

The Democratic National Committee makes public the fact that 2,000 bookings had been made in 11 farm states of a 16 mm campaign film, prepared by the committee, which is being shown in schools, halls, auditorium, parks, etc.

The films distributed by the Democrats in the rural areas, contain seven subjects, which are being integrated into a complete show, running about 45 minutes.

The show opens with a cartoon, is followed by a one-reeler, "Defense of America," a speech by Henry A. Wallace, vice-presidential nominee; then by "On the Record," a resume of the farming situation since 1932; "Electricity on the Farm" follows; then a speech by President Roosevelt, especially made for the film and closes with a patriotic montage and rendition of the "Star Spangled Banner."

William Nelson and Guy Bolte, of the publicity staff of the Democratic National Committee, produced the shorts in New York.

Charles L. O'Reilly is chairman of the Motion Picture Division of the National Committee.

Politics collided with film distribution last week when the "We, the People Committee" of the local Hollywood Willkie campaign organization demanded that either RKO release the second "Information, Please" short featuring Wendell Willkie now "or bring into the open any threat or valid reason for not issuing it."

In a letter to George Schaefer, RKO president, the committee, headed by Robert Montgomery, presently a star on RKO payrolls, and other film personalities, said in part:

"We are disturbed because as a business man, rightfully alert to all legitimate opportunities to make money for your company, you have jettisoned a venture of proved profit-making capabilities. It is our understanding that the first 'Information, Please' short in which Mr. Willkie appeared was enormously successful and that exhibitors in most sections of the country have been clamoring for the promised second appearance of Mr. Willkie in the series. The root of our concern lies in the fact that successful business men such as yourself are not prone to abandon a proved profitmaker unless some kind of pressure has been exerted. It is undebatable that motion pictures as an agency for the dissemination of human thought should be as free and untrammeled as are the press and radio. . . . We look with alarmed suspicion upon this cancellation of Willkie's second screen appearance. . . ."

Dewey On the Air

Thomas E. Dewey, New York district attorney, will be cast in the role of a prosecuting attorney in a political fantasy to be written and produced under the auspices of the Republican National Committee and to be broadcast over a national hookup on October 28th or October 29th, it was disclosed this week.

Walter O'Keefe, chairman of the amusement division of the National Committee, is collaborating with John de Meyer, novelist and author of two volumes, "F. D. R. and the President's Club," and "Ben Franklin Calls on the President," both of which will form the basic pattern of the proposed broadcast.

The material from the two books is now being whipped into shape for the broadcast by Messrs. O'Keefe and de Meyer. Part of the proposed program is a fantasy in which Benjamin Franklin returns to the White House in 1940 and comments upon the vast changes that have come over it since his generation.

Aside from Mr. Dewey, the balance of the cast would be professional actors. The broadcast would run for 30 minutes.

PARAMOUNT PARTNERS SET BALABAN DRIVE

A testimonial business drive for Barney Balaban, president of Paramount, will be conducted by the 1,200 theatres affiliated with the company during the period from Thanksgiving to Christmas. The drive is in observance of Mr. Balaban's fifth year as head of Paramount.

The conduct of the drive will be in the hands of individual circuits and their operators. Special booking, advertising and exploitation plans for the period of the drive are now in preparation.

Scrap 'Pact' on Critics' Ratings

Major company advertising and publicity directors this week indicated that the unwritten agreement, adhered to for more than four years, not to use any critic's "star system" of rating motion pictures in the advertising of films in New York no longer was in force.

Used in Advertising

The apparent end of the unwritten pact devolved from the use by Paramount in a newspaper advertisement of the four stars awarded "Arise, My Love" by Kate Cameron, motion picture critic of the New York *Daily News*. Robert Gillham, Paramount advertising and publicity director, pointed out that prior to Paramount's use of the critic's rating the Rivoli theatre had prominently displayed advertisements on Walter Wanger's "The Long Voyage Home" calling attention to the four-star rating given that picture by the same reviewer.

Lynn Farnol, advertising and publicity director of United Artists, distributor for the Wanger production, said the company had no control over or responsibility for the Rivoli's ad copy, contending that it was prepared independently by the theatre management.

Howard Dietz, Metro-Goldwyn-Mayer advertising and publicity director, said MGM would resume the use of the star rating immediately if the practice was not ended by the Rivoli and Paramount at once. S. Charles Einfeld of Warners, Charles E. McCarthy of Twentieth Century-Fox, Lou Pollock of Universal, and S. Barret McCormick of RKO are said to have taken the same position as Mr. Dietz.

Lester Thompson, head of the Advertising Advisory Council of the Motion Picture Producers and Distributors of America, is investigating the matter.

The unwritten agreement grew out of the conviction that the star rating of pictures should be discouraged because it was frequently unfair to individual pictures and placed too much power in the hands of individual reviewers.

Offering $15,000 for "Little Men" Campaigns

Theatre managers of this country and Canada, who play RKO's "Little Men," will receive $15,000 in money, for the best showmanship in campaigns for the picture, RKO announced last week. The Borden Company, milk distributors, is cooperating with RKO in the awards.

On the awards board are:

Gene Towne, producer of "Little Men"; A. W. Ramsdell, vice-president of the Borden Company; George J. Schaefer, president, Radio - Keith - Orpheum Corp.; Ned E. Depinet, vice-president, RKO Radio Pictures, Inc.; Arthur Andrews, vice-president, Young & Rubicam, Inc.; Martin Quigley, president, the Quigley Publications; A-Mike Vogel, chairman, Managers' Round Table, Motion Picture Herald.

Also, editors and publishers of other trade papers.

ENCOURAGE INDEPENDENTS, DO NOT RAISE ADMISSIONS, WARNS COLE

Kuykendall Hits at Myers, Declining to Answer His Questions Over Objections to Proposed Consent Decree

Exhibitors, because they are "the fountainhead," must make up the film industry's loss of foreign revenue, Colonel Henry Albert Cole, president of the National Allied States Association, told the opening session, Monday, of the Western Pennsylvania Allied's annual convention at the Roosevelt Hotel, Pittsburgh. He also asked exhibitors to cooperate with the provisions of the consent decree now forming, in the Government's New York anti-trust case.

Later at a meeting of National Allied's board of directors it was decided to place the organization on record as opposed to the consent decree settlement of the anti-trust suit. (See page 8.)

Kuykendall Attacks Myers

Almost at the same time, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, refused to answer queries put to him recently by Abram Myers, Allied counsel, on his complete objections to the consent decree, which National Allied is accepting.

Meanwhile, New York's independent exhibitor leader, Harry Brandt, president of the Independent Theatre Owners Association, issued a statement defining his stand on the consent decree, answering Mr. Myers' queries. He set forth objections, and remarked: "We would like to ask Myers why he doesn't query Allied units on why they object to the decree, which, in practically every case, they do."

News of other organizations includes the petition to the Department of Justice by the Arkansas, Tennessee, and Mississippi MPTO, to reject the consent decree; the formation of a Kansas Independent Theatre Owners Association, auxiliary to the Kansas-Missouri Theatres Association; expected action, shortly, by the MPTO of New York, to line up independent theatre owners, to make a state-wide organization; the reelection of officers of the Allied Theatres of Massachusetts.

Colonel Cole told the Western Pennsylvania Allied convention that exhibitors probably would have to reimburse the film industry for the losses sustained in foreign markets, and he asked producers to encourage the opening of more theatres and the operation of more independent exhibitor enterprises. He objected to difficulties claimed to have been caused independent operators by distributors, and also to "suggestions" from producers that exhibitors increase admissions.

He advocated exhibitor cooperation with the provisions of the consent decree.

Richey on "Boom Town"

Henderson M. Richey, assistant to William F. Rodgers, MGM sales manager, asked the assembled exhibitors for instances where they had been hurt by showing his company's "Boom Town" at advanced prices. He also said MGM would do "what it can to try to make the consent decree work."

Fred Herrington, secretary of the unit, said its protests against the consent decree had been sent to Robert H. Jackson, Attorney General, and Thurman Arnold, assistant in charge of anti-trust prosecution. He also reported what action had been obtained from Pennsylvania officials, to close 16 mm shows operating in violation of labor and sanitary regulations.

Among other speakers Monday were Ira Cohn, Twentieth Century-Fox branch manager; and George Dembow, general sales manager of National Screen Service. There were more convention meetings Tuesday, and then meetings on that day and Wednesday of the National Allied's board of directors, with Abram Myers, general counsel, presiding. The Western Pennsylvania unit's convention officially closed Tuesday night with a testimonial banquet to M. A. Rosenberg, its retiring president.

Officers elected were Eddie Beedle, president; Harry Walker, vice-president; Mr. Herrington, secretary; Joseph Gellman, treasurer. New directors are Mr. Rosenberg, William Walker and Carl Poke.

Kuykendall Issues Statement

Because his attitude assertedly has been reported many times in the MPTOA organization bulletin and in the trade papers, Mr. Kuykendall in a statement released on Monday, in New York City, refused to answer the queries from Mr. Myers.

He added that his attitude and that of his organization had been presented to the Department of Justice.

He continued: "My personal opinion is not important; but the widely expressed objections to certain clauses of the decree, by thousands of exhibitors, are important; and Mr. Myers knows how they stand, as well as he knows that his own organization is almost entirely opposed to some of the decree's provisions. Is it possible," he asked, "that Mr. Myers has worked himself into such a position by endorsing the consent decree, that he now seeks to becloud the real issue? I cannot forget that this is the same Mr. Myers that dragged in outside reformers to besmirch the industry at the Neely Bill hearings; and, not being convinced of the sincerity of his purpose in this instance, I feel no inclination to answer any of his demands."

The Independent Theatre Owners Association of New York will attempt to have Congress pass remedial legislation, if the operation of the consent decree harms the business of its members, Harry Brandt, organization president, declared last week, in accompaniment to a statement listing his objections to the decree, as now planned. Mr. Brandt, like Mr. Kuykendall, hit at Mr. Myers by asking him why he did not question individual Allied units on their objections to the consent decree, instead of leaders of other organizations. Nevertheless, he listed his objections as follows, and added his recommendations and comment, as follows:

Brandt Lists Objections

"1. *Forcing of shorts*—The language of the decree on this subject is too equivocal and may provide distributors with a loophole. An exhibitor's complaint of shorts forcing should be sufficient to make his contract immediately inoperative, pending arbitration.

"2. *Cancellation for cause*—The date of availability rather than date of execution of a contract should determine the time after which notice of rejection of a film on moral grounds may be made by the exhibitor.

"3. *Arbitration of clearance disputes*—Boards should be empowered to eliminate all clearance, rather than to maintain "some" clearance.

"4. *Remedy for discrimination against independently operated theatres*—There should be a clear, simple statement that any exhibitor has the right to demand a better run and to submit the matter to arbitration. The present language of the decree and the conditions imposed may preclude arbitration in 90 per cent of affected situations. A clear and simple definition of an independent exhibitor should be substituted for that now employed and other definitions and conditions should be altered. The entire provision suggests a lack of good faith."

Tri-State Unit Hits Decree

A petition to the Department of Justice, asking it to reject the consent decree, has been sent by the Motion Picture Theatre Owners of Arkansas, Tennessee, and Mississippi, which convened in Memphis last week. The organization also objected to a rise in admissions.

Mr. Kuykendall, addressing the unit, said that if the decree was adopted, turmoil was inevitable, and he said its selling-of-pictures-in-blocks-of-five provision would be onerous.

Y. Frank Freeman, vice-president in charge of Paramount production, told the Southern exhibitors fewer pictures would be made, but that there would be no reduction in quality.

R. X. Williams was reelected president. Other officers elected were: R. B. Cox, vice-president; L. F. Haven, vice-president; W. F. Ruffin, vice-president; W. S. Tyson, secretary-treasurer; and M. A. Lightman, chairman of the board.

New Kansas Unit

The Kansas Independent Theatre Owners Association will hold its first regular meeting in Kansas City, Kansas, November 14th. It was formed as an auxiliary to the Kansas-Missouri Theatres Association. Officers are: H. F. Strowig, president; Merell Swank, vice-president; Ralph Larned, secretary; Mrs. Kate Blair, treasurer. Directors are J. E. Pennington, Warren Weber, Roy Culley, Ralph Winship.

Sam Pinanski, president, and other officers of the Massachusetts Allied were reelected last week for a fifth consecutive term. Other officers are: John Devlin, vice-president; and Joseph Brennan, secretary.

The annual meeting of the Motion Picture Theatre Owners of North and South Carolina will be held on December 1st and 2nd at the Charlotte Hotel, Charlotte, North Carolina, Mrs. Walter Griffith, secretary, announced.

INDEPENDENTS SUE TO HALT GIVEAWAYS

Six independent theatre owners of Spokane have filed suit against the Evergreen Theatres, Inc., asking a restraining order to stop the practice at the Orpheum theatre of giving away cash, books, candy bars and jewelry as an attendance stimulant. Also named as defendants were E. W. Barker, Evergreen city manager, and William Seale, Orpheum manager.

The complaint, filed by R. E. Lowe, counsel for independent exhibitors, charges that these acts violate the unfair trade practices act and asks for a temporary injunction during the pendency of the action.

Independents named were: Granada, Bandbox, Rainbo, Unique, Ritz and Empress theatres, owned respectively by Howard Amusement Co., W. E. Waverly, Harry C. Luft, A. P. Mitchell, Cecil D. Miller and H. A. Black.

ABSOLUTE

Outgrossing "Road to Singapore" and "Buck Benny Rides Again" at New York Paramount!

The perfect box office picture! 3rd day equals opening day! 4th day beats 3rd day! 5th day tops 4th day! 6th day out in front of 5th!

PARAMOUNT'S

'ARISE, M

with **Walter Abel** • **Directed by Mitchell Leisen** • Screen Play by Cha

Y AMAZING



Claudette *Ray*

COLBERT · MILLAND

IY LOVE"

ett and Billy Wilder · Adaptation by Jacques Thery of an Original Story by Benjamin Glazer and John B. Toldy

Paramount Pictures

Montgomery Says Industry Leaders Stifle the Art

Robert Montgomery, actor, speaking on Wednesday at the New York *Herald Tribune* Forum on Current Problems at the Waldorf-Astoria in New York City attacked the leadership of the motion picture industry and said the responsibility of the industry at the present time was entertainment, education and propaganda.

"Resources of the Arts"

The general topic of the third session of the *Tribune* Forum at which Mr. Mongomery spoke was "Resources of the Creative Arts" and other speakers included Somerset Maugham, author; Nelson A. Rockefeller; Francis Henry Taylor, Robert E. Sherwood, Carl Sandburg. Over 50 speakers, including Wendell L. Willkie and Franklin D. Roosevelt participated in the three day meeting.

"I am convinced the weakness of leadership under which, to my knowledge, this industry has been struggling is directly responsible for the poor quality of its average product in the past, and, will make it impossible for the industry to perform its function in national defense in the present crisis with any appreciable degree of success," Mr. Montgomery said. He pointed out that the motion picture has great influence, "In time of war its power is second only to that of a military power. In time of peace, its power is second to none."

Mr. Montgomery also said, "No one will disagree with the statement that the medium of the motion picture is an art, and a great number of people, a large majority of whom are employed in the industry, will subscribe to the statement that the industry control stifles and thwarts the creative elements which it employs in producing mass entertainment." He added, "I believe we can go so far as to say that any resemblance between the motion picture *industry* and creative art is purely coincidental."

"Goodbye, Mr. Chips" was cited by Mr. Montgomery as an example of a film containing, according to him, the three elements of entertainment, education and propaganda. The actor believed the picture mentioned had an element of propaganda because it brought to the audience "the courage, the sense of fair play and the finer qualities of the British people."

Theatre Equipment Corp. Shows $582,115 Profit

General Theatres Equipment Corp. and subsidiaries, report for the three months ended September 30th, consolidated net profit of $173,797, after provision for depreciation and estimated Federal income tax. This compares with $154,347 for a corresponding period in 1939. The report excludes Cinema Building Corp., an affiliate.

For the nine months ending September 30th, consolidated net profit of the corporation was $582,115, compared with $482,577 for a similar period in 1939.

Wedding Announced

Solomon Strausberg, executive vice-president of the Interboro Circuit, in Brooklyn, and son of Samuel Strausberg, president, has announced his engagement to Miss Joan Phyllis Horwitz. Wedding date is set for December 15th.

Bausch & Lomb Answers Attacks

Defending its 87-year-old record on national defense, the Bausch & Lomb Optical Co., Rochester, N. Y., largest maker of military optical instruments, issued a book this week containing laudatory letters from Secretaries Stimson and Knox of the War and Navy Departments. It answers attacks on the company's loyalty and patriotism engendered by the indictment which charged restraint of trade in military optical instruments.

Mr. Stimson said, "The relations between Bausch & Lomb and the War Department, extending over a long period of years, have been most satisfactory from every standpoint. At this critical time, the War Department has complete confidence in your company for excellence of workmanship, productive ability and patriotic cooperation."

Although the case was settled in July by common consent, recurrent attacks accusing the company and its officers of Nazi sympathies and ascribing sinister motives have continued, the statement asserts.

In the opinion of high military authorities, the company states, the agreement between Bausch & Lomb and Zeiss, made in 1921, was beneficial to the armed services of the United States. "The flow of engineering services was all from Germany" and not from the United States.

Knaut International Photophone Sales Head

Succeeding Van Ness Philip, who reported for active military service September 1st, J. M. Knaut has been appointed manager of the Photophone sales in the Radio Corporation of America's international division at Camden, N. J.

Jay D. Cook, RCA international division manager, this week also announced three other appointments. E. M. Roberts, formerly vice-president of the RCA Victor Company, of China, has been named vice-president and treasurer of RCA Victor Argentina, with headquarters at Buenos Aires; Dan Des Foldes has been given charge of recording and record sales for that company; and G. G. Connelly has been named manager of artists and repertoire.

Plea for Projector

Robert Wilder is the reporter who covers the waterfront for the New York *Sun,* with a column entitled "On the Sun Deck." In a recent issue he entered a plea with a piece saying:

"As sad a story as has come our way in a long time is the plight of the Seamen's Church Institute. We are passing it along in the hope that some one has a few odd pieces of machinery tucked away at home.

"Years ago the institute purchased a motion picture projector. This served well enough during the silent days, but then along came sound and the lads back from the sea, to say nothing of the barge residents at Coenties Slip, demanded sound. The institute then purchased a projector that would let every one not only see, but hear. That was 12 years ago. The machine began to wear out and the operator did his best to keep it in running order with odd pieces he could pick up here and there. Now, though, the projector is so out of date that parts of it are museum pieces. The institute is at its wit's end and they'd be mighty grateful for a new machine."

Roosevelt Host At Three Day 'Soundies' Party

Highlighting a three-day cocktail party demonstration, reportedly costing $25,000, James Roosevelt's nickel-in-the-slot 16mm. "Soundies" and Fred Mils' Panoram movie machines were shown to more than 2,500 in the "press, theatrical, radio, and musical fields," on Monday at the Starlight Roof of the Hotel Waldorf-Astoria, New York.

Many hotel, tavern, and bar owners, promoters, and Broadway personalities were present.

Showing Costs Dime

The Panoram machine's screen is 17 by 22½ inches, is translucent—the projection being from the rear—and is non-inflammable. It uses an RCA 16 mm projector, and RCA sound ("Soundies" are to be made on RCA recorders).

The machine differs from others in the new "coin-in-the-slot-movie" field in demanding dimes, not nickels. When not playing "Soundies" it directs varied colors on its screen, and, in an illuminated, travelling sign, above the screen, announces "Soundies" titles.

It is explained that the company "determines the minimum number of Panoram machines the franchise purchaser will buy, during the period of his license"; that the franchise holder may secure films "on a schedule of rentals which begins with a figure which reduces itself each week, so that at the end of four weeks, for example, the average rental will be about $10 per week"; that, if films are held longer than four weeks, the rental will be less; and that the films may be rotated from one location to another.

Each Panoram machine will list at $1,000. The distributor's discount is 30½ per cent. The wholesale price is therefore $695. The Mills company may grant the distributor the option of purchasing the machine.

Mills Novelty Company officials said, at the New York display of the machines, early this week, that the machines and Soundies would be ready for shipment to franchise holders by December.

Bronston, Roosevelt Split

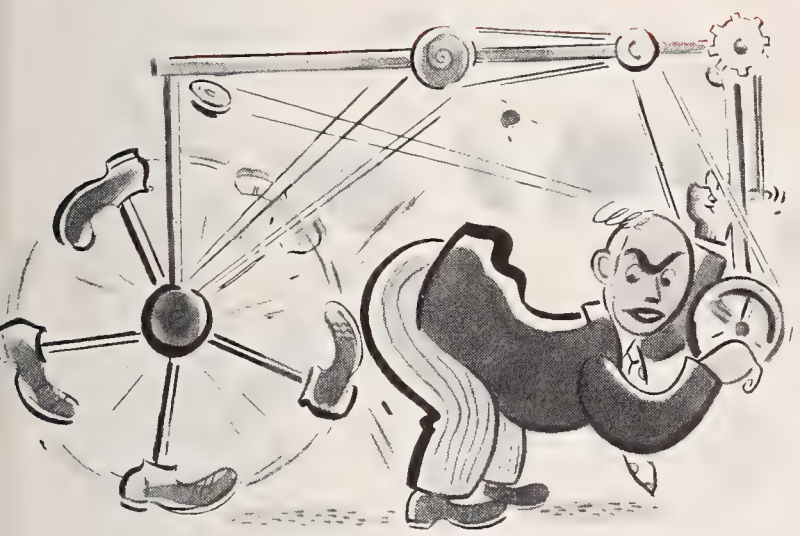
Dissolution of the Samuel Bronston-James Roosevelt producing aggregation was disclosed on the Coast this week. Mr. Bronston had expected to release his "Martin Eden" through United Artists, because of Mr. Roosevelt's association with that firm. He said on Monday he would leave shortly for New York to negotiate for another distributor.

30 Film Pioneers Are Initiated

Because of the heavy advance reservations, the Fall Conference Dinner of the Picture Pioneers, which featured "Circus Night," was to have been held on Thursday night, at the Belvedere Room atop the Hotel Astor in New York, instead of the smaller North Ballroom, as previously planned. A circus sideshow was to be one of the features.

Some 30 initiates, representing the class of 1915, were to have been inducted into the organization in ceremonies supervised by Jack Alicoate, chairman of the initiation committee. Jack Cohn, house manager of the group, declared that it was the largest number of candidates ever initiated at one time. Marvin Schenck was chairman of the entertainment committee.

WARNING TO EXHIBITORS!



DON'T KICK YOURSELF later for not planning NOW to give Paramount's **"ARISE, MY LOVE"** *EXTENDED PLAYING TIME.* This picture is a great audience picture that builds amazingly. Look at our experience at the New York Paramount!

Audiences go absolutely overboard for the picture, writing such comments as: "One of the ten best pictures of any year," "Claudette's finest in years," "Best I've seen," "Enjoyed it immensely," "Best comedy in a long time." New York critics agreed with these comments, gave **"ARISE, MY LOVE"** the biggest raves given a picture on Broadway in months, including Four Stars from the Daily News. Most important, the reviews plus the word of mouth advertising pushed business up the second day over the first day smash . . . and business climbed the second, third and fourth days (at edition time on this adv. business is still rising).

So we ask you to test this picture for yourself by previewing NOW before an audience. The audience will tell you you'd better plan a long run for PARAMOUNT'S (and Hollywood's) TOP COMEDY ROMANCE SMASH!

Claudette Colbert Ray Milland

ARISE, MY LOVE"

with **WALTER ABEL** • Directed by **MITCHELL LEISEN** • Screen Play by Charles Brackett and Billy Wilder

Adaptation by Jacques Thery Of An Original Story by Benjamin Glazer and John S. Toldy • A Paramount Picture

SUNDAY FILM QUESTION AT POLLS NOVEMBER 5th

Local Referendums Scheduled for Many Pennsylvania Localities; Opposition Seen Strong

The November 5th election besides its importance nationally will have various local angles, including in some states and localities the voting on Sunday "blue laws." The nearness of the day has accentuated the fight on both sides, especially in Pennsylvania, where many communities will vote on the question.

Pittsburgh Area Affected

Eleven communties in the Greater Pittsburgh area, representing 119,000 population, will vote on the question. Sunday shows are now legal in three of the 11 boroughs: Carnegie, Castle, Shannon and Springdale. Other localities voting, now without Sunday films, are Brackenridge, Brentwood, Crafton, Harrison Township, Munhall, Tarentum, Turtle Creek and Wilkinsburg.

Sunday films are now lawful in 27 Allegheny County communities. There are 167 municipalities in Pennsylvania permitting Sunday pictures, since the 1935 referendum.

Under the state law passed in 1935, Sunday films are allowed only in communities where a majority of voters have approved and balloting on the issue is allowed only at five-year intervals.

Additional opposition is being fostered in northeastern Pennsylvania with the town of Berwick headed for a stiff battle over the question. Some of the opposition which has arisen includes a resolution denouncing Sunday films by the Berwick Lodge of Odd Fellows and similar resolutions by the Sunday School sessions of the Grace Lutheran and Trinity Lutheran churches and the Evan Owen Delta Chapter in the same community.

The Associated Group of Motion Picture Theatre Managers in Reading, Pa., this week started its campaign to retain Sunday films in the city by getting permission from the city to erect banners across city streets in the manner of political campaigns. It is the first time in many years that permits have been issued for such banners. In addition, the theatre group has placed display advertisements in the newspapers to boost continuance of Sunday film shows.

Rensselaer, upstate New York city where efforts have been made to legalize Sunday motion pictures for several years will at last get a chance to vote on the question.

The common council unanimously passed a resolution last week authorizing a vote November 5th. The council reversed its decision of a few days before.

Last fall, the election campaign in Rensselaer partially hinged about the former mayor's veto of a legalization ordinance for Sunday films. The present mayor, Marshall Rose, is represented as favoring pictures due to the loss of business to nearby Troy and Albany theatres on Sunday.

Newspaper Poll Conducted

A poll of local sentiment on Sunday films is being conducted by The Athens (Tenn.) *Post Athenian.* Herbert Hairrell, manager of the Strand in Athens has stated the readiness of his house to provide Sunday films if voted by the city council and to make a schedule that would not conflict with local church services.

The Bridgeton, N. J., city council has voted to place the Sunday film question on the November 5th ballot. Petitions for a similar referendum have been filed with the city council at nearby Woodbury.

Managers of four Hattiesburg, Miss., thetres are under $250 bond each to appear in county court Monday to face charges of violating the state "blue laws" as the result of the operation of shows in that city Sunday, October 6th. The defendants are H. D. Bowers, Tom Hartman and Harry Casles, managers of the three Saenger houses, and Robert Sigler, manager of the Royal, an independent. Affidavits were filed against the four when shows were held on Sunday for the first time in several years.

A recent survey had indicated sentiment of business men strongly in favor of Sabbath performances which they believe are now needed on account of the army base now under construction at nearby Camp Shelby. Resolutions opposing the Sunday shows and favoring strict observance of the blue laws were passed by the conference held the day following the shows by Baptist and Methodist ministers. Calling Sunday entertainment "a general letdown of morals," the resolution said that the opposition to Sunday shows "is not limited to motion pictures alone."

Sunday films have been defeated in Murfreesboro, Tenn., by a 440 to 226 vote after the city council had passed an ordinance on first reading permitting them.

Detroit Bans Red Signs

All future theatre signs in Detroit will be required to eliminate red and any flashing illumination, apart from high roof signs, and each sign will be subject to careful scrutiny of design, according to an action taken by the city council on a new sign for the Fox theatre, largest Detroit house. The present 10-story sign must be torn down by next June.

Billboard control legislation is to be sought by a new organization called Roadside Conservation Associates in New Hampshire, representing 18 non-political organizations. The Associates have compiled a chart showing 4,350 billboards along 3,000 miles of the state's main thoroughfares. Only 750 were erected by national advertising companies.

Theatre owners at Champaign and Urbana, Ill., are protesting the attempt to enforce a 9 p.m. curfew against children under 16 years of age.

The Marshfield, Wis., curfew law, passed in 1906, has been amended by the city council to provide for a 10 p.m. curfew for persons under 16 years. The original statute fixed the time at 9 p.m.

The city council of Kansas City has proposed an increase in the fees paid by music machines, pin ball and other amusement machines. The present fee for music machines is $3 and the proposal would increase it to $3.50. Pin ball machines would go from $3 to $5.

Selling Theatre Assets

Kyle Hayes, receiver of the New Orpheum theatre in North Wilkesboro, N. C., on Saturday, will sell at public auction all assets of the theatre, including projection machines, screen, sound equipment, seats, furniture and fixtures.

Williams Sells Interest

Bert Williams, president of Allied Film Exchange, independent Detroit exchange, has sold out his interest to H. Vinton Gilbert, who will continue as manager. Mr. Williams plans to open a new exchange in St. Louis.

B&K Gets Relay Television Permit

The Federal Communications Commission has granted a construction permit for Balaban & Katz's television relay station. The call letters are W9XBP. The relay station will be used to transmit remote pickups to the main station in the State Lake Building. Wiliam C. Eddy, Balaban & Katz chief television engineer, is supervising installation of equipment manufactured by the Allen B. DuMont Laboratories, Paramount television affiliate.

New York Stations Preparing

Will Baltin, program director of the DuMont television station in New York City reported "progress" this week but would not assign even a tentative date for the beginning of program operation of the station. Engineers are tearing out walls, installing wires preliminary to putting in electrical equipment, he explained.

The National Broadcasting Company's station in New York, W2XBS, has just about finished work on changing to the new number one television band assigned to it by the FCC. The test pattern will be transmitted Friday and Saturday evenings and on Sunday the first program since August 1st will be telecast. The program schedule will be irregular. The old standard of 441 lines will be used until the industry adopts a universal standard.

Columbia Broadcasting System is expected to begin television programs about the first of the year.

Second Stockholder Suit Filed Against Universal

A second directors' and stockholders' suit against Universal Pictures and a large number of defendants was filed Tuesday in the N. Y. supreme court by William Freiday. The suit follows one brought by Samuel Posen on similar charges.

The Universal board of directors on the same day issued the following statement:

"In reference to the complaint filed by Mr. Freiday against Universal Corp., its directors and others, it is a matter of record that Mr. Freiday, who has been a director of the corporation since its inception, has voted in favor of the principal acts voted by the board, about which he now complains.

"Universal and its directors are confident that they will thoroughly answer these charges in court when the case comes up for trial."

Mr. Freiday asks the right to intervene in the Posen suit. The complaint asks an accounting, injunction to restrain the payment of salaries and interest charges to a number of defendants and an order to set aside the sale of Universal Pictures, Ltd.

Southern Division Of Columbia Meets

Abe Montague, general sales manager and Rube Jackter, his assistant, presided at the two-day convention, last Saturday and Sunday, of Columbia's Southern Division, at the Hotel Ansley, Atlanta.

The Columbia executives and their sales' staff devoted the two-day session principally to an analysis of sales and exhibition plans for the company's forthcoming Wesley Ruggles' production, "Arizona."

In addition, arrangements for the release of "Angels Over Broadway," were discussed. The sales personnel was given a close-up of early releases including "This Thing Called Love," "Passage West," "Penny Serenade," and "Legacy."

'NORTH WEST' AND 'TUGBOAT' OPEN, 'FANTASIA' SET FOR NOVEMBER 13

More "Bagdad" Trade Showings Held; Campaign for "Reuter's"; "Aunt Maggie" Opens; "Zorro" in Cincinnati

Cecil B. De Mille's Paramount production of "North West Mounted Police" had its world premiere campaign opening in four theatres in Regina, Saskatchewan, 19th century headquarters of the mounted police, on Monday, and at the Chicago and State-Lake theatres in Chicago Thursday. Special celebrations, with personal appearances of Hollywood stars and distinguished guests, marked both the Canadian and United States premiere of the film.

Some 75,000 persons, a larger crowd than the record established at the visit of King George VI and Queen Elizabeth, gathered in Regina for the "North West Mounted Police premiere celebration, Paramount reported. The quadruple openings were held at the Metropolitan, Rex, Grand and Capitol theatres. Personal appearances were made at all four houses by the visiting Hollywood celebrities, Madeleine Carroll, Robert Preston, Preston Foster and Lynne Overman. (The picture is reviewed on page 34.)

Among the special guests at the premiere were A. P. McNab, lieutenant-governor; W. J. Patterson, premier of Saskatchewan; James Grassick, Mayor of Regina; Assistant Commissioners Lanauze and Irvine of the Mounted Police.

After the premiere Miss Carroll made an appeal for the Canadian Red Cross over a Dominion-wide radio network. Radio stations CKCK and CJRM gave full coverage to the three-day celebration. The concluding affair on the program was a gala province ball for the benefit of the Auxiliary War Service.

Second Premiere in Chicago

The premiere celebrations in Chicago began Wednesday evening at the annual banquet of the State Council, businessmen's association, at which Mr. DeMille was the chief speaker. The dinner was held in the Grand Ballroom of the Palmer House. Guests scheduled to be present included John Stelle, governor of Illinois; Edward J. Kelly, mayor of Chicago; Fiorello LaGuardia, mayor of New York; Bishop Bernard J. Sheil, auxiliary bishop of Chicago; and the stars of the film—Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston and Lynne Overman. From 9:30 to 10 P. M. (CST) the Columbia Broadcasting System carried the program.

On Thursday the night of the opening activities were broadcast over a Mutual network including 131 stations.

Traffic was stopped on State Street at six o'clock in the evening by order of Mayor Kelly so that the 2,500 policemen assigned to the premiere could clear the street and prepare for the opening. A number of store windows had been barricaded as a protection against the crowds trying to get a glimpse at the producer and the Hollywood stars. Forty-five Red Cross first aid stations were set up to care for possible injuries.

State Street and the Loop area was decorated with banners welcoming Mr. DeMille and the stars. Every seat was sold out at the Chicago and State-Lake and it was reported that scalpers asked as much as $7.50 for a $1.65 ticket to the opening.

The home office delegation to the Chicago opening included the following: Barney Balaban, Paramount president; Adolph Zukor, chairman of the board; Stanton Griffis; Neil F. Agnew, vice-president in charge of sales; Charles M. Reagan, western division sales manager; Sam Dembow, Jr., Leonard Goldenson, Alec Moss, Robert M. Gillham, director of advertising and publicity.

Last week Mayor Kelly of Chicago wired Mr. DeMille suggesting that he transfer his production headquarters to that city. "Chicago was the home of the first big motion picture studio, the Essanay, away back in 1907. This city could again become the film capital of the world if Mr. DeMille would start the parade of the film-makers back to Chicago," Mayor Kelly said in his telegram. He pointed out that climate is not so important today because most films are made within sound stages which can serve just as well in Chicago as Hollywood. Mayor Kelly offered 21 acres of land to film producers who would move to Chicago. The land, known as Ilgair Park, is located at 6200 Touhy Avenue and was offered by Robert A. Ilg, Chicago industrialist.

The Strand theatre in Providence, R. I., was to open "North West" at advanced prices Friday. Edward L. Reed, manager, has set the same prices with a 65 cent top as were obtained by Loew's State on the "Boom Town" engagement earlier in the season.

Record Business for "Dictator" in New York

"The Great Dictator," Charlie Chaplin's first film in five years, was expected to set an all time high for its first week at both the Capitol and Astor theatres in New York, United Artists reported. The film was expected to gross nearly $100,000 at the Capitol and $21,000 at the Astor. Business at the Astor was over the seating capacity maximum gross for there were standees at every performance since the picture opened, it was said.

On Wednesday of last week, the first day of the picture's run, 20,818 persons saw the film at the Capitol and the gross was over $17,000. At the same theatre the gross was over $14,000 Friday, $21,000 Saturday and nearly $20,000 on Sunday.

"Gone With the Wind" grossed about $71,000 during its first week at the Capitol last December. The Selznick International film was shown three times daily and the shorter running time of the "Dictator" permits a seven-show schedule. Price scale at the theatre is the same as it was for the "Wind" engagement. The record gross for the Capitol theatre was set in March, 1930, when "Anna Christie" did a week's business of $109,000.

At the Capitol theatre the first morning show of "The Great Dictator" begins at 10 A. M. and the last ends at 2:30 A. M. The theatre reported that about 35,000 patrons see the Chaplin film there each day and 5,000 at the Astor.

The Loew circuit signed Monday with United Artists to play "The Great Dictator." Between October 31st and November 6th the film will open at 30 key cities of the Loew circuit. It will open at Loews State, New Orleans, on October 31st.

The Fox West Coast circuit will play the film in about 175 houses during November and December, with the West Coast opening at the Carthay Circle, Los Angeles, scheduled for November 14th.

The Canadian premiere will be held in Ottawa on November 4th it was reported.

Clayton Bond, film buyer for Warner Brothers Circuit, said Monday that contrary to reports no circuit deal had been made with United Artists for "The Great Dictator". He said that contracts were signed for only two theatres, the Aldine, Philadelphia and the Warner, Pittsburgh.

On Monday Charlie Chaplin was host to the film critics of Philadelphia at a luncheon at Dinty Moore's in New York after the critics had seen his picture. The film opened Wednesday at the Aldine in Philadelphia. In the party were Laura Lee, Mrs. Lynton Martin, Harry Murdock, Dorothy Guinan and Everett Callow, advertising and publicity director of Warner Theatres in the Philadelphia territory. Mr. Chaplin recalled at the luncheon that his first motion picture offer had been received while he was appearing at the old People's Theatre in Philadelphia in "A Night in a Music Hall". The offer from a New York agent was addressed to "Charles Chapliniere", he said.

For the run of "The Great Dictator" at the Roosevelt and Apollo theatres in Chicago, Balaban and Katz, have suspended the pass list. The Chaplin picture opens in Chicago on next Thursday.

"Tugboat Annie" Opens In Tacoma, Washington

The Warner Brothers film, "Tugboat Annie Sails Again" opened Friday in three theatres in Tacoma, Washington, the Music Box, Roxy and Blue Mouse. The town's population was doubled to over 200,000 for "Tugboat Annie Day", as proclaimed by Harry P. Cain, mayor. (The picture is reviewed on page 34.)

Hollywood stars including Majorie Rambeau and Alan Hale, of the picture's cast, and Donald Crisp and Ronald Reagan made personal appearances at the three Hamrick theatres.

Early in the afternoon the guests arrived in Steilacoom, Washington, ten miles from Tacoma and boarded the yacht, "Electra" and sailed to the Tacoma Yacht Club where the party participated in the regular Hedda Hopper national broadcast over 97 Columbia Broadcasting System stations.

Following the broadcast the stars went aboard the official tug, "Thea Foss" and went

(Continued on following page)

WANGER TO DELAY FOR "FANTASIA"

Walter Wanger announced Monday that he would hold up future production until the revolutionary sound treatment of Walt Disney's "Fantasia" was introduced.

"The entire industry has felt the disastrous effect of losses in the foreign market and needs a strong stimulant," Mr. Wanger said. "Disney engineers have worked more than two years perfecting the sound equipment for 'Fantasia' and advance reports on their success are that this film will present something utterly new and startling in technical advancement. The box-office bonanza created by the Vitaphone is history. This time I want to be ready to take advantage of these revitalizing technical accomplishments and become the first to employ them in 'living' picture production."

"MARK OF ZORRO" NOVEMBER 1ST

(Continued from preceding page)

to the port of Tacoma, accompanied by yachts and fishing schooners and some 25 airplanes.

After a reception at the Tacoma dock the welcoming committee lead by Mayor Cain and the guests boarded the Coast Guard cutter "Atlanta" to watch a water carnival. At the center of the city a placque in honor of Tugboat Annie was dedicated.

At the premiere itself crowds were so dense that special police had to be called out to make paths so that the stars could get to the theatres, Warner Brothers reported. Some 50 tugboat skippers and crews were present at a special dinner where the feature was also shown. The opening celebration ended Saturday with a special showing at the Roxy theatre for 1,700 children at which the stars also made personal appearances.

The national release date of "Tugboat Annie Sails Again" is October 28th.

"Fantasia" Opening For British Relief

The world premiere of Walt Disney's "Fantasia", featuring special musical effects, at the Broadway theatre in New York on November 13th will be under the auspices of the British War Relief Society. The price range for opening night will be from $5.00 to $10.00 per ticket.

Samuel A. Salvage, president of the British relief organization, said, "We are very proud to be sponsoring an event of such major importance as the first showing anywhere in the world of Walt Disney's new and revolutionary production "Fantasia". Everyone is waiting eagerly to see "Fantasia" with its new techniques and wonderful sound improvements. We feel that this premiere will be one of the most important and spectacular of the year."

Roy Disney, vice-president and general manager of Walt Disney Productions, and William Gerity, studio technician were expected in New York this week from the Coast to complete arrangements for the opening November 13th.

More "Bagdad" Trade Showings

In addition to the special trade showings of "The Thief of Bagdad", Alexander Korda production, previously published showings for exhibitors were also held on October 17th in Indianapolis at the Cinema theatre; on October 18th in Detroit at the Fine Arts; and in other cities.

Emanuel Silverstone, New York sales representative for Mr. Korda, attended the Cleveland and Buffalo "Showmen's preview" of "The Thief of Bagdad".

Last Saturday a "Thief of Bagdad" ball was held at Manhattan Beach, New York. Prizes for the most unique costume were awarded by Lilian Bond of the film's cast. A trailer on the feature was shown to those who attended the ball.

Mr. Korda has announced that all of his pictures starring Sabu will be sent to the Warm Springs (Georgia) Foundation for free showings to the infantile paralysis patients. This action was taken after the successful premiere of the "Thief of Bagdad" on October 14th at the institution under the auspices of Franklin D. Roosevelt.

"World In Flames" Radio Broadcasts

Paramount Pictures has bought time on 267 radio stations of the Columbia Broadcasting and Mutual Broadcasting systems, for its "World in Flames." It is the first time so many stations have been utilized by a film company, to boost its product, it was reported.

On Saturday, October 26th, at 7:45 P. M., E.S.T., the entire CBS network will be used. Elmer Rice, Major George Fielding Eliot, and Ray Bloch's orchestra will be heard.

On Thursday, October 24th, the entire Mutual network will be used. The program goes on at 10:15 P. M., E.S.T., with Raymond Gram Swing, Wythe Williams, and the Bloch orchestra.

The Buchanan and Company advertising agency is handling the arrangements.

REFUGEE CHILDREN TO SEE "DICTATOR"

English and German refugee children, eight to 14 years old, will be guests of the National Board of Review next Tuesday, at a special showing of Charles Chaplin's "The Great Dictator," in the United Artists' home office projection room, New York City. The children will be asked their opinions of the film; and these will be sent by the Board to groups throughout the country, supplementing the sponsor the premiere of Walt Disney's

The British War Relief Society will spnosor the premiere of Walt Disney's "Fantasia," at the Broadway Theatre, New York, on the night of November 13th, to raise funds for the purchase of additional emergency rolling kitchens to feed the homeless, fire fighters and rescue crews in the bombed areas of Britain.

Says 35,000,000 Are Still To See "Wind"

Approximately 25,000,000 persons saw "Gone With the Wind" in its 4,500 "pre-release" engagements in the United States and Canada and approximately 32,000,000 to 35,000,000 persons still may want to see the picture, according to a survey conducted for MGM.

Up to now the box office gross has been estimated at from $25,000,0000 to $26,000,000 for the world, with the U. S. and Canada theatre gross at about $22,000,000. On the basis of a 70 percent share to the distributor MGM's world gross has been about $18,000,000 it was reported. The box office gross at the regular release next year is expected to be about six or seven million it was said.

"Arise My Love", grossing $36,000 over the three day weekend did the best opening weekend business at the New York Paramount theatre in the last three years, according to Robert M. Weitman, manager. The film grossed $10,000 Wednesday, $7,500 Thursday and $36,000 over the long weekend. Mr. Weitman estimated that the film would gross over $65,000 in its first week.

"Down Argentine Way" had the strongest opening of any Twentieth Century-Fox film to play the Roxy theatre in New York since "The Rains Came," the company reported.

The New York premiere of Warner Brothers' "Knute Rockne-All American" on Thursday of last week gave the Strand theatre its biggest day's business since the present stage and screen policy was adopted three years ago. Police reserves were called out to handle the crowds. The house played five shows Friday and Sunday and six on Saturday.

"They Knew What They Wanted" has been held over one hundred percent to date in all of its twenty-five pre-release engagements. The latest key city hold-overs for the Carole Lombard-Charles Laughton starrer are Providence, Washington, Rochester, Denver, Davenport, Detroit, Philadelphia, Trenton and the Hillstreet and Pantages, Los Angeles, RKO reported.

"Zorro" in Cincinnati On November 1st

Elaborate preparations are in progress in Cincinnati for the world premiere of the Twentieth Century-Fox "The Mark of Zorro," which will be held simultaneously at the RKO Albee and Shubert November 1, at which Tyrone Power and Annabella will make personal appearances at both houses. Part of the picture and premiere will be broadcast on the Kate Smith hour, which will be broadcast from Cincinnati on that night through the facilities of WCKY. Mr. Power, Annabella and Kate Smith also will personally attend a Hallowe'en Ball to be given October 31st in the Netherland Plaza Hall of Mirrors by the Cincinnati Chapter of Bundles for Britain as a means of raising funds for the organization. Mr. Powers, a native of Cincinnati, at one time was an usher at the suburban Orpheum theatre, before it passed into control of RKO. Scale for the premiere at both houses will be 50 and 65 cents, with no seats reserved.

Special Campaign Set By Warners on "Reuter's"

Warner Brothers have arranged a special advance campaign on "A Dispatch from Reuter's" starring Edward G. Robinson. Features included live pigeons sent to leading exhibitors and newspapermen with letters from Gradwell L. Sears, general sales manager, and Charles Einfeld, director of advertising and publicity, telegrams sent by *Editor and Publisher* magazine to newspaper editors recommending support to the film, a personal letter from the president of the Postal Telegraph Company to the organization's 17,000 employees and 2,000 jumbo telegrams in Postal windows, plus 100,000 miniature telegram blanks advertising "Reuter's."

"Who Killed Aunt Maggie" Opens in Atlanta

Herbert J. Yates and James R. Grainger, president of Republic, plan to attend the Atlanta premiere of the company's "Who Killed Aunt Maggie" on Thursday. Proceeds from the opening will go to charity. Republic franchise holders in territories East of the Mississippi were scheduled to be present as well as a group from Hollywood including John Hubbard, Walter Abel and Mona Barrie.

Stockholders to Elect 5 Warner Directors

At the annual meeting of Warner Bros. stockholders in Wilmington, on December 9th, five directors are to be chosen, it was learned, this week. Four of the five directors are up for re-election. Joseph H. Hazen replaces Sam E. Morris for the fifth place on the board. Terms of the directors run two years.

Incumbent directors on the ballot are: Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer and Morris Wolf. Other members of the 11-man directorate are: Harry M., Jack L. and Albert Warner, Joseph Bernhard, Waddill Catchings and R. W. Perkins, whose terms expire in 1941.

SMPE HEARS OF NEW SOUND, LENSES, 'MIKES', RECORDERS, METERS & METHODS

Huse, Griffin Named President, Vice-President at West Coast Session; Disney, McMath Win Progress and Journal Awards

The Society of Motion Picture Engineer this week appeared to have made an open bid for renewed Hollywood motion picture technical attention, by electing to its presidency Emery A. Huse, West Coast manager of the motion picture department of Eastman Kodak Company, the first Presidential candidate to acquire the office from the film producing capital where the Research Council of the Academy of Motion Picture Arts and Sciences has, for years, held the dominant position in studio technical matters.

Announcement of Mr. Huse's election came at the opening of the 47th semi-annual five-day convention of the Society, Monday, at the Hollywood Roosevelt Hotel. It preceded announcement of the election of other officers, of the annual SMPE technical awards winners, of a week of reports and demonstrations of technical advances, of new studio microphones, new silent cameras, new sound units, new methods of protecting film against scratches, new sound units, new light meters, new methods for loudspeaker systems for better ratings for lenses, new light meters, new methods for loudspeaker testing, and almost every conceivable problem of the day in technical laboratories being developed for production, distribution and exhibition practice.

Mr. Huse succeeds E. A. Williford, of National Carbon Company, who continues on the board as past-president.

Herbert Griffin, vice-president of International Projector Company, was elected executive vice-president, succeeding N. Levinson. A. C. Downes, of National Carbon, was elected editorial vice-president, succeeding J. I. Crabtree, who held the office for a number of years. William C. Kunzman, convention vice-president, was returned for another term. The new secretary, following J. Frank, Jr., is P. J. Larson, New York consulting engineer and patent authority. George Friedl, Jr., of International Projector, is the new treasurer, taking over from R. O. Strock, who has been nominated chairman of the Atlantic Coast Section.

The new officers were introduced at the 47th semi-annual banquet and dance, Wednesday evening.

The five-day convention opened Monday with a welcome to the several hundred delegates by retiring President Williford. After routine business, the delegates adjourned for a luncheon addressed by Frank Capra.

Disney, McMath Honored

Walt Disney, whose first cartoons embellished a Red Cross ambulance in France in 1918, was awarded the Progress Medal of the SMPE for 1940 "for his achievement in developing the cartoon movie to its present status as a primary entertainment medium for the whole world."

At the same time, the Society honored Robert R. McMath, of the McMath-Hulbert Observatory of the University of Michigan, with its Journal Award for his preparation of the most outstanding paper published in the SMPE Journal last year. Entitled "The Surface of the Nearest Star," Mr. McMath's paper described his experiments in taking pictures of the surface of the sun.

The presentations were made at the banquet Wednesday night.



Left to right at the opening of the 47th semi-annual SMPE convention: E. A. Williford, National Carbon Company, retiring president; Frank Capra, who addressed the opening session; Major Nathan Levinson, Warner sound department head, retiring executive vice-president, and Emery A. Huse, west coast motion picture department, Eastman Kodak Company, newly elected president of the Society.

The Technical Sessions

Eleven technical sessions of the convention included the presentation and discussion of nearly 50 papers by leading persons from the industry's laboratories, studios and equipment manufacturing organizations. Two sessions were given over to sound, one to sound recording, one to disc recording, two to laboratory subjects, one to television, and four to general subjects.

Chairmen of some of the committees included: C. R. Sawyer, Pacific Coast Papers Committee; H. G. Tasker, reception and local arrangements; W. C. Kunzman, registration and information; N. Levinson, banquet; G. A. Chambers, hotel and transportation; H. Griffin, convention projection, and Julius Haber, publicity.

At the first technical session, the new "black light" developed for theatre illumination was discussed by H. J. Chanon and F. M. Falge, of General Electric. They pointed out that the demand for near-ultraviolet radiation (commonly called black light) in the production of fluorescent effects in theatres has shown the need for more technical data on the subject to insure most effective use of the new medium. In addition, standard filters designed to absorb what visible light is emitted by the "black light" sources were discussed.

Also heard Monday was J. W. McNair, of the American Standards Association, New York, who discussed the important place standards occupy in the motion picture industry.

Technical advances in film sound recording which insure more nearly perfect sound reproduction in the neighborhood theatre as well as in the most famous film "palace," were described by Dr. E. W. Kellogg, of RCA Research Laboratories.

The convention witnessed a display by Jack Dawn, of M-G-M Studios, of make-up technic, and another by I. J. Wilkinson and W. Hamilton, of RKO Studios, of editing a motion picture.

A report of the SMPE Standards Committee was brought in by D. B. Joy, the chairman. The committee declared that a decision had been reached to abolish the "SMPE Standards" as such, and call practices formerly covered under the title, "Recommended Practices."

Dr. Kellogg appeared on the program a second time to discuss a new method to utilize synchronous motors in recording and reproducing motion picture sound. He explained a new type of interlocking driving system which, he said, produces better sound reproduction with synchronous motors than is now possible with selsyn motors.

Other papers read and discussed Monday were "Operation of the Variable-Intensity Recording System," by C. W. Faulkner, of Twentieth Century-Fox and C. N. Batsel, of RCA Manufacturing; and, "A Monochromatic Variable-Density Recording System," by O. L. Dupy and J. K. Hilliard, of M-G-M Studios.

A new low-temperature sound-stage developed to provide sub-freezing temperatures and actual snow storms, for motion picture "shooting," and a new type of mobile camera platform, were among "the many contributions to greater realism in motion pictures" described Tuesday.

New Camera Dolly

A new camera boom and dolly which, though of intermediate size, is said to operate more efficiently than any unit of the largest size, was described by John Arnold, of M-G-M studios. The new unit employs the principle of the modern airplane fuselage, doing away with longitudinal girders in the 9-foot boom and substituting a box-girder.

Among the other matters discussed Tuesday were the following: "An Improved Playback Horn Equipment," by C. R. Daily, of Paramount Pictures; "A New Mirror Light-Modulator," by W. R. Goehner, Bell Telephone Laboratories; "A 200-mil Variable-Area Modulator," by R. W. Benfer and G. T. Lorance, Electrical Research Products; "Analysis of Sound Film Drives," by D. MacKenzie and W. J. Albersheim, Electrical Research Products; "An Investigation of Some Factors Influencing Volume Range in Photographic Sound Recording," by W. K. Grimwood and O. Sandvik, of Eastman Kodak; and "The Measure-

(Continued on following page)

HUSE, GRIFFIN ELECTED BY SMPE

(*Continued from preceding page*)

ment of Photographic Printing Density," by J. G. Frayne, of the Electrical Research Products, Inc.

New "Mike"

"Realism to a degree never before achieved will soon be imparted to motion picture sound, radio broadcasts, and phonograph recordings by a new type of ultra-directional microphone," the Society learned from Dr. H. F. Olson, an authority on acoustical problems.

The new microphone, developed by Dr. Olson in the RCA Research Laboratories, was described as a "line microphone"—that is, it has a large number of small tubes with open ends as pickup points, equally spaced along a line. A "ribbon" element is used to transform acoustical vibrations into corresponding electrical vibrations to be magnified and then recorded or broadcast. Delay in the action of the sound waves is introduced in the pipes, making the microphone ultra-directive.

Other technical papers presented included one by A. L. Williams and H. G. Baerwald, of Brush Development Company, Cleveland, on low-noise microphones as affecting purity of sound reproduced—multiple piezoelectric microphones which lend themselves to the design of quiet sound units were treated. They also discussed a new uni-directional type microphone developed by the combination of different minimum-noise microphone types.

A paper prepared jointly by F. L. Hopper, of Electrical Research Products, and F. F. Romanow, of Bell Telephone, described a new means of calibrating microphones by acoustic measurements. The value of testing to determine the correlation between a microphone's performance as determined by acoustic measurements and by listening tests was brought out.

Another paper was delivered by S. J. Begun, of Brush Development, on "Stabilized Disc Record Cutters."

SMPE Told of New Silent Camera

Four other new developments in the industry, include a new type silent movie camera, a portable film sound recording unit weighing 50 pounds, a method of protecting motion picture film against scratches and surface damage, and a method of rating camera and projector lenses, were described to the Society.

This session was held in the new Walt Disney Studio Theatre. The session also included a description of the studio by W. E. Garity and J. L. Ledeen.

The new camera, said to fulfil the requirements for sound-stage work without the necessity for cumbersome anti-noise housing or "blimps," needed to silence standard movie cameras, was described by D. B. Clark, executive director of photography, and Grover Laube, of Twentieth Century-Fox, where it was developed and is in use.

A new 50-pound film recording unit, which can be carried from location to location in the baggage trunk of a car, and carried and operated at the scene by one man, was described by D. Y. Bradshaw, of "March of Time." It is for scenes shot in offices, coal mines, airplanes, battleships, political meetings and an ever lengthening list of other newsreel locations. The portable unit was developed by RCA, and can be set up and in operation in less than 10 minutes.

A special lacquer is the agent used in Eastman Kodak's new method of protecting motion picture film in use against surface damage, according to R. H. Talbot, who said. "The lacquer coating is simply and quickly applied to one or both sides of a 16 or 35-mm film," adding, "Slight scratches caused by constant usage are absorbed by the lacquer and never



HERBERT GRIFFIN, International Projector vice-president, who has been named SMPE executive vice-president.

reach the film. When the damage to the lacquer surface requires, the lacquer is washed off and a new coating applied."

"A photographer's dream has been realized" by a new Twentieth Century-Fox photo-electric method of rating the light-speed of lenses, Mr. Clark told the convention. He said the new method was devised after cameramen noticed that when lenses were interchanged during a "shooting," as is often necessary, the quality of the picture was far from uniform even though all the lenses were set to the same f/ rating. He said some of these ratings are as much as 100 per cent in error when reduced to actual transmitting capacity of the lens.

A retired U. S. Army Captain was said to have solved one of the principal problems of photography by the development of a light meter which measures the direct light on the subject at the light source, instead of the reflected light from the subject, the Society was told. The paper, delivered by its author, Captain Don Norwood, was on Thursday's program.

Develops New Meter

Captain Norwood said his new meter is free from many influences which tend to cause undesirable variations and errors in negative exposure, and provides a means of putting negative exposure control on the basis of an exact science. The new meter is designed specifically to respond to three-dimensional characteristics of incident illumination, as compared with reflected light. The meter is pointed directly at the light source instead of at the subject, he said. Its calibrations show how to set the lens.

Once a loudspeaker system has been installed in a theatre, it is difficult to test its qualities, according to sound film opinion. That problem has been tackled by S. L. Reiches, of Cleveland, with the result that he has devised a measuring system which is said to close the only gap in the known methods of testing all the factors relating to motion picture sound reproducing equipment. He charges that all present methods of attempting to determine how much sound is actually coming out of a loudspeaker are unreliable.

Mr. Reiches' idea is to measure the sound which comes from the horns in the split-second interval before "standing waves" are created in the air by reflection from walls and ceiling. It is these "standing waves" which throw present calibrating calculations off, he said.

The SMPE convention on Friday night conducted a television session.

Other papers presented were the following: "Some Laboratory Problems in Processing 16-mm Black-and-White and Color Films," by W. H. Offenhauser, Jr., of Precision Laboratories, New York; "Reduction of Sprocket Hole Modulation in Film Processing," by M. Leshing, T. Ingman and K. Pier, of Twentieth Century-Fox; "Some Observations on Latent Image Stability of Motion Picture Film," by K. Famulener and E. Loessel, of Agfa Ansco Company; "Fixing Baths and Their Properties," by J. I. Crabtree, H. Parker and H. D. Russell, of Eastman Kodak; "The Effect of Developer Agitation on Density, Uniformity and Rate of Development," by C. E. Ives and C. W. Jensen, of Eastman Kodak.

Television

A new "Electron Microscope" which is said to "open whole new worlds to the biologist, the metalurgist, and a host of other researchers," was described to the Engineers Friday night.

The delegates also heard a report from their Television Committee, delivered by its Chairman, Dr. Peter C. Goldmark, Chief Television Engineer of the Columbia Broadcasting System, which reported continuing research into the problems of visual fatigue, flicker, and use of films in television.

Dr. Vladimer K. Zworykin, RCA Director of Electronic Research, took the convention through the "mysteries" of the "Electron Microscope" developed under his direction in RCA's Camden, N. J. laboratories. He explained that objects heretofore invisible because they were tinier than the wave-length of light, became easily visible when electrons were substituted for light and magnetic fields took the place of lenses.

Coverage of the Republican Convention at Philadelphia in the first television demonstration of its kind in the world was recounted by H. See, of the National Broadcasting Company. He pointed out that this represented the first time a news event of national importance transpiring over 25 miles from New York City had been televised. Program transmission was maintained continuously for the five-day convention to an audience estimated at 40,000, scattered in the east.

H. R. Lubcke, of the Don Lee Broadcasting System, presented a discussion of the similarity between the photographic aspects of television and motion pictures. C. F. Wolcott, of Gilfillan Brothers, Inc., discussed problems in television resolution and standards now before the National Television Systems Committee. The technical paper discussed flicker frequency vs. illumination, the effects of motion, and indicated the possibility of markedly improved definition with a given number of lines now that the major limitations of present scanning-spot shape and intensity distribution have been removed in the laboratory.

Academy Honors Officers

Members of the Research Council of the Academy of Motion Picture Arts and Sciences were to have entertained the officers and Board of Governors of the Society of Motion Picture Engineers at an informal dinner on Tuesday, in the Vine Street Brown Derby, Hollywood.

This informal get-together dinner of the heads of the two organizations during the society's West Coast convention continues a custom established during the first SMPE convention in Hollywood in 1935.

MPPDA LAUNCHES SPECIAL TRAILER FOR EXHIBITOR TIEUPS IN SCHOOLS

Slide Films To Be Issued on 20 Features a Year, Extending Study Guide Plan; Warners' "Dispatch from Reuter's" First

A new school-theatre tieup, making use of the classroom equivalent of the trailer in a theatre, has been developed by the Motion Picture Producers and Distributors of America and was to appear Thursday, for the first time, in 25 Dayton, Ohio, schools, in conjunction with the opening of Warner Brothers' "A Dispatch from Reuter's" in that city. An ultimate audience of the pupils of 18,000 schools throughout the country is seen by the MPPDA for the new method which uses a film slide projector and a prepared lecture read by the teacher.

Study Guide Extension

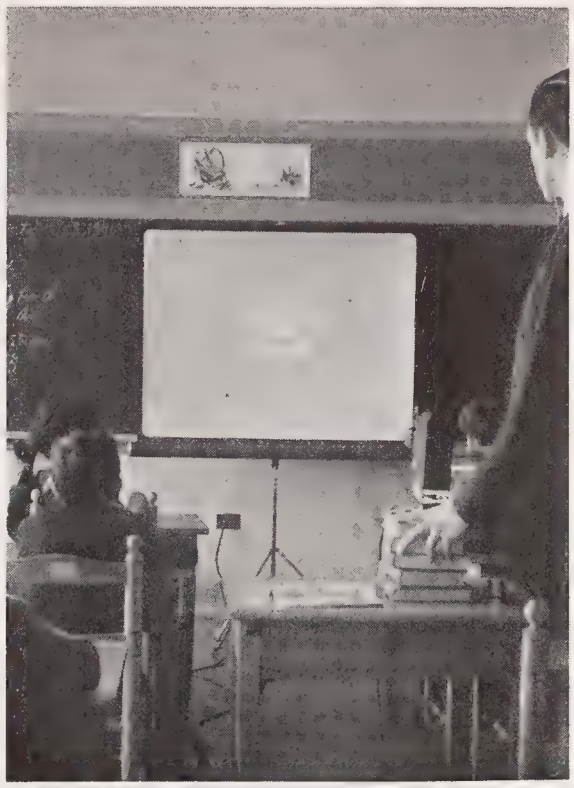
The exhibitor has in the new medium, called "Pictorial Events Films," a means of running right in the classroom of the local schools a show which has received approval of teaching authorities in a dozen tests and also advertises the feature picture. The plan will be used on about 20 selected films each year. It is an extension of the program of providing Study Guides on motion pictures in thousands of schools and Library Display charts in some 4,000 libraries and schools.

Study Guides which have been prepared on over 200 films in the past 10 years are used as text books in motion picture appreciation classes. From 20,000 to 50,000 copies of the Guides are regularly printed on selected pictures which lend themselves to school study. The all-time high for distribution of Study Guides was 500,000 on "Mid-summer Night's Dream." The Library Displays use photographs from the picture and information on historical background and research. The teacher's guide and prepared lecture to be used in connection with the "Classroom Reel" is printed on the back of the regular Library Display.

The "Classroom Reel" or special trailer contains 50 stills on regular 35mm film which are projected by slide film machines which are used by many schools and other organizations. It was estimated that there are 80,000 projectors in the country which can handle the "Classroom Reels" and a dozen companies manufacture the machine. In cases where the local school does not have a projector the exhibitor can buy one for local schools for about $15. The series of film stills are being sold to schools for $2.00 each but are offered to exhibitors for 50 cents each.

The classroom trailer on "A Dispatch from Reuter's" has 45 stills from the picture, plus four maps showing the development of communications and telegraph lines in the United States. Attention of school authorities to the new visual education aid will be attracted by articles in school journals. Four thousand of the first series will be distributed by the MPPDA to school principals. Warner Brothers has purchased 500 of the slide films and accompanying lectures to be used by its theatre circuit.

Warners, Tuesday, said Pictorial Events is giving the "Reuter's" feature a nationwide ballyhoo in conjunction with the classroom setup, adding that representatives in the 48 states are circularizing some 100,000 schools and other places, bringing "A Dispatch from Reuter's"



First demonstration of the new slide film trailers for classroom use, in the Fieldston School, Riverdale, New York.

to the attention of every fourth person in the United States.

Pictorial Events Educational Counselors, who are to demonstrate visual education aids in the multiple courses of studies, such as social science, communication, history, etc., are cooperating with Warner representatives to provide projectors for demonstrations of the special classroom film before other large assemblies, such as fraternal orders, institutions, patriotic organizations, etc.

Pictorial Events, says Warners, has written to the chairman of programs of every large group in the country, such as Fraternal Congresses of the States, which embrace a membership of over 10,000,000 people, that "it is their duty to sponsor support of 'A Dispatch from Reuter's' because it is, in part, the story of fraternalism."

Newspaper Announcements

Stories for the beginning of the system are to be placed with every educational newspaper in the United States and Canada, telling them that the Pictorial Events film is available for all schools. Visual education counselors are following up these stories by contacting school officials.

The General Federation of Women's Clubs and the National Association of Business and Professional Women's Clubs of America are being urged to include in their National Program of Americanism full support.

Arthur de Bra, assistant secretary of the MPPDA, who developed the new school promotion, said that in the dozen classroom tests the "Classroom Reel" was enthusiastically received. "The children were crazy about it. It was a show. And the teachers liked the idea because it focused the attention of the pupils on one subject and work can be assigned on the matter seen on the screen and heard about in the lecture," he said. The show can be used from the sixth grade through high schools, he pointed out.

"It is up to the exhibitors," Mr. De Bra said, "to get the full benefit out of the 'Classroom Reel.' By stimulating a desire to see a certain motion picture the exhibitor may obtain patrons who rarely came to the theatre, for the children after seeing the special trailer in the school may go home, tell their parents about the film and then the whole family may go to the theatre, Mr. De Bra pointed out.

Lecture Follows Stills

The text for the "Classroom Reel" on "A Dispatch from Reuter's" was written by Marie Spottswood of the Ethical Culture School in Fieldston, New York City. A large numeral identifies each paragraph of the prepared lecture so that the teacher can easily give the description to accompany each slide film scene as it is projected on the screen. The lecture stresses educational aspects of the film and relates it to classroom activities. At the same time the picture receives exploitation because the illustrations are actual scenes from the film and in a general way the lecture gives a synopsis of the story.

After the prepared lecture in each teacher's guide there are suggestions for assignments in social studies, motion picture appreciation, English, and science, all related to the motion picture or topics treated in the film. The lectures for the Classroom Reels are published by Pictorial Events, 122 East 42nd Street under the general editorship of the following: M. R. Teshnor, production; Daniel C. Knowlton, curriculum relations and E. Teshnor, research—supervised by the MPPDA.

Test Proves Successful

Influence of the new classroom medium for exploiting motion picture was indicated by some of the comments written by the pupils following tests of the methods. Reactions of sixth graders included: "It is educational as well as fun to see. I think it is very good. It is better than the coming attractions in the movies. It also tells you more about the picture. It was very interesting and it was a good way to teach people."

Written comments from students in first year high school to a test of the Classroom Pictorial Events Films included: "I think the picture didn't tell too much so that I can enjoy the real picture too. This is a good way of advertising. They (the projected stills) made me want to go to the movie to see what happened at the end. After seeing the slides I am very anxious to see the completed movie."

The pupils also stressed the educational aspect of the film slides and made suggestions about what should be in the completed motion picture.

National Decency Legion Classifies Eight Films

Of eight pictures classified by the National Legion of Decency in its listing for the current week two were approved for general patronage, four were listed as unobjectionable for adults, one was cited as objectionable in part and one was condemned. The films and their classification follow.

Class A-1, Unobjectionable for General Patronage: "A Little Bit of Heaven," "The Thundering Frontier." Class A-2, Unobjectionable for Adults: "The Long Voyage Home," "They Knew What They Wanted," "Third Finger, Left Hand," "World in Flames." Class B, Objectionable in Part: "Arise My Love." Class C, Condemned: "Time in the Sun."

WHO IS

Pennsylvania **BANS** this picture. Says it "*has a tendency to corrupt and debase morals.*" Says Pennsylvania

cannot play it!

BOOK IT WHILE IT'S

"WORLD

A PARAMOUNT PICTURE

RIGHT?

WENDELL L. WILLKIE
Republican Candidate for President

FRANK KNOX
Secretary of Navy

HENRY L. STIMSON
Secretary of War

HON. SAM RAYBURN
Speaker of House of Representatives

SEN. ALBEN BARKLEY
Majority Leader of the Senate

WILLIAM ALLEN WHITE
Noted Editor

RAYMOND GRAM SWING
Famous Commentator

WYTHE WILLIAMS
Famous Radio Commentator

ELMER DAVIS
C. B. S. Star News Reporter

SEN. CLAUDE PEPPER
Member Foreign Affairs Committee

SAY EVERY AMERICAN SHOULD SEE IT!

FRONT PAGE NEWS!

N FLAMES"

Produced by ALBERT J. RICHARD • Written and Documented by William C. Park

VARIETY CLUB AFFAIR SETS 12-YEAR RECORD

Personages of the Stage, Screen, Radio, Sports, and Politics Among Pittsburgh Speakers

by MORT FRANK
in Pittsburgh

More than 1,000 attended the largest Variety Club banquet in history, last Sunday, in Pittsburgh, heard the most varied list of speakers from stage, screen and politics in the club's 12 years, saw one of the most elaborate bills of entertainment ever presented on an indoor stage in this sector, cheered the tent's adoption of its sixth orphan baby, and made a gift of $5,000 to Camp O'Connell for underprivileged boys.

Laughton, Roosevelt, Brown Speakers

Charles Laughton recited the "Gettysburg Address" and James Roosevelt spoke of everyone's individual responsibilities in America's fight to preserve the democratic way of life. Joe E. Brown expressed his desire to adopt the club's new boy, who had been christened Joseph Elmer Brown in tribute to the screen comedian's services to Variety clubs throughout the country.

John B. Kennedy predicted that the Rome-Berlin axis would soon reach its peak and then start to crumble, and radio's Dr. I. Q. gave away silver dollars to banqueters in a roving quiz patterned after his radio program, as well as to a bank account started for baby Joe Brown. Eddie Dowling paid tribute to the club's charities, coach Jimmy Crowley told football anecdotes, and former Attorney General William McCraw of Texas regaled with political and army yarns.

Senator James J. Davis eulogized Variety philanthropy, Walter O'Keefe quipped, and Pittsburgh's Mayor Cornelius D. Scully welcomed the guests. Howard Dietz, MGM, was toastmaster.

Other guests at the speakers' table, introduced by Mr. Dietz, were Cincinnati baseball manager William McKechnie, boxing champion Fritzie Zivic, and president Franklin Moore of the American Hotels Association.

Former Senator Frank J. Harris was honorary toastmaster.

Honoring retiring chief barker C. J. Latta and his crew, the banquet was climaxed with his presentation of the newly adopted baby to incoming chief barker C. C. Kellenberg. After unreeling a humorous film biography of Mr. Latta, Mr. Kellenberg presented the retiring chief and crew with gift charms. Mr. Kellenberg also gave national chief barker John H. Harris a testimonial globe-clock, as the club's token of esteem for his services during the past 12 years as banquet chairman.

Mr. Dietz presented Harris with a baby lion cub, in initiating him into Metro's Order of Leo.

The show included Jimmy Durante, Ozzie Nelson, Harriet Hilliard, the Radio Rogues, the Stanley Twins, the Del Rios, Jean Travis, Galli-Galli, the Six Whirlwinds, Rosanne Stevens, Bobby May, Bernie Armstrong, and the orchestras of Leighton Noble, Al Marsico, Ovando, George King, Teddy King, Frank Hernandez, Honey Boy, Jerry Mayhall and others.

Red Skelton was ring master for the entertainment following the speaking program. Brian McDonald was master of ceremonies for the orchestras' presentations.

Rev. James Garahan pronounced invocation.

Retiring crewmen were, besides Mr. Latta, Mr. Kellenberg, who was moved up to chief; Burtus Bishop, moving from second to first assistant chief; M. N. Shapiro, Al Weiblinger, I. Elmer Ecker, Morris A. Rosenberg, Michael Gallagher, Brian McDonald, George D. Tyson, and Arthur England.

The banquet committee included, in addition to Mr. Harris, assistant general chairmen Harry Kalmine and James G. Balmer, treasurer Dr. L. G. Beinhauer, and sub-committee chairman Burtus Bishop, Jr., Harry Feinstein, George Tyson, Harold Lund, Larry Katz, Ben Brown, Frank J. Harris, Herbert May, Art Levy, J. T. McGreevey, Joe Hiller, Ray Downey, Al Kerkhan, William Zeilor, William Gardner, and Brian McDonald.

Among those from out-of-town were:

Lou Astor, Harry Arthur, Jr., Frank Andrews, Allen Anthony, Howard Buzby, Jack Beresin, Charles Berns, Ben Vlotcky, Warren Conner, William Carlson, Ray Colvin, Max A. Cohen, Tom Connors, William Clark, James Clark, E. O. Cocke, Mike Cullen, George Dembow, Ned Depinet, Sam Dembow, Harvey Day, N. Dipson, Jay Emanuel, George Elmo, J. E. Fontaine, A. J. Fisher, Jr., Horace Falls, Irving Fried, L. C. Griffith, Lou Goldberg and Harry Goldstein.

J. R. Grainger, Sam Galanty, Leonard Goldenson, Julius Gordon, John Hollinger, William Hardy, Pete Harrison, Joe Julian, Ed Kirchner, A. C. Knowles, Ed Kuykendall, Nat Levy, A. E. Lichtman, Jules Lapidus, Sidney Lust, Bill Lasdon, Jules Levey, Tom Lockhart, Ben Miller, Edgar Moss, Bob Mochrie, Bill McCaffrey, Stewart McDonald, William MacVoy, Jr., Jake Milstein, Dave Miller, Carl Niesse and Robert J. O'Donnell.

Ted O'Shea, Oscar Olson, William O'Donnell, Paul J. O'Neill, Jou Oulihan, Eddie Peskay, Jack Pegler, John G. Paine, H. C. Robinson, Sr., H. C. Robinson, Jr., D. A. Ross, Herman Robbins, William Rodgers, H. M. Richey, Hal Roach, Jr., Sam Stiefel, C. E. Smith, Earle Sweigert, Paul Short, Alex Schreiber, Manny Smerling, Leonard Schlessinger, A. W. Smith, William Sussman, W. A. Scully, Cress Smith, Bert Stearns, Paul Terry, Bennett E. Tousley, Gerald Trimble, Charles Trampe, Joe Unger, Joe Vogel, Fred Wehrenberg, Louis Weinberg, Marc Wolf and Herb Yates.

Variety Honoring Walker; Jackson Heads Columbus

Frank C. Walker, the new postmaster general, will be guest of honor at the Philadelphia Variety Club's annual banquet to be held December 12th at the Bellevue-Stratford Hotel in that city. Nomination of officers for the new year will take place November 14th.

New officers of the Columbus, O., Variety Club organization include: Virgil A. Jackson, president; Harrold C. Eckert, first vice-president; Leo Yassenoff, second vice-president; J. F. Luft, treasurer, and P. J. Wood, secretary.

Mr. Jackson and C. Harry Schreiber were named delegates to the national convention; Thomas E. Jones and William S. Cunningham were elected alternates to the convention, and W. C. Pullin was elected national canvasman.

For the Washington, D. C., Variety Club's annual banquet, arrangements have been made to incorporate the Washington Redskin-Chicago Bear gridiron game. The banquet date was originally announced as Saturday, November 16th, at the Willard Hotel. The Redskin-Bear game is scheduled for Sunday, November 17th.

The Detroit Variety Club's second annual Tag Day to provide clothing, lunches and other necessities for needy children has reached its scheduled goal of $50,000.

The Renfro Valley Barn Dance ensemble, heard over radio station WLW, and Al Donahue's orchestra, will be among the features of the Columbus, Ohio, Variety Club Barn Dance and Frolic, to be held in the Columbus Auditorium, Friday, October 25, with which to raise funds to build a school for the children at Nightingale Cottage, a tubercular preventatorium in Columbus.

Ten No. 21, Atlanta Variety Club, is planning a motorcade to the Tech-Georgia football game in Athens on November 30th.

BOOK REVIEW

AMERICAN VAUDEVILLE, Its Life and Times. By Douglas Gilbert. Whittlesey House, New York. 394 pages. $3.50.

For one whose earlier years in New York were brightened by faithful attendance at the Alhambra and Colonial, later at Hammerstein's and the Palace, "American Vaudeville, Its Life and Times," is fond recollection of once-upon-a-time. It was a time when families reserved the same seats in the same theatre, week after week, year after year. It was a time when the headliner's latest quip was as much a part of the conversation as the "who's Yahoodi" of today's radio.

How vaudeville came to be, grew, flourished, then toppled, all in the short span of some 50 years, is told by the author, feature writer and former drama critic of the New York *World-Telegram*, who compresses this amazing chapter of American life into 394 pages.

The volume is divided into four main parts. The first, a setting of the stage, so to speak, describes how the term "vaudeville" came about, its development through the beerhall and gaslight days. The second part stresses the rise of Tony Pastor and his influence in cleansing the dirt of variety entertainment for family acceptance. Mr. Pastor is credited for the first touring variety show, the first check room service. He was never known to "close an act," which the author fittingly calls "an epitaph for any showman."

This period was further distinguished in 1893 by the addition of stars of the "legitimate" in sketch acts at Keith's Union Square, and brought about by J. Austin Fynes, a Boston newspaperman who came to New York as manager of the newly opened theatre. Mr. Fynes was among the managers to welcome the advent of the short-reel film as an audience "chaser," a novelty which proved to be the forerunner of "mechanised entertainment" the author blames for vaudeville's "murder."

The invasion of foreign artists who "played up, seldom down to their audiences" is here noted. These overseas stars appeared conspicuously at Koster & Bial's Music Hall, famed drop-in spot patterned after the leading English music halls of that era. The nineties also saw the first master of ceremonies, the robust James J. Morton.

For seekers behind-the-scenes, the last half of the book will be more interesting since it deals largely with the influence upon vaudeville of E. F. Albee and B. F. Keith, an influence the author claims was to contribute to its downfall, particularly in indicting Mr. Albee on many counts. "They made of entertainment a specialized regimented industry, "Mr. Gilbert writes.

Attentions here are also given to the beginnings of other vaudeville giants—the managers, bookers and agents who added much to the rapidly spreading panorama. Due obeisance is made to Hammerstein's Victoria theatre, which occupied the present site of the Rialto, on Broadway at 42nd Street.

The great comics of the 1900's are justly given their bow and this reviewer thanks the author for including the dialogues of Joe Cook's priceless "four Hawaiians" and "baseball yarn," the antics of the fabulous "Mr. Duffy & Mr. Sweeney," the meanderings of that delightful screwball, Bert Fitzgibbon.

Not the least part of the volume is devoted to the vaudeville trade press, most prominently to *Variety* and its founder, the late "Sime" Silverman, who clashed time and again with the Albee interests. Mentioned also is *Billboard*, especially having to do, as *Variety*, with the part taken by the vaudeville trade press in the White Rats and Equity wars.

In addition to author's acknowledgments, the book includes an appendix of the standard vaudeville acts between 1880 and 1930, and a helpful index.—A-Mike Vogel.

THE WHITE HOUSE
WASHINGTON

October 21, 1940.

Dear Al:

The President asked me to express to you and to your associates his appreciation of the screening for his guests and for him personally of WORLD IN FLAMES.

He further requests me to extend his congratulations to Paramount Pictures and to say to you that he hopes no one in this country will be too busy to give it sixty-two minutes of his time.

Very sincerely yours,

Stephen Early

STEPHEN EARLY
Secretary to the President

Mr. A. J. Richard,
Editor, Paramount News,
New York, N. Y.

IN THE BRITISH STUDIOS

by AUBREY FLANAGAN
in London

Empire Building

New mathematical heights have been reached by Warner Bros. at their Teddington Studios with their production now on the floor, under the eye of Max Milder, on their most ambitious film to date, "An Empire Was Built."

As already recorded in MOTION PICTURE HERALD, this, in which John Gielgud plays the leading role as Disraeli, is being directed by Thorold Dickinson, who distinguished himself in his handling of "Gaslight."

Among the mathematical facts recorded by the studios' publicity department are that approximately 600 small part players and extras "will move through a dramatic panorama of history in the days of Disraeli when the British Empire established world domination," and that in one sequence alone, staged in the Houses of Parliament, 200 extras will play as Members of Parliament and the public in a set which occupies the entire floor space of the larger sound stage.

Another big scene, the crowd figures of which have not yet been calculated, will be staged in a Hyde Park set, with Will Fyffe as a Marble Arch orator.

Much discrimination is recorded on the part of Warner Brothers' casting director, who has to go through a range of personalia, including not only society belles and dukes but street beggars and down-and-outs.

The cast, apart from Gielgud, includes Diana Wynyard, as Disraeli's wife, Will Fyffe, Owen Nares, Fay Compton, Irene Brown, Nicholas Hannen, Stephen Murray, Frederick Leister, Kynaston Reeves, Leslie Perrins, Allan Jeayes, Percy Walsh, Anthony Ireland and Pamela Standish.

New Will Hay

After the short interval during which the machinery and personnel of the Ealing Studios were reorganized to cope with the blitzkrieg, the new Will Hay comedy, "Murder at St. Michael's," has gone to work there with Michael Balcon producing and Marcel Varnel as director.

Once again Will Hay sports his noted schoolmaster's cap and gown, and has new partners in comedy crime in Claude Hulbert and Charles Hawtrey.

Hulbert has already teamed with Hay on the B.B.C.'s National programme and they worked together on the stage.

Charles Hawtrey, who has become known to film goers as a bespectacled gaping schoolboy, gets his biggest film break to date.

"Murder at St. Michael's" casts Will Hay as a chemistry master who, evacuated to the Isle of Skye, gets involved in a double murder mystery.

FACILITATE ENGLISH NEWSREEL COVERAGE

As a result of long negotiations between Sir Gordon Craig, general manager of British Movietone News, and the British Government, a committee has been formed to facilitate newsreel operations in the British Isles.

The committee includes the head of the film division of the Ministry of Information, Sir Gordon as chairman of the new British Newsreel Association, and representatives of the Army, Navy and Air Force. Cameramen will be increased near the vital coastal towns of Britain.

The "Spotter" system, reducing air raid interference to a minimum, is in operation at the studios and production has gone smoothly since the inception of the film.

Cartoon Unit Set Up

A further bid for fame has been made by Ealing Studios with the establishment of a Film Cartoon Unit, who have gone to work on the new series under the supervision of British cartoonist St. John Cooper, noted contributor to London's "Daily Express."

"Kitten on the Keys" will be the first of Cooper's creations and is sponsored by the Ministry of Information, who have a more than merely friendly eye in much of the activities of Ealing Studios.

Thirty animators are at work and more cartoons will emerge from the newly formed department.

Formby Comedy Planned

On the completion of "Murder at St. Michael's" production in its major form will be directed at Ealing towards a new George Formby comedy, based upon the West End play "As You Are." Whilst most of the original domestic atmosphere of the play will be retained a concession to the Formby fans will be introduced in an infusion of a frankly slapstick atmosphere.

Reunion at Denham

J. Arthur Rank, Norman Walker and Jimmy Sloan respectively sponsor, director, and production manager, who helped create some years back British National's first film and a noteworthy contribution to British production "Turn of the Tide," have recently joined hands again in making a film at Denham, "Better Than Light."

Wilfrid Lawson, released from his work as Pilot Officer in the Royal Air Force is the featured player in the new picture.

The picture, with His Majesty's approval, includes a portion of the recording of King Georg'e Christmas Day broadcast.

The story, written by Manning Haynes, was scripted by Harold Simpson and Lydia Hayward.

Exteriors have been made, with the collaboration of the Naval authorities, at Land's End, and the Ministry of Information, who have no other interest in the film, arranged certain facilities for shooting.

The cast, apart from Lawson, includes William Freshman and Kathleen O'Regan.

Character Creation

Alternating his appearances between the air raid shelter at Shepherds Bush Studios and sets representing the Edwardian smart set atmosphere of Folkestone high society, ornamented in ferns, aspidistras and rococo decorations, Michael Redgrave has launched forth in "Kipps" into a new characterization. He has recreated for screen purposes the character of the nervous little Kentish shop assistant born of the mind of English novelist and seer H. G. Wells.

With Edwardian mustache, high collar and right fitting trousers, Redgrave is said to have explored new avenues of character comedy with not a little touch of pathos.

The entire floor of Number 4 Stage at Shepherds Bush has been occupied recently by a reproduction of the Folkestone Promenade ætat 1906, with its pier and band stand, furbelowed women and bowler hatted men, with one scene here a fashion parade of the clothes of the period. In this scene Redgrave wore tight white flannels, a sports "blazer" (coat) and straw "boater" (hat).

Diana Wynyard is in the lead opposite Redgrave. Carol Reed is directing the film, which is for release by 20th Century-Fox.

▽

David Macdonald, director of "This England," has now reached the modern period in his epic panorama and his shooting sequences at the Rock Studios set in 1940.

Constance Cummings, hitherto appearing as an English girl, has once again, for the screen become an American.

▽

Due probably to launch forth into activity in the immediate future, at Shepherds Bush Studios, are Gainsborough Pictures, who will set to work on the new Arthur Askey subject, "The Ghost Train," for release by General Film Distributors.

▽

"Spring Meeting" is the next subject to take the floor at Welwyn, under the Associate British banner.

▽

Without official pronunciamento comes news that Anglo-American probably will release the new Leslie Howard production. "Professor Pimpernel Smith," which is due to take the floor at Denham, D.V., shortly.

BRITISH INDUSTRY SEEKS HARMONY ON OPENING, CLOSING HOUR RULES

Varying Conditions and Powers of Licensing Boards Make Problem Difficult; London Theatres Allowed Unlimited Time

by AUBREY FLANAGAN
in London

The obliteration of those ancient tenets which made war a business of battle between armies has brought the British citizen to the front line, and the picture house no less than the suburban villa is now in direct and immediate contact with the enemy bomber. It is not surprising therefore that the whole habits of the filmgoing populace have changed, that entirely new standards have been set up in the past year, standards which are changing day by day as the wartime conditions change and intensify.

With this in view all efforts of the exhibitor groups in Britain both national and local are currently directed towards a readjustment of opening hours of cinemas. Approaches both to the Government body, the Ministry of Home Security, and to the various local authorities have been and are being made to secure a new framework of operating hours which will permit the exhibitor's economic survival and enable the filmgoing populace to obtain entertainment under conditions suited to the various and varying circumstances which obtain all over the country.

Opening, Closing Hours Disputed

Efforts are being made not only to secure earlier opening hours in various districts, but to secure and establish the principle of elasticity in regard to the time of closing. With these two factors is bound up the matter of Sunday opening which, though greatly eased since the War, remains still entangled with various threads of official legislation and which is still in essence a state of Sunday closing, with opening a possible if not easy alternative. A national effort is being launched to secure removal of these obstacles so that the opening of cinemas on Sunday is legally established with closing an optional alternative.

Nationally the CEA are pressing the Ministry of Home Security for a Governmental lead on the curfew or closing hour. It is already well known to readers of this page that conditions vary in wartime Britain and that whilst exhibitors, notably in London, are allowed a free hand in regard to closing hours, in other areas they are subject to the whims and whimsies of police, military, and municipal authorities. What the CEA asks is not the establishment of a national closing time—that would be impracticable and impolitic, but the concession of the principle of consultation with the exhibitor himself. It is the exhibitor, they claim, who knows best of all just what trade remains and at what hours, and if local authorities either left it to the local exhibitor groups to decide what time to close or at least consulted them and acted upon their advice justice would be done both to the trade and to the public.

It is no consolation to exhibitors in Bristol that whilst they are to be called upon to close at 9.30, local dance halls may stay open till 10.30, or to picturehouse operators in Southsea who are called upon to shut at 10 p. m., that the other entertainment centres in the town need not close down till an hour later. Nor do exhibitors all over Great Britain, who have curfews imposed upon them, look pleasantly upon the local saloons who have no curfew imposed and who are often taking the money which might just as well have gone through the cinema box office. London, they point out, has had no conditions thrust upon its shoulders but has decided its own closing hours—with the approval of the authorities—and is quite content.

One Show a Night

Thanks to the early closing insisted upon by some local bodies halls in many areas can only stage one show a night. As it is, with workers in factories and workshops coming home from the job at approximately 6.30 p. m., having an evening meal to use the vernacular—"getting poshed up"—those houses which can run two shows suffer because it is not practicable for the artisan or office worker to get to the cinema in time to see the programme through.

Some picture houses are finding local bodies placing on their licenses for the forthcoming years stipulations in regard to early closing, stipulations which take no regard of changing circumstances or elastic conditions. The fact is, of course, that one licensing area, say one which covers a large industrial area, may embrace two or three different conditions, industrial, suburban and outer residential, each demanding different trading codes. These in turn are wrapped up with vulnerability in regard to bombing, transport and social behavior.

In some areas there is of course little or no evening trade. These areas are still the exception rather than the national rule. Those which are fortunate to be able to boast of good trade resent being subject to conditions and opening hours based upon the experiences of the less happily placed London, South Wales, Northern and North Western centres.

Trade opinion thus inclines forcibly towards the belief that if the Home Security Ministry gave a lead to local licensing bodies, that they should exercise a democratic principle and take a lead from instead of giving it to the local exhibitors, a happy economic and ethical solution would be achieved.

With opening no less than closing hours, however, the new trade framework is wrapped up and efforts of the London exhibitor group to secure official approval of earlier opening hours are an essential part of the potential trade structure. Conscious that the changing habits of the filmgoing populace are as evident at one end of the day as the other, they are leading a movement towards extending the operating day at the initial end of the scale. Such a movement is bound to be followed by other groups who are just as convinced that there is money to be made—to some extent—in the daylight hours of opening and that they should have the opportunity of making it. Obviously in certain regions only the leisured classes have the chance of going to the picture house during the day. Even so there is probably justice in the plea, which is inspired by the conviction that the exhibitor has the right to as wide a field of profit, no matter how intense its sections.

CEA Leads Movement

The CEA too are leading a movement which has its end in the easing of the whole machinery of Sunday opening of cinemas with, logically, the further extension of that field of potential profit. As the law stands at present it is an improvement upon that which existed when the war started. The more cumbersome machinery of local meeting and local poll has been supplanted by a device which allows the exhibitor group on appeal from the local military to put into movement processes of appeal to the Government Department—the Home Office—which will facilitate Sunday permits. It is at best a negative process, tacitly suggesting that Sunday cinemas are unethical and illegal. The CEA will seek to invert the position, will ask the Home Office to permit Sunday cinemas, with the option on the exhibitor to remain closed if he wishes.

This would allow the local picture house to recoup some of the revenue lost during the week and would assist in maintaining public morale by helping the people to recreation which the nightly need for shelter from bombings denies them.

Opposition from religious bodies which have long considered Sunday their province rather than a day of public rest, is, of course, inevitable and the CEA do not expect the war conditions to have changed their attitude. An appeal, however, will be made to any public spirit they may have. The extension is only contemplated as a wartime emergency. It would, however, be a valuable precedent.

BRITISH INDUSTRY BLOCKS ARMY PLAN

The British Army Council plan to transfer the entire operation of film entertainment for troops to a military body instead of the present arrangement was blocked by the British film industry Tuesday at a meeting in London. The new plan, which aimed at establishing 150 mobile 16mm. units and 150 mobile 35mm. units for the fundamental purpose of technical training but also embracing entertainment films without admission charge, was presented by the Duke of Gloucester and Lord Croft.

Sam Smith, president of the Kinematograph Renters Society, and Harry Mears, president of the Cinematograph Exhibitors Association, said that the renters and exhibitors were absolutely satisfied with existing Navy, Army, Air Force Institute arrangements and that the new scheme would meet trade opposition.

Mr. Smith dubbed the whole plan superfluous and, supported by Mr. Mears, countered Lord Croft's request for a joint representative committee by declaring he could not commit members to any specific attitude.

Laughton Extends Tour

Charles Laughton, making personal appearances in connection with RKO's "They Knew What They Wanted," in which he stars, has extended his tour to include Seattle, Washington, and Portland, Oregon. He will appear in the first named on next Wednesday, and in the latter next Thursday.

PENNSYLVANIA BANS "WORLD IN FLAMES"

Censor Board of State Says Feature "Has Tendency to Corrupt and Debase Morals"

Unabashed by the storm they raised a few weeks ago by banning the March of Times' RKO release, "The Ramparts We Watch," Pennsylvania's censors have banned Paramount's compilation of newsreel shots, "The World in Flames," which also treats related subjects of war.

The Paramount picture was banned because it "has a tendency to corrupt and debase morals, and it is not proper," in the opinion of the censors.

Paramount To Appeal

Like RKO and the March of Time, who are carrying their appeals against the board decision to the highest courts of Pennsylvania, Paramount reacted. It asked the board to review the picture again. The owners of a picture have the right to demand this, under the state's censor board regulations. The board was expected to comply this week. Its reiteration of the ban then is expected to pave way for appeals to the courts.

The ban on the Paramount film is unique because it is a ban on news shots, which rarely, if ever, are censored. It is true that the March of Time's footage objected to by the board consisted of excerpts from the German official and factual coverage of the Polish campaign, entitled "Baptism of Fire"; however, it is pointed out, those reels were made by German government cameramen, edited by German government officials—and, in any event, the censors banned the picture in toto. The Paramount film consists of footage taken by its own newsreel company.

Neil Agnew, vice-president in charge of sales for Paramount, last week expressed "amazement" and "astonishment" at the board's action. He added:

"This picture had its world premiere in Washington, D. C., at the Columbia Theatre Thursday night, October 17th, before an audience comprised of high officials of the Federal Government, including some of the Justices of the United States Supreme Court, and it received the highest critical praise from the newspapers and leaders of defense.

"We will combat this ban by every legal means," he concluded, "and, if necessary, carry this case to the highest courts in the country."

According to the Paramount home office publicity department, in New York, the film received praise of national leaders, thus:

Henry L. Stimson, Secretary for War: "(the picture) records the development of conquest by force in the last decade, and clearly indicates the urgent necessity for the increase of our own protective forces."

Frank Knox, Secretary of the Navy: "The film is a very accurate portrayal of one of the most pregnant eras in modern history. I think its wide distribution cannot help but . . . lead the American people generally to adequate support of national defense."

Alben W. Barkley, majority leader of the United States Senate: "It is the most impressive depiction of the incredible changes that have taken place in the world during the past 10 years. Every American should make an effort to see this portrayal."

Others who praised the film, and were quoted by Paramount are Samuel Rayburn, Speaker of the House of Representatives, and Jesse Jones, Secretary of Commerce.

Paramount on Monday cancelled the program it was to sponsor Thursday night, featuring Raymond Gram Swing and Wythe Williams, over eight Pennsylvanida radio stations of the Mutual System.

Arthur Menken, newsreel cameraman, some of whose footage is in the picture, is making personal appearances in conjunction with its openings in key cities.

Allow "Merry Wives"

The New York State censor board on Monday lifted its ban on the Czechoslovakian film, "The Merry Wives." The ban was imposed in April because, the board said, the film was "immoral, indecent, and tend to corrupt morals."

Irwin Edmond, director of the board, said on Monday, "satisfactory revisions" had been made.

The film won first prize at the International Film Contest in Venice, in 1938.

It is expected to be shown in a New York theatre about November 15th.

Legion Condemns "Time"

"Time in the Sun" this week in its fourth week at the Fifth Avenue Playhouse, New York City, has been condemned by the National Legion of Decency.

"Dust to Dust" End

Edward Rovner, of Runnemede, New Jersey, has been permitted to keep his Runnemede Theatr open without paying a required $250 local license fee, after he agreed to end the engagement at the house of "Dust to Dust," heavily advertised as a sex picture. Protests of the townspeople against the film, which had played four weeks, caused the Borough Council to attempt to enforce the order requiring a license and levying a $100 fine for violation.

"Kampf" Kampf

The Chicago police censors last week banned Crystal Pictures' "After Mein Kampf" because it would arouse racial prejudice.

Kanin Advocates Institutional Ads

Advocating institutional advertising for the industry as a whole and honest exploitation of individual pictures, Garson Kanin, director, told members of the Associated Motion Picture Advertisers at a luncheon at the Hotel Edison, New York, Thursday, October 17th, that it was the job of advertising and publicity departments to make "Hollywood a respected center of a respected industry, rather than a carnival."

Criticizes Exploitation

Mr. Kanin said there were not enough brains and good stories in the world to make 500 pictures in a year and urged that exploitation should be more honest and imaginative. He said the hard work involved in making pictures should be accentuated rather than the Hollywood "idiocies" and swimming pools. His recent trip through the country convinced him, he said, that the frequent flaunting of Hollywood wealth has created a situation in which the industry is held in bad repute.

Harry Brandt, the principal speaker at the luncheon, urged publicity and exploitation men to become more acquainted with industry problems and to make such problems part of their jobs.

IN NEWSREELS

MOVIETONE NEWS—No. 12, Vol. 23.—Young men register throughout nation for army training....President addresses youths from White House....Dionne quintuplets hear broadcast by Princess Elizabeth....Monsignor Sheen speaks at Catholic rite in California....Auto Show fashions....Navy defeats Princeton....Pennsylvania smothers Yale 50-7.

MOVIETONE NEWS—No. 13, Vol. 23.—London carries on despite relentless Nazi bombing raids....Italian bombers attack Haifa, oil port in Palestine....Earl of Athlone visits Roosevelt....Clarence Dykstra heads Selective Service board....Australian pilot lands two bombing planes which locked together after collision....Fordham defeats Pittsburgh....Penn crushes Princeton.

NEWS OF THE DAY—No. 210, Vol. 12.—Young men of nation register....RAF pilots report victories in sky....Launch new cargo ship sideways....Pan-American day at West Point....Fashions at Auto Show....Dionne quintuplets hear Princess Elizabeth by radio....Pennsylvania sinks the Elis by 50-7.

NEWS OF THE DAY—No. 211, Vol. 12—London carries on between Nazi raids....U. S. inaugurates machinery for huge draft lottery....Willkie tours midwest....Athlones visit President at Hyde Park....Fordham defeats Pittsburgh in snowstorm....Other football.

PARAMOUNT NEWS—No. 15.—U. S. stops sale of scrap iron, gasoline to Japan....Evacuation ship on way to Orient....Tom Mix dies....Schoolboy wins national cotton picking championship contest....Lindberg broadcasts views on national policy....A survey of nation's leading football teams....Dionnes hear Princess Elizabeth broadcast....Young men register for draft....Presidential candidates endorse conscription.

PARAMOUNT NEWS—No. 16.—New York national Guard units head for Alabama camp....Dykstra becomes Director of Conscription....Objectors face federal jury....Sergeant York on Jamestown board....First serial numbers posted....Flynn predicts Democratic victory....President announces campaign speeches....Willkie in St. Louis....Evacuee children here hold two way conversation with parents in London....Minnesota beats Ohio State....Fordham conquers Pittsburgh.

RKO PATHE NEWS—No. 15, Vol. 12.—New U. S. motorized army in action....Dionnes hear Princess Elizabeth....Train Air Corps navigators....Russian army celebrates war gains....Lindberg criticizes U. S. leaders....Young men register....President speaks from White House.

RKO PATHE NEWS—No. 16, Vol. 12.—Dykstra sworn in as selective service director....Australian Army marches across the Blue Mountains....Jewish community built in Shanghai....Everybody's Workshop opened in San Francisco....English children here talk to parents in London by radio....Football.

UNIVERSAL NEWSREEL—No. 920, Vol. 12.—Young men register for draft....President speaks from White House....South American officers see U. S. motorized unit....Army trains mules for war....Ship last scrap iron to Japan....Big U. S. freighter launched....Willkie in Buffalo....Dionnes hear talk by Princess Elizabeth....Honor pioneers in Missouri....Cotton picking contest held....Navy defeats Princeton.

UNIVERSAL NEWSREEL—No. 921, Vol. 12.—Italians gain ground in Africa....Senator Johnson backs Willkie....Willkie hailed in twin cities and St. Louis....Earl of Athlone visits Roosevelt at Hyde Park....Draft director sworn in....Knox visits big air base....Cornell crushes Syracuse....Michigan routs Illinois....Minnesota tops Ohio State....Tennessee trounces Alabama.

Walker, O'Leary, of Comerford, Honored

Frank Comerford Walker, formerly active head of the Comerford circuit and now the new Postmaster General of the United States, will be tendered a testimonial dinner next Monday, in Scranton, Pennsylvania, home office of the circuit, by the Lackawanna County Democratic Committee. He is also scheduled as a guest of honor at the Philadelphia Variety Club annual banquet on December 13th.

John J. O'Leary, formerly Mr. Walker's assistant and now the active head of the Comerford chain, was honored last week at the second annual banquet of the Scranton division of the circuit's Softball League. He received gifts, and also presented individual and team championship awards.

Among speakers at this affair were John Nolan, film booker, and Byron Lynn, district manager. Joseph A. Phillips was chairman and toastmaster.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Some mighty strange items creep into a motion picture newsreel cameraman's expense account, as any newsreel editor will attest. Take the experience of Lewis (Ned) Buddy, Paramount Newsreel's chief of operations in Europe, now in New York, who, scanning the expense itemization of one of his photographers who had been assigned to cover British naval maneuvers at Portsmouth, noticed this choice item: "Fifteen shillings—tip to the Admiral for moving fleet in closer to the camera."

The same cameraman later covered the Dublin horse show. Then he disappeared for three weeks. Finally Mr. Buddy received a cable from a little town in Ireland. It read:

"I'm still with you — am I?"

▽

Working with Paramount's exploiteers on the arrival in Chicago of Madeleine Carroll and Paulette Goddard, Thursday, for the big ballyhoo opening of "North West Mounted Police," Dave Mayer, president of the State Street Businessmen's Council, sent out a call for Boy Scouts to act as honorary escorts. Gallantly responding, in a rush, were scores of baldheaded, bewhiskered gents who were Boy Scouts long before the Civil War, or thereabouts. But still Boy Scouts at heart.

▽

Life Magazine says that Universal claims 18 *as the age of its 'little' Deanna Durbin. Life says she's* 19, *that she contemplates marriage with Vaughn Paul, Universal producer and that her contract with "U" will have brought her* $1,650,000 *by* 1943, *its expiration date.*

▽

When Paul (Terrytoon) Terry feels like exercising, he just lies down until the feeling goes away.

▽

"Irrespressible" John Barrymore, as he likes to be known, revealed, Tuesday, his list of "The 13 Most Fascinating Women In My Life" . . . only 13, mind you. The list appeared as a picture-article by Barrymore in *Look* magazine. Barrymore's list included his four wives. He admitted that he is still awed by his sister Ethel. Garbo, Carole Lombard, Katherine Hepburn and Paulette Goddard also made the list.

Speaking of his first two wives, Barrymore revealed a Ripleyism of his own. Said he: "My first and second wives were born the same day in Newport, and brought into the world by the same doctor, who rushed from one house to the other."

Of his fourth wife, Barrymore said: "Elaine Barrie used to annoy me by correcting me on Shakespeare. I met her when she came to interview me for her Hunter College paper. We never did finish that interview, though subsequently we covered lots of territory."

▽

A returning Rockefeller Center vacationer has this to report on the American scene: Her California-bound trans-continental train came to a brief halt in a desert town so small she didn't even notice the name. She did notice a restaurant alongside the tracks, though. And what a restaurant! The kind even dogs give a wide berth to. What caught her eye was the sign hanging over the door: Small, neat gold lettering on a black background, very much like a physician's sign, which read: "What Food These Morsels Be!"

BRANDT "DISSECTS" AN EXHIBITOR

"An exhibitor," according to New York exhibitor Harry Brandt, "is a fellow who buys something he doesn't want, from somebody who hasn't got what he is trying to sell, at prices the exhibitor cannot afford to pay, which sends the exhibitor's ledger deep into the red, practically forcing him to go to Florida for a long winter vacation."

If by some remote chance there breathes a man with cause so dead that he hasn't a button, Willkie, Roosevelt, or otherwise, one might turn to a new organization, a typical Hollywood press agent's dream, called the Carry the Torch Clubs of America, whose national headquarters are in the Sharon Hotel, Manhattan. All one need to join is "a feeling of affection for a member of the opposite sex." The lapel button is a flaming torch mounted on a heart.

The press agent behind these pretty sentiments is Noel Meadow. He has had some comparable ideas before, but this time he's going to make it pay cash. He is already collecting royalties on the official insignia from a pin manufacturer, a fabric company, a perfumer, and a doll maker.

President of the Carry The Torch Clubs is June Bentley, who, having sung "in every night club on 52nd Street," is well known to New York motion picture stay-up-lates.

▽

Bob Ripley, on Friday, will present on his CBS "Believe It Or Not" air program, a Mr. A. L. Plant, of New York, who actually sells the holes in doughnuts!

▽

Hot-Stuff Department, being an editorial observation by one Lionel Toll, in *The Independent,* the organization publication of the ITOA in New York:

> "Responsible persons at Paramount want it known that 'Cherokee Strip' is not an Indian burlesque show. . . . And, there is likewise no truth to the rumor that Universal is planning a sequel to "The Mummy's Hand', the title of which would be 'The Pappy's Foot'."

▽

Then there's Merle (Rockefeller Center) Crowell's story of the boy whose father was most eager to have him pass the entrance examinations to Dartmouth. Unfortunately, or otherwise, the father wasn't able to be at home to hear the results of his son's exams because he had to take a business trip to the Argentine. But he instructed the boy to cable him as soon as he knew how he had made out. He had been gone several weeks before he got the cable in Buenos Aires and opened it to read the single word, "Yes," and his son's signature. The instructions about the entrance exams had slipped his mind and, completely mystified, he cabled back, "Yes, what?" The answer was prompt and right to the point: "Yes, sir."

Groucho Marx, in *Liberty Magazine,* lays claim to be the new Ward McAlister of Hollywood, the male Emily Post, a self-made victor over the social game, champion over a new evolution of etiquette . . . Groucho, the California authority on what kind of wine to serve with weinies.

Groucho comes by his authority from attending exactly 336 Hollywood parties last year . . . he was actually invited to more than 12 of them.

His rule No. 1 in society is not to make an immediate dash to the party bar. This because party liquor is pretty crude, of an inferior grade. Groucho has found that by slipping the butler a one-spot, or even a dollar and a quarter, he will get him the good stuff, the stuff that the butler and his master drink.

Since clothes make the man, Groucho warns that women should give a lot of thought to their dress. Too, a host should be pretty specific about dress, advising on his invitations whether dress should be formal or informal, and not simply say, "We're Not Dressing," as one Hollywood host did recently, with dire consequences when some of his literal-minded guests arrived.

Tails, says Groucho, look good only on dogs. And even *they* sometimes have their's cut. A black tie is always appropriate, provided, of course, the gentleman is wearing a collar.

In dining out and finding the food unsatisfactory, a gentleman does not grumble and say that he could have had a better meal at home without having to wait until eight forty-five for it. And he certainly will not make threatening remarks such as, "Madame, if this schnitzel gives me ptomaine, you'll hear from my lawyers tomorrow." (If he *does* get ptomaine, he strives to make a friendly cash settlement.)

But all of that can be avoided by smiling at the hostess and saying, "Ella darling, I managed the soup and the salad, but this swill has me licked. How about rustling me up a couple of eggs?"

Following the trend, Groucho indulges in a quiz to determine just how little the average Hollywoodite knows about social behavior, asking for answers to the following questions:

1. If, while carving a turkey, you drop it into the lap of the dowager at your right, do you (a) apologize profusely; (b) break into tears; or (c) say, "Madame, I have not given you the bird; I'll thank you to fork it over immediately"?

2. Should chives or parsley be served with a steak on a black eye?

3. If you ask a young woman for a dance and she tells you her feet hurt—and then, thirty seconds later, you see her waltzing away with a young man who has more vaseline on his hair (also more hair), do you ask her for an introduction to the chiropodist, or do you pretend you're dead?

4. When the lady grabs the check in a restaurant, should she slip the dough under the table to the gentleman or openly hand it to the waiter?

5. On leaving a night club that's been raided, who enters the wagon first—the lady or the gentleman?

6. Describe the design and colors of three of Lucius Beebe's vests—we dare you.

7. How can you get a song writer away from the piano at a party without blasting?

If one can answer seven of these questions, and have eaten the tops of four cereal boxes, they should write to Groucho for a Society Man Button.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

North West Mounted Police

(Paramount)

Historical Melodrama

This is Cecil B. DeMille's 64th production and his first entirely in Technicolor, a medium he has declared he will employ henceforth without exception. He has stocked it with players whose names are of marquee significance and filmed it in terms of action, with the red coats of the mounties running like a colour theme through sequences thronged with police, Indians and half-breeds, photographed against backgrounds as brilliant as their costuming, to achieve something in the nature of a symphony of pigmentation which is not less a DeMille melodrama but more so, for this circumstance.

The picture is a dramatization of the Riel Rebellion of 1885 which threatened to destroy Canada and was put down by fifty North West Mounted Police in a manner celebrated by Canadians in song and story.

Deeds of heroism depicted are from the record and their enactment gives substance to the concepts of the North West Mounted Police prevalent in this country. There is, however, no stressing of historical accuracy for its own sake, and no thumping of the hands-across-the-border implicit in the story, the narrative being handled, instead, as a tale of adventure arising out of events and situations affecting the lives of the characters represented.

Although Gary Cooper is given first billing and plays a Texas ranger, the only American in the story, script and direction are such as to distribute emphasis evenly among the principals. Preston Foster and Robert Preston have the two principal police roles, Akim Tamiroff and Lynne Overman as half-breeds and scout supply both humour and pathos, George Bancroft the major villainy. Madeleine Carroll is pleasant to the eye as the good girl beloved by two heroes, a competition terminating contrary to expectation, and Paulette Goddard's portrayal of the half-breed whose passion destroys its object, eclipses her previous endeavours.

The production combines the opulence of the early DeMille spectacles with the action toward which he has tended in recent years although exteriors predominate, he has kept them peopled with crowds engaged in tense activities. These include a battle in ambush with guns blazing and blood flowing copiously, a burning of a fort to cover escape of survivors and, as the climax of the story, an advance of seven mounties upon a tribe of Indians preparing to wipe out the white men of the province and restore the half-breeds to government.

Alan Le May, Jesse Lasky, Jr., and C. Gardner Sullivan wrote the screen play from source material furnished by the Royal North West Mounted Police. William H. Pine is associate producer.

Previewed at the Village Theatre, Westwood, where it received considerable applause and much favorable comment.—WILLIAM R. WEAVER.

Produced and distributed by Paramount Pictures. Producer-director, Cecil DeMille. Associate producer, William H. Pine. Associate director, Arthur Rosson. Assistant director, Eric Stacey. Original screen play, Alan Le May, Jesse Lasky, Jr., and C. Gardner Sullivan. Cameramen, Victor Milner and Duke Green. Second unit cameraman, Dewey Wrigley. Sound, Harry Lindgren. Art directors, Hans Dreier, Roland Anderson and William Flannery. Film editor, Anne Bauchens. P. C. A. Certificate No. 6261. Running time, 125 minutes. Release date, November 22, 1940. General audience classification.

CAST

Dusty Rivers	Gary Cooper
April Logan	Madeleine Carroll
Louvette Corbeau	Paulette Goddard
Sergeant Jim Bret	Preston Foster
Constable Ronnie Logan	Robert Preston
Jacques Corbeau	George Bancroft
Dan Duroc	Akim Tamiroff
Tod McDuff	Lynne Overman
Inspector Cabot	Montagu Love
Big Bear	Walter Hampden
Shorty	Lon Chaney, Jr.
Louis Riel	Francis McDonald
Johnny Pelang	George E. Stone
Supt. Harrington	Willard Robertson
Constable Jerry Moore	Regis Toomey
Constable Thornton	Richard Denning
Constable Carter	Douglas Kennedy
Constable Dumont	Robert Ryan
Constable Fenton	James Seay
Constable Fyffe	Lane Chandler
Constable Ackroyd	Ralph Byrd
Constable Kent	Eric Alden
Constable Rankin	Wallace Reid, Jr.
Constable Herrick	Bud Geary
Capt. Gower	Evan Thomas
Sergeant Field	Jack Pennick
Corporal Underhill	Rod Cameron
Surgeon Roberts	Davison Clark
Bugler	Jack Chaplin
Wandering Spirit	Chief Thundercloud
The Crow	Harry Burns
Lesure	Lou Merrill
Mrs. Burns	Clara Blandick
Mrs. Shorty	Ynez Seabury
Ekawe	Eva Puig
Wapiskau	Julia Faye

Hullabaloo

(MGM)

Comedy Plus Music

Dipping into his long experience as practicing exhibitor and radio executive for ways and means of entertainment learned the hard way, Louis K. Sidney has made of this, his first motion picture production, a film to make the rafters ring and the customers happy beyond any expectation based on perusal of title or billing. It is, on the basis of preview before an unprepared audience, what the trade knows as "a sleeper," and of the sort that grows as it goes, thriving on customer-to-customer comment.

Brought forth without fanfare and unsaddled with promises, the picture is a comedy dealing with affairs of that backstage of radio in which the producer has been occupied of recent years and knows as few come to. Logic and plausibility are not in it, but humor and song, performance, novelty and talent cram its footage to capacity. A small crowd which saw it in a large theatre in a small town not recently utilized for preview purposes guffawed and chortled again and again and applauded both during and after. A beaming Louis B. Mayer tarried in the foyer as the audience filed out and heard what the merry villagers were saying.

Central figure of the story, based on an idea credited to Bradford Ropes and Val Burton, is an improvident actor played by Frank Morgan with a proficiency he's never surpassed. But it is the voice of Clark Gable, of Spencer Tracy, Mickey Rooney, Hedy Lemarr, Claudette Colbert and many another that comes from the Morgan throat (by skillful use of Metro-Goldwyn-Mayer sound tracks from such films as "Boom Town," as well as specially recorded wordage for the picture) in the course of the actor's mad experiences in trying, successfully at last, to achieve a radio career in the interests of three ex-wives, his children, creditors, associates and friends. It's a production device out of common and uncommonly productive of amusement.

Virginia Grey and Dan Dailey, Jr., carry the romantic responsibilities, all hands sharing the comedy assignment. Set into the proceedings to perform two numbers each, the four of them stopping the show, as many times, are Virginia O'Brien, dead-pan swinger of ballads whose like has not been seen in any film, and Charles Holland, a negro with a voice like Martinelli's and complete mastery of same. These are specialties to shout about in a picture that is itself a specialty among attractions.

Direction by Edwin L. Marin and the screenplay by Nat Perrin enriched the rating of both men.

Previewed at the Alexander Theatre, Glendale, where the film awakened echoes the management hadn't heard in years.—W. R. W.

Produced and distributed by Metro-Goldwyn-Mayer. Producer, Louis K. Sidney. Director, Edwin L. Marin. Screen play, Nat Perrin. Based on an idea by Bradford Ropes and Val Burton. Songs, Earl Brent, Jack Lawrence, Ted Shapiro, Ted Koehler and Sam Stept. Musical direction, Georgie Stoll. Orchestration, Leo Arnaud, George Bassman, Paul Marquardt and Robert Van Eps. Dance routines, Sammy Lee. Director of photography, Charles Lawton. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associate, Eddie Imazu. Set decorations, Edwin B. Wallis. Wardrobe, Dolly Tree. Film editor, Conrad A. Nervig. P.C.A. Certificate No. 6711. Release date, October 25, 1940 Running time, 77 minutes. General audience classification.

CAST

Frank Merriweather	Frank Morgan
Laura Merriweather	Virginia Grey
Bob Strong	Dan Dailey Jr.
Penny Merriweather	Billie Burke
Lulu Perkins	Nydia Westman
Wilma Norton	Ann Morriss
Clyde Perkins	Donald Meek
"Buzz" Foster	Reginald Owen
Bell Hop	Charles Holland
Judy Merriweather	Leni Lynn
Virginia Ferris	Virginia O'Brien
Armand Francois	Curt Bois
Sue Merriweather	Sara Haden

Tugboat Annie Sails Again

(Warners - First National)

Character Comedy-Drama

The things the fan-magazine writers have been saying about Marjorie Rambeau's performance in the title role of this picture were borne out by the reaction of a mixed audience at the Hollywood preview, where they were telling each other at the finish that "there ought to be a series of these." They were comparing

SCOOP!



"LONDON CAN TAKE IT!"

ONE REEL WITH ON-THE-SPOT NARRATION BY

QUENTIN REYNOLDS

OF COLLIER'S MAGAZINE

PRINTS IMMEDIATELY AVAILABLE FROM

WARNERS!

SHOWMEN'S REVIEWS OF PRODUCT

(*Continued from page 34*)

Miss Rambeau's portrayal to those achieved in similar roles by the late Marie Dressler, favorably. They had been laughing a lot and crying a little for 75 minutes and were happy about it.

The story, derived from characters created by Norman Reilly Raines in a *Saturday Evening Post* series of stories remembered by many, is about a woman seasoned by sea and strife who, as senior captain of a tugboat company, bests her male competitors at the helm and in business transactions, spreading humor and consternation the while. Alan Hale is the rival captain, Jane Wyman and Ronald Reagan the young people whose romance is a factor in the story.

Direction by Lewis Seiler, from a screen play by Walter DeLeon, emphasizes comedy for the most part. Edmund Grainger is associate producer.

Previewed at Warner's Hollywood theatre to response as reported above.—W. R. W.

Produced and distributed by Warner Brothers. Associate producer, Edmund Grainger. Directed by Lewis Seiler. Screen play by Walter DeLeon. Photographed by Arthur Edeson. Edited by Harold McLenon. P. C. A. Certificate No. 6444. Release date, Oct. 26, 1940. Running time, when seen in Hollywood, 75 minutes. General audience classification.

CAST

Tugboat Annie	Marjorie Rambeau
Capt. Bullwinkle	Alan Hale
Peggy Armstrong	Jane Wyman
Eddie Kent	Ronald Reagan
J. B. Armstrong	Clarence Kolb
Alec Severn	Charles Halton
Pete	Paul Hurst
Sam	Victor Kilian
Shiftless	Chill Wills
Captain Mahoney	Harry Shannon
Captain Broad	John Hamilton
Limey	Sidney Bracy
Johnson	Jack Mower
Rosie	Dana Dale

Sailors Three

(Ealing Studios—A.B.F.D.)

Nautical Extravaganza

Tommy ("You Lucky People") Trinder is one of the more recent and more popular radio comedians, a lean and lively Cockney lad with an essentially native style. This is not his first film, but it is probably his most ambitious one. That being so, it is a matter for criticism that he has been given such sterling comedy support, for at least one of the "Three," Claude Hulbert, very nearly steals the picture, certainly makes mountains of comedy out of a molehill of material. The comedian's name will, of course, pull them in on this side of the Atlantic, where its deliberate Cockney refusal to treat Hitler and his'n with respect strikes the appropriate wartime note. There would not appear to be any particular appeal outside Great Britain.

The "Sailors Three" are a happy-go-lucky trio who get stewed on shore leave, and mistakenly board a German pocket battleship. Aboard this the fun revolves, with the ultimate capture of the ship and its transference to Portsmouth Dockyard the *piece de* comedy *resistance*. Best of the sequences are Claude Hulbert's crescendo of alcoholic tragedy at a bar to which he had gone in search of a glass of milk, the endeavors of the trio to convince the German Commander that they are friendly neutrals, and the collapse of the plot with the revelations of the Union Jack tattoed on Claude's back. The final moments—the free fight and capture—are more generous than witty, but all in all the picture will please the popular audiences here.

A very sparse audience saw the trade screening in London, and while displaying uneasiness at the overlong passages did not disdain to laugh when the occasion called for it. —Aubrey Flanagan.

An Ealing Studios, Ltd., Picture. Distributed by Associated British Film Distributors, Ltd. Produced by Michael Balcon. Directed by Walter Forde. Screen play, Angus MacPhail, Austin Melford and John Dighton. Musical director, Ernest Irving. Associate producer, Culley Forde. Production manager, John Croydon. Photography, Gunther Krampf. Editor, Ray Pitt. Recording supervisor, Eric Williams. Art director, Wilfrid Shingleton. Technical advisor, Lt.-Com. J. Reid, R. N. Running time, when seen in London, 87 minutes. General audience classification.

CAST

Tommy Taylor	Tommy Trinder
Admiral	Claude Hulbert
Jane	Carla Lehmann
Johnny	Michael Wilding
Hans	James Hayter
Mrs. Pilkington	Jeanne de Casalis
Professor Pilkington	Henry Hewitt
Digby	Brian FitzPatrick
McNab	John Laurie
Pilot's mate	Harold Warrender

The Old Swimmin' Hole

(Monogram)

Human Interest

Jackie Moran and Marcia Mae Jones are the principals in this Scott Dunlap production. An original story by Gerald Breitigam, with screen play by Dorothy Reid, it concerns the struggles and adventures of two children and their parents, the boy's mother being depicted by Leatrice Joy and the girl's father by Charles Brown.

Returning to the small town in which her father lives, after having lived in California with her divorced mother, young Miss Jones finds her doctor father no nearer financial security than he had ever been, and discovers that he loves the widow portrayed by Miss Joy. She is instrumental in bringing the two together. Meanwhile, Jackie Moran, as "Chris," has had to leave school in order to help his mother financially, but has not lost his desire to be a doctor. The boy's grandfather attempts to bring him away from his mother, by offering him the money for a medical education, but the effort fails.

The picture was directed by Robert McGowan.

Previewed in a projection room.—Walter Selden.

Produced and distributed by Monogram. Produced by Scott R. Dunlap. Directed by Robert McGowan. Original story by Gerald Breitigam. Screen play by Dorothy Reid. Photographed by Harry Neumann. Film editor, Russell Schoengarth. P. C. A. Certificate No. 6717. Release date, Oct. 21, 1940. Running time, when seen in Hollywood, 80 minutes. General audience classification.

CAST

Chris	Jackie Moran
Betty	Marcia Mae Jones
Julie	Leatrice Joy
Doc Elliott	Charles Brown
Baker	Theodor von Eltz
Harper	George Cleveland
Jimmy	Dix Davis
Mrs. Brown	Dorothy Vaughan

SHORT PRODUCT

March of Time, No. 3, Vol. 7

(RKO Radio)

Mexico-Good Neighbor's Dilemma

For its most recent screen study of the world as it is today, the ever alert and active camera analysis for the March of Time forces has been shifted in its focus from the European scene to a range closer home. The district under sharp scrutiny is the picturesque and exciting land south of the United States border and the immediate problem under consideration and as indicated in the issue's subtitle is the accommodation of Mexico to the plans of western hemisphere defense. For some time and especially under the Cardenas regime, the Mexican governmental policy had been antagonistic to United States business enterprise in that country. Foreign industries and holdings were either appropriated or taxed heavily. Mexico's harboring of the co-founder of the Russian revolution, Leon Trotsky, its economic and political flirtations with Communist and Fascist forces and its own radical espousal of Leftist practices had given American conservative, capitalistic and democratic circles anxious moments. Now, belatedly, Mexico is softening her revolutionary programs and cooperating with her American neighbor across the border in solidifying western hemisphere friendships and interdependence. To illustrate the Mexican status, before and after the shifting of allegiances, the March of Time screen reporters have assembled some excellent and informative sequences depicting the governmental and economic aspects of that land. Scenes of the recent presidential election are vividly reproduced and sharply indicate the mercurial nature of the dilemma-problem. In addition to shots of government and labor union activity, there is supplied a splendid array of pictorially powerful shots of Mexican people and countryside.—Running time, 19 minutes.

British News
The Answer
Atlantic
Sailors Without Uniforms

(British Council)

All four of these shorts are sponsored by the British Council in pursuance of its work of Cultural propaganda overseas. Considered neither as propaganda nor as normal entertainment can they be hailed as a success. The newsreel shown, made up of selections from the four British issues is peculiarly uninteresting, repetitive—it has four sequences showing the King visiting the air raid damage—and hardly as inspiring or expository of the British case and war effort as any single one of the commercial newsreels. The second, for all its arty camera-work and trick editing, would seem principally to suggest that Britain's answer to Hitler consists in British folk songs sung by war workers. The third diagrammatically traces the acquisition and growth of the British Empire without reference to the methods or ethics of the process. The last is just a plain record of the wartime work of British fishermen. An English critic finds the four films singularly uninspiring and unpersuasive. American audiences will probably find them less so than many of their own newspapers.—A. F.

White Battle Front
Welfare of the Workers
Village School

(Ministry of Information)

These three documentary instructionals were offered by the British Ministry of Information as specimens of the films to be circulated on their non-theatrical scheme. The first, a Basil Wright production for the Army Medical Service, considers the medical work done for the modern soldier, illustrates the service contributed by the Army surgeon, and the anti-typhus squad. The second, produced by Jack Holmes of the GPO Unit, with Ministry of Labour collaboration, and directed by Hum-

phrey Jennings, is not ineffective in showing how the Ministry paternally cares for transferred war workers, billets them, cures their colds, and gives them star concerts during work hours, but it is of necessity a sectional study. Best of all is the third, which with Alexander Shaw and J. Eldridge collaborating in production and direction, becomes a gracious and sympathetic lyric in praise of the village teacher, who to-day guards the minds as well as the bodies of the British child, facing the future. It is a human little film which has the breath of life in it, with a camera and a sound track which not only recaptured the sweet inconsequentiality of youth, but also the unselfish labour of those who mould it into citizenship. All the films are of high technical quality but "Village School" stands out.—A. F.

Information Please, No. 2
(RKO Pathe)
Mental Giants at Work

The mental giants of this issue of the popular series are the regulars, John Kieran, Oscar Levant and Franklin P. Adams, and the guest expert, Ruth Gordon, stage and screen star. The experts, interrogated by Clifton Fadiman as customary, are not in the rarest of form—some several and may it be said, not too difficult questions are muffed. The most interesting part of this issue is the by-play among the five participants. Produced by Frank Donovan. Supervised by Dan Golenpaul. Running time, 10 minutes.

Kentucky Royalty
(RKO Pathe)
Sportscope

Excellently photographed and presented, this is a subject on horse-breeding in the blue grass country of Kentucky. The camera follows the rather wobbly one day old blueblooded scion of a line of champions as he progresses to the halter, then to auction and finally his first race. At the auction Clem McCarthy holds forth as auctioneer while the bidders lift an eyebrow, nod almost imperceptibly or at most wave a newspaper as thousands of dollars cross palms on the gamble that untested offsprings will follow in the paths of their illustrious sires. Running time, 9 minutes.

Picture People
(RKO Pathe)
Off Stage

This is the second issue of a new RKO Pathe series under the direction of Louise Rousseau. It is an interesting off stage visit with the screen stars. Bob Burns drives a tractor on his farm and tells tall tales; Bill Robinson displays his skill at pocket billiards; Anita Louise, Carole Landis, Olympe Bradna and Robert Stack go sailing and Gilbert Roland demonstrates his aptitude for tennis while Raquel Torres offers encouragement from the sidelines. The subject also presents Elsie the Cow as a screen star, with Kay Francis in support. Running time, 9 minutes.

The Sporting Everglades
(Paramount)
Rice Sportlight Subject

A safari into the wilds of the Florida everglades is made in this latest Sportlight slant from Grantland Rice. Under the expert and observing eye of the camera and with the informative Ted Husing as mouthpiece, the itinerary covers various phases of life in this rugged and rough district. The inspection catches some views of Indian life and bird, animal and fish specimens. What makes the tough terrain so outstanding is the fact that it is located not so far from the cultivated and civilized resort center, Miami. The footage devoted to angling activity has appeal for sportsmen.—Running time, 10 minutes.

"LONDON CAN TAKE IT"

Warner Brothers, in New York, on Monday, received via Clipper from London, copies of a British Ministry of War Information nine-minute film entitled "London Can Take It," picturing the British Capital under a Nazi night air raid. Warners will distribute it in the U. S. as a special, and will turn over profits to British war aid.

The camera clock span follows the people of the city on the banks of the Thames from early evening hours through the long stretches of the night to the beginning of a new day.

The arrival of the bombing "Jerries" of the enemy invader is heralded and the ordeal that has been in practice for over five weeks adds another night to the calendar of martial London night life. Another sequence reports on the defense tactics, the wailing warning of siren alarms, the stabbing, pointing fingers of the searchlights, and the din of falling bombs.

The sound track for this section is eloquent in its depiction of the business being portrayed and is recording of actuality, not synthetic studio dubbing. Comes the morning and London crawls out of ruins of the wreckage and from the close but safe underground quarters to inspect and clear up the devastation.

Closeups show London citizens treking into shelters, asleep in cramped and uncomfortable quarters, and calmly and even jokingly adjusting themselves to the new regime. Contrasting with the sound and fury scenes are the sights of the silent, deserted streets of the city awaiting the air terror visitation. Quentin Reynolds, war correspondent for Collier's, *speaks the commentary on the proceedings. American audiences, who have been reading daily newspaper accounts of the material screened, will find the stories of heroic London documented.*
—J. F. C.

King for a Day
(Paramount)
"Gabby" Colored Cartoon Debut

"Gabby," that loquacious lilliputian who made such a big impression in the feature length "Gulliver's Travels," has now been granted by his parent-producer, Max Fleischer, individual recognition as a pen point personality picturesque enough for starring in a special short subject series. For his opening act, "Gabby" is portrayed as a talkative town postman who changes places with a local potentate who has advance information of a planned assassination. The stand-in king soon learns of the motive behind his majesty's democratic gesture and there ensues some anxious passing of the crown from ruler to subject and vice versa. A happy and hilarious surprise ending identifies the threat as a candid camera fiend intent on "shooting" the kingly features. "Gabby" is still the vociferous personality with apealing and amusing ways and chatter.—Running time, seven minutes.

My Pop, My Pop
(Paramount)
Popeye and His Pappy

A lesson in family diplomacy is detailed in this latest Popeye release. As illustrated, Popeye is busy building a bark and is joined by his nonagenarian sire who, claiming to be as sprightly as his son, insists on lending a hand in the boats' construction. The project is divided and Popeye handles his side of the bargain expertly and speedily. But Pappy's section is a sloppy, crazy quilt concoction. When the old man dozes off, his offspring rectifies the mess and, after calling daddy from his slumbers, Popeye pretends to be asleep. Pappy believes he has done his own end of the work perfectly and thus an old man's pride is saved and a devoted and generous offspring has done right by his pop. The father-son relation is amusingly, if not riotously, entertaining at times.—Running time, 10 minutes.

Eyes of the Navy
(MGM)
Patriotic Subject

Against the story background of a farm lad who lays down the plow for aviator's wings, this two reel documentary, produced with the cooperation of the U. S. Navy, depicts the training of naval birdmen from the beginner's school at Pensacola to the finished product in action at the San Diego base. Exciting views of battleship and plane maneuvers are highlighted with target practice, dive-bombing, take-offs from plane carriers and catapults. The breathtaking sequences are especially designed for the youth of the nation at whom the picture is obviously directed and the recruiting and training sequences are inspiring and comforting information.—Running time, 22 minutes.

Flag of Humanity
(Vitaphone)
The Red Cross

Clara Barton and her valiant fight to organize a branch of the Red Cross in this country is the theme of this two-reel Technicolor Special. From the days of the Civil War, when she and one assistant aided the wounded soldiers, until years later, after a visit to the Red Cross headquarters in Switzerland the home of the Red Cross, when she is appointed the first president of the organization in this country, are brought to the screen. This is an excellent subject to tie up with the Red Cross drives that will get under way shortly.—Running time, 20 minutes.

Joe Reichman and His Orchestra
(Vitaphone)
Musical Subject

With the musical renditions interspersed with comedy Joe Reichman and his orchestra make their initial appearance in the short subject field. In common with other subjects of this series the orchestra offers many unusual and tuneful arrangements of popular and current musical pieces. Such numbers as "Little Thoughts," "Reichmania," "Night and Day," sung by a soloist, "Moonlight Sonata," in swing time, and "Cachita" are played for the enjoyment of the audience while Mr. Reichman has opportunities to render a few piano solos.—Running time, 10 minutes.

Prehistoric Porky
(Vitaphone)
Looney Tune Cartoon

Porky the Pig returns this time as a caveman in the paleolithic days. Complete with the animal world of that period the cartoon relates how Porky becomes a menace to the monsters in his search for a new suit of clothes. His adventures with a saber toothed tiger climaxes the comedy and ends the subject.—Running time, seven minutes.

U.S. MOVES IN ON THREE FILM LABOR SITUATIONS

Office Employees at Republic, Universal and Loew's To Vote on Bargaining Proposal

Having been named by the National Labor Relations Board as bargaining agent for studio scenic artists, the Moving Picture Painters Local 644, in Hollywood, this week, presented to producers demands for a closed shop agreement, minimum wage scales and other conditions.

The proposed agreement seeks a retroactive 15 per cent wage increase from July, 1937, to August, 1939, with an added 15 per cent increase from August, 1939 to the present.

Three Elections Set

Walter Spreckels, regional director of the NLRB, has set November 23rd as the date for the balloting of office workers at Republic and Universal in connection with the collective bargaining proposal. On November 25th Loew's employees will vote. The vote was requested by the Screen Office Employes Guild which claims a majority of the office workers of all studios.

Charles Kramer, examiner for the NLRB, at New York, conducted a hearing, on Monday, upon the petition of the Screen Publicists Guild, requesting certificates as collective bargaining agent for the publicity and advertising department employees in the home office of all major companies. Discussions between a guild committee and majors' representatives were to begin Thursday, and extend through next Tuesday. The Guild claims 90 per cent membership of all publicity and advertising employees.

J. T. Cosman, president of Producers Laboratories, Inc., New York, announced, this week, that the recent strike of Laboratory Technicians Union, Local 702 resulted from a dispute over when vacations were to be taken and did not concern the question of whether vacations were to be provided by employers. Mr. Cosman said: "The union did not force us to give a week's vacation with pay, because we always agreed to the same, and we did give a week's vacation, namely, the week they were on strike."

Back Pay Provided

A recent contract negotiated between the St. Louis Amusement Company and the Motion Picture Operators' Union, Local 143, provides back pay of about $15,000 for 50 operators. The company operates a chain of neighborhood theatres.

Business Agent Robert Tomsen of the union declared that the back pay would take the place of a proposed wage increase on a graduated scale for the next three years. The old contract expired September 1st. The same wage scale will prevail.

Charles McConnell, for many years connected with Warners Earle, Philadelphia, has been nominated for president on the opposition ticket in the local musicians' union election, in December. The incumbent administration, headed by Frank P. Liuzzi, president, and A. Rex Riccardi, secretary, which waged an 11-month strike against the Warner Theatres in Philadelphia, is seeking re-election.

The Entertainment Managers Association of Philadelphia, at its annual election meeting, this week, voted to stand aloof from the AGVA, in the throes of reorganization, also the United Entertainers Association, independent actors' union, now being reorganized by Tom Kelly, ousted AGVA secretary.

Incumbent officers were re-elected as follows: Jack Maser, president; Roy Cross, vice president; James Smith, treasurer and Madeline Wood, secretary.

Jack Miller has been assigned to Philadelphia by the national board of the National Guild of Variety Artists, to assist Lee Travers, who succeeded Mr. Kelly as local secretary of the union, to heal the breach resulting from the recent strife.

New contracts with circuits and independents in the New Haven district, were discussed by members of Local 273, Operators Union, at Trades Council Hall, New Haven, with Nelson Frazier, presiding, last weekend.

The George Namm Circuit has signed a contract for seven theatres in and near Eureka, California, with IATSE. The circuit is also expected to sign up for the balance of the chain, covering some 36 houses in all.

Film companies are expected to be notified next week by the Screen Readers Guild, composed of inside and outside readers, that they want to open negotiations for a contract. The Guild was to have held a meeting last Friday, September 18th, to set minimum wage standards. The guild claims that 42 out of 55 readers in New York are members.

Thomas Murtha, executive secretary of Local 4, Brooklyn stagehands' union, was re-elected last week to serve another year as president of the Central Trades and Labor Council of Greater New York. He was unopposed.

Eliminate Triples Rodgers Demands

Triple feature programs were condemned by William F. Rodgers, general sales manager of MGM, at a luncheon Thursday, October 17th, in the Blackstone Hotel, Chicago, home of the triple feature problem. Approximately 200 exhibitors and exchange men heard Mr. Rodgers ask that leaders of the film industry eliminate the practice. Mr. Rodgers also warned that rentals might increase because of lost foreign markets, unless showmen bring more money in per picture.

Among those present were J. E. Flynn, MGM district manager; Walter E. Banford, the company's branch manager; Eddie Rubin, Minneapolis; Nate Platt, Morris Leonard, Joseph Kaufman, Abe Platt, David Balaban, and William Hollander, of Balaban and Katz circuit; and Jack Kirsch, president of the Illinois Allied.

New F. & M. Policy

The Fanchon & Marco circuit, of St. Louis, has changed the policy at its Fox and Ambassador threatres. The latter is changing from single to double features, after having been used experimentally, on a reserved seat basis. The former is also switching to double features.

The RKO New York circuit's policy of showing the main feature on a double bill program at 9:30 P.M. has been extended to the Columbia, Strand, Park, and Marble Hill theatres, after having been tried at the Proctor's 86th Street.

Screen Indecency Showing Increase, Legion Head Says

by S. B. TUCKER
in Richmond

The number of objectionable motion pictures is on the increase and there is a tendency towards indecencies in the treatment of films, the Rev. John J. McClafferty, executive secretary of the Legion of Decency, said last Sunday, in voicing the findings of a round table on motion pictures which featured the afternoon session of the International Federation of Catholic Alumnae in convention at the Hotel John Marshall, Richmond, Va.

Speakers at the round table included Mrs. James Looram of Long Island, chairman of motion pictures, I.F.C.A.; Father McClafferty, Mrs. George R. Bradford, president of the Federation, and a reviewer for the committee, and Mrs. Marie Dalton, who also reviews for the Legion of Decency lists.

"Cause for Concern"

"Certain indications and inclinations have become apparent in the cinema which provide cause for concern and apprehension among those desirous of maintaining high standards of decency and morality in films," Father McClafferty said.

Other findings of the round table were: "There is a retrogession toward accepting immoral situations as permissible. The old practice of neglecting to portray evil as evil would seem to be clamoring for a return engagement.

"The number of pictures deemed suitable for general audience patronage has decreased.

"There is a tendency toward indecencies in the treatment of films."

The type of some of the literary material being adapted to or contemplated for motion picture production also aroused the apprehension of the department.

"Vigilance should be the order of the day, so that the motion picture industry's policy of self regulation may, by all high-minded citizens, be sustained in the proper discharge of a momentous responsibility so important for the moral well being and best interests, of souls, the family, youth and our beloved country," delegates were warned.

From Will Hays came a congratulatory telegram which praised the "devoted service of the motion picture department in improving the quality of audience demand for motion picture entertainment."

The motion picture committee's report showed that during the biennial, October 38 to 40, 1,068 feature pictures were reviewed. Of these 95 were foreign pictures—the board includes reviewers who speak nine languages—and 1,546 shorts subjects and newsreels. Only 17 were included in Class C, which means totally condemned.

Drive Honors Balaban

Barney Balaban, Paramount president, will be honored during the fifth anniversary business drive of the Great States Circuit, with headquarters at Chicago.

Griffith Expands

The home offices of the Griffith circuit in Oklahoma City are being enlarged, and the front of the building is being resurfaced.

IN THE CUTTING ROOM

Advance outlines of productions nearing completion as supplied by the producers. These are not reviews. . . .

Meet John Doe

(Frank Capra Production-Warners)

A modern comedy romance of the "average man," this is Frank Capra's first picture made under his own production banner. As he did on 11 previous Capra films, including "You Can't Take It with You," "Lost Horizon," "It Happened One Night," Robert Riskin wrote the screen play, with Mr. Capra directing.

Starring Gary Cooper and Barbara Stanwyck, the picture casts the former as a minor league baseball pitcher whose arm goes bad just as he has been offered a major league job. Miss Stanwyck is seen as a newspaper columnist whose last column, written after she has been fired by the paper's new owner, is signed John Doe. The column creates a furore, and John Doe clubs spring up all over the country. Edward Arnold, as the newspaper's new publisher, is prevented in his attempts to use these clubs to his own advantage.

The cast includes Walter Brennan, as a kindly hobo with the philosophy that money is the root of all evil; James Gleason, Spring Byington and June Lockhart.

Release date: To be determined.

Go West

(MGM)

Opening in New York during the 1870's, this latest adventure involving the Marx Brothers soon skips out west, taking its principals along and involving them in an exceedingly complicated land deal concerning the expanding railroad lines.

Showmen may remember that this is the film from which the Marxes took highlight comedy sequences, by way of test, and boiled them into an hour's stage show which played over 100 times before audiences around the country.

The picture itself was directed by Edward Buzzell, who last directed the Brothers in "At the Circus." Jack Cummings, who had charge of the "Broadway Melody" films, "Born to Dance" and "Honolulu," produced. Music will be featured, with chorus numbers, songs by Brother Groucho, June MacCloy, Diana Lewis and John Carroll, and solos by Brothers Chico and Harpo.

Others in the cast are Walter Woolf King, Robert Barrat, Clem Bevans, Joe Yule and Baby Quintanilla.

Release date: To be determined.

Golden Hoofs

(Twentieth Century-Fox)

Jane Withers' 25th starring film, this is a story of light harness racing, in which the youthful star is a devotee of sulky racing, who trains horses for racing events.

The cast includes Charles (Buddy) Rogers, in his first return to the screen after an absence of many years; Sheila Ryan, Katherine Aldridge, Robert Conway, Cliff Clark and Buddy Pepper.

Walter Morosco and Ralph Dietrich were associate producers on the picture, and Walter Bullock and Ralph Spina wrote the song sung by Miss Withers. Lynn Shores directed the screen play by Ben Grauman Kohn, from an original by Roy Chanslor and Thomas Langan.

Release date: To be determined.

Chad Hanna

(Twentieth Century-Fox)

Filmed in Technicolor, this story of circus life in the 1830's is based on Walter D. Edmond's novel and *Saturday Evening Post* serial which ran as "Red Wheels Rolling." Mr. Edmonds was also the author of "Drums Along the Mohawk," and the screen play was written by Nunnally Johnson, who additionally was associate producer, and who performed in the same capacities for "Grapes of Wrath."

Henry Fonda, in the title role, Dorothy Lamour and Linda Darnell are co-starred in the picture, with romantic interest devolving upon the love and marriage of the characters portrayed by Mr. Fonda and Miss Darnell, with complications coming from Miss Lamour's attraction for the young man.

In addition to the principals, the large cast includes Guy Kibbee, as the owner of the small circus which forms the basis of the story; Jane Darwell, as his wife; John Carradine, Ted North and Roscoe Ates.

Henry King, whose last was "Maryland," directed.

Release date: Nov. 22, 1940.

Oklahoma Bound

(Monogram)

Tex Ritter, aided by his side-kick, Slim Andrews, clears up the mystery concerning the identity of a gang which has been systematically destroying stagecoaches in order to get a coach line franchise.

Jane Withers is the girl whose father has left her the coaches which are being destroyed, and Donald Curtis and Gene Alsace head the gang which has been wrecking the coaches. Additionally seen and heard are Bob Wills and his Texas Playboys, called the number one band in Missouri, Arkansas, Oklahoma, Texas and Kansas, where it makes personal appearances in addition to broadcasting twice weekly.

Edward Finney produced and Al Herman directed the Robert Emmett screen play.

Release date: Nov. 4, 1940.

Ride, Kelly, Ride

(Twentieth Century-Fox)

A tale of horses and racing, this Sol Wurtzel production casts young Marvin Stephens in the role of a jockey who manages to ride in a winner despite an injury, and enable his girl's father to retire.

The young lady is depicted by Rita Quigley, her father by Charles Browne. Eugene Pallette is seen as a trainer and Richard Lane as the owner of a string of horses, who although giving the jockey his chance, turns out to be dishonest.

Norman Foster directed the William Conselman, Jr.-Irving Cummings, Jr. screen play, from a Peter B. Kyne story.

Release date: To be determined.

(Formerly called "Corncob Kelly's Benefit")

Fighting Sons

(MGM)

George Seitz, who handled the "Hardy Family" pictures, directed this story of a group of young people who band together to prove the innocence of the father of one of the group, convicted of murder.

In the cast are Jackie Cooper, Gene Reynolds, Bonita Granville, June Preisser, Ian Hunter, Gail Patrick, Edward Ashley, Leo Gorcey, William Tracy and Tommy Kelly.

With its locale, that of an eastern town, the picture was produced by Frederick Stephani, whose last was "Sky Murder."

Cooper portrays the son of a newspaper publisher who is out to get the town's gambler. Gene Reynolds is the gambler's son, who is heart-broken when his father, portrayed by Ian Hunter, is convicted of murder. Through the efforts of Bonita Granville, all the youngsters set out to try and unearth the real murderer, which they succeed in doing.

Release date: Nov. 15, 1940.

(Formerly called "Gallant Sons.")

Texas Terrors

(Republic)

Don Barry and Julie Duncan provide the romantic interest in this story of the undoing of a crook who has control of a gold mining town.

As "Bob Millbourne," Mr. Barry as a child had seen his parents murdered, and had promised his father he would not resort to force to right the wrongs perpetrated by the murderer. After having studied law, he returns to town and finally sees that the miners get justice, after having been cheated for years by an ostensibly reputable citizen, the same man who killed Barry's parents.

Arthur Loft portrays the killer, Eddie Waller the girl's father, a judge who had innocently been involved in Loft's graft.

George Sherman was associate producer and director.

Release date: Nov. 22, 1940.

Phantom of Chinatown

(Monogram)

A murder mystery, this Paul Malvern production stars Keye Luke as the Chinese detective "James Lee Wong," with Grant Withers as a police captain.

The Joseph West screen play concerns the tracking down of a murderer who has a record of a missing scroll showing the location of a large oil deposit, and who has murdered the famous explorer who discovered the scroll.

The cast includes Lotus Long, Paul McVey, Charles Miller, Virginia Carpenter, and John Dilson. Phil Rosen directed.

Release date: Nov. 4, 1940.

Lady with Red Hair

(Warners - First National)

The story of Mrs. Leslie Carter, "Lady with Red Hair" casts Miriam Hopkins in the role of the great actress, Claude Rains as stage producer David Belasco, Richard Ainley, in his

(Continued on following page, bottom column 1)

Clearance Will Apply to Films For Army Camps

The more than 4,000,000 men of the 16,000,000 draft registrants who will be called from their work to serve one year in the United States Army, will see many films, before their service ends. Films will be shown nightly, at every army post. Films, in fact, will be the chief entertainment, for the conscripts.

A spokesman for the U. S. Army's morale division has declared that army operators of film services at the army posts will observe clearance arrangements in favor of exhibitors in adjacent towns. Col. H. H. Pfiel is in charge of the division.

Industry Workers Register

Draft Registration Day, a week ago last Wednesday, brought an estimated 4,000 registrants from the industry in New York; in Hollywood studios, about 2,300. Of the latter number, it was said 600 work for Paramount, 600 for Warners, 600 for MGM, 150 for Twentieth Century-Fox, 170 for Universal, 110 for RKO, 85 for Columbia, 50 for Republic, and 40 for Monogram. Some of the actors who registered were: James Stewart, Cesar Romero, Orson Welles, Broderick Crawford, Mischa Auer, Robert Taylor, Lee Bowman, Tony Martin, Lew Ayres, John Carroll, Don Ameche, Richard Carlson, Robert Young, John Shelton, Tim Holt, Kent Taylor, Smiley Burnette, Henry Fonda, John Carradine, Tyrone Power, John Payne, Errol Flynn, Noah Beery, Jr., Alan Curtis, Franchot Tone, Lon Chaney, Jr., John Sutton, Dick Foran.

Also Eddie Albert, Jeffrey Lynn, John Howard, Johnny Mack Brown, William Lundigan, Artie Shaw, Dennis Morgan, John Garfield, Albert Dekker, Ray Milland, Sterling Hayden, Robert Paige, William Holden, Skinnay Ennis, George Reeves, James Ellison, Eddie Bracken, Bruce Bennett, Roy Rogers, Don Barry, Gene Autry and Bob Livingston.

Employers paying their workers salaries or a portion thereof, for a period of the army service, need not also contribute to the New York State unemployment insurance fund, because such payments to their workers are not regarded as salaries, the division of placement and unemployment insurance of the state Department of Labor stated last week.

Milton Loysen, director of the division, added that soldiers not able to regain their positions after the end of service, may apply for unemployment compensation.

CUTTING ROOM

(*Continued from preceding page*)

American film debut, as the actor Mrs, Carter marries; Laura Hope Crews as the actress' mother. The cast also includes Helen Westley, John Litel, Mona Barrie, Victor Jory, Cecil Kellaway and Fritz Leiber.

Divorced and deprived of her son at the turn of the century, the title character determines to leave Chicago, come back in triumph and regain her son, portrayed by Johnnie Russell. Going to New York, she is finally given a chance by Belasco, with results that are history.

Based on the memoirs of Mrs. Carter, the screen play was written by Charles Kenyon and Milton Krims, from the story by N. Brewster Morse and Robert Faulkner. Kurt Bernhardt directed and Edmund Grainger was associate producer.

Release date: *Nov.* 9, 1940.

Consolidated Profits $163,497 for Quarter

For the three months ended September, 1940, the consolidated net earnings, after deducting depreciation and normal Federal taxes, but before provision for Federal surtax on undistributed profit of Consolidated Film Industries, Inc., and subsidiaries, amounted to $163,497.40, equal to 40½ cents per share on the 400,000 shares of $2.00 preferred stock outstanding.

For the nine months period ending September, 1940, the consolidated net earnings, after deducting depreciation and normal Federal taxes but before provision for Federal surtax on undistributed profit amounted to $538,265.27, equal to $1.34½ per share on the 400,000 shares of the $2.00 preferred stock outstanding.

47 Ask FCC For FM Permits

A total of 47 applications have been filed with the Federal Communications Commission for FM (frequency modulation) broadcast stations according to the young industry's trade organization, FM Broadcasters, Inc. It was reported by Dick Dorrance, director, of FM Broadcasters, that the FCC would probably issue the first regular FM licenses this week. Commercial FM operations begin on January 1st.

Sales Drive Expected

Approximately 15 manufacturers have developed FM receivers and a sales drive is expected shortly. Meanwhile research continues on the FM network proposed by John Shepherd III, president of the Yankee Network. However, it was said that operation of such a network could not begin before late next summer at the earliest. WHN, Loew's, Inc., radio station in New York is interested in FM and would probably be a key station in the FM network.

Advertising agencies and national advertisers are reported to be interested in FM radio, believing that, with more radio stations, eventually the cost will be reduced and greater coverage can be obtained in any given area. It is also felt by some that FM radio's superior quality will attract more listeners.

If the FCC grants all 47 applications about $2,500,000 would be spent during the next year in constructing the stations alone. The 47 applicants would serve some 20 states and have a potential audience of 75,000,000, it was said.

On Monday and Tuesday the National Independent Broadcasters meet at the Waldorf-Astoria in New York City. James L. Fly, chairman of the FCC, told the delegates that foreign language stations have nothing to fear if their programs are designed to serve the public interest and said the Government planned no campaign to eliminate such stations. He also denied that the Government wished to take over radio as a defense measure, pointing out that the Government in these times wanted a large radio audience but if the industry was taken over there would be an excellent chance of losing the audience.

There was also discussion of the ASCAP-BMI fight, policies of advertising agencies, and program rates. In the evening those attending the convention were guests of BMI.

The independent broadcasters voted Tuesday a complete endorsement of the work of BMI and called on ASCAP to submit a contract which would ask payment on a performance basis only. The hope was expressed that motion picture companies would persuade ASCAP to accept a peace with radio music interests so that film music would not be banned after Jan. 1st.

Dramatists' Pact For Film Backing In Final Form

Sidney R. Fleischer, Dramatists' Guild film negotiator, this week, was preparing a final draft of the amendments offered by conferees to the proposed agreement of the Dramatists Guild, League of New York Theatres and film companies, by which the latter would return to the financing of Broadway plays. The Dramatists' Guild membership is expected to vote upon the amendments at its meeting November 12th.

Committees representing the three contracting parties were scheduled to hold a joint meeting, on Friday, this week, to ratify the changes that were incorporated in the final draft. If this committee approves the changes, the Dramatists Guild Council is expected to consider the amended pact at a special meeting next week.

If the Council also approves, the matter will be presented to the Guild membership for its vote, at the meeting next month.
of profits.

Arbitration Suggested

Conferees of the three groups believe they have worked out a satisfactory formula for meeting objections of the film companies in the event the latter did not obtain a producer satisfactory to them and wanted an employee to stage a film-backed play.

The matter of creating an Arbitration Committee, in which each of the three groups would be represented has been suggested. The proposed committee would be empowered to determine when the film companies had exhausted all possibility of obtaining an independent producer.

Other points now being ironed out are: (1) an arrangement whereby the producing sponsorship will be satisfactory to the author, backer and the League; (2) a closing formula for shows in New York and on the road; (3) procedure for transferring the star from Broadway to Hollywood.

Conferees representing the three groups were orginally hopeful of amicably settling all the disputed points by November 1st. Meanwhile, several objections to the proposed amendments have been raised, which would delay completion of the negotiations. Notwithstanding, those in close touch with the negotiations anticipate that all disputed points will be settled shortly and that the pact will become effective some time next month.

Financing Not Necessary

It was pointed out this week that film company financing would hardly stimulate production of musical comedies or dramas, in view of the fact that ample funds exist for this type of production. Film company backing, however, can be expected to stimulate production of extravaganzas, whose staging requires a large outlay of money.

In other circles, it was felt that the proposed film financing would not vitally affect the number of productions on Broadway because a dearth of suitable scripts, rather than shortage of money has curtailed the number of productions, heretofore.

Meanwhile, Paramount, Warners and RKO have joined MGM in beginning consideration of play material suitable for backing, when the pact becomes effective.

The proposed amendment would place a limit of $200,000 upon the amount to be paid to the author and producer out of the gross of a film-backed play. Any further payment would be out of profits.

THE HOLLYWOOD SCENE

Trend Down

In a week which saw the temperature shoot up to a high of 99, Hollywood finished four fewer films than in the week before, started two more and had one more on the sound stages.

The actual tally was seven completed, eight started and 35 shooting, while 15 were being prepared, one more than last week, and 71 were being edited, the same number as in the preceding stanza.

The week's tabulation:

COMPLETED

MGM
Flight Command
Comrade X
PARAMOUNT
Doomed Caravan
RKO
You'll Find Out
REPUBLIC
Border Legion
20TH-FOX
Tin Pan Alley
WARNERS
South of Suez

STARTED

COLUMBIA
Penny Serenade
MGM
Keeping Company
Maisie Was a Lady
Wild Man of Borneo
Untitled Spencer Tracy
PARAMOUNT
In Old Colorado
RKO
The Saint in Palm Springs

SHOOTING

COLUMBIA
This Thing Called Love
Legacy
Across the Sierras
The Phantom Submarine
KORDA (UA)
Lady Hamilton
LOEW-LEWIN (UA)
Flotsam
MGM
Come Live with Me
PARAMOUNT
I Wanted Wings
Shepherd of the Hills
Reaching for the Sun
You're the One
RKO
Citizen Kane
Kitty Foyle
Mr. and Mrs. Smith
Let's Make Music
Playgirl
Three Girls and a Gob
REPUBLIC
Mysterious Dr. Satan
Barnyard Follies
ROWLAND (UA)
Cheers for Miss Bishop
20TH-FOX
Western Union
UNIVERSAL
The Bank Dick
Trail of the Vigilantes
The Invisible Woman
WARNERS
Carnival
She Couldn't Say No
Trial and Error

Two short subjects were completed and one started.

Air Interest

With the nation's eyes focused upward on planes these days, Hollywood is finding it natural to step up its own production of pictures dealing with planes and pilots.

Just returned from location at San Antonio is Paramount's "I Wanted Wings" company, directed by Mitchell Leisen, whose latest is "Arise, My Love," based on the Army Air Corps training program at Randolph, Kelly, Brooks and other fields, the picture carries principals Ray Milland, William Holden and Wayne Morris through training period into a depiction of actual Air Corps duty.

Finished this week was MGM's "Flight Command," based on the Navy Training program. Starring Robert Taylor, the picture was shot at San Diego and Pensacola as well as at the studio.

Universal recently completed its "Give Us Wings," based on crop dusting by aviation methods. Featuring both the Dead End Kids and the Little Tough Guys, it is intended to show the interest of American youth in flying.

"Men Against the Sky," released by RKO last month, deals also with the subject of aviation, while Walter Wanger's "Foreign Correspondent," has evoked much audience comment on its "flying boat" scene.

Additionally, stories dealing with the Civil Aeronautics Authority civilian air training program, with air line operation and the like are currently being considered for filming in the near future.

Completing Shorts Program

With the filming of two more subjects, set for next month, Warners short subject program for 1940-41 will be completed. The schedule consists of 45 subjects made under the production supervision of Gordon Hollingshead, exclusive of the cartoons made for Warners by Leon Schlesinger.

With many of the short subjects production staff having been transferred to work on features, Norman Moray, short subjects sales manager, will come out to the studio next month to prepare preliminary plans for next season's product.

POLITICS AND PICTURES

Hollywood, this week, came closer than ever to the forthcoming election's sound and fury.

First came a demand on the part of the "We, the People" committee, headed by Robert Montgomery and representing Willkie sentiment in the area, for the release of the second Willkie "Information, Please" short. There was no response forthcoming from RKO's president, George Schaefer, who had already made his position clear in New York when faced with similar queries and questionings.

Then the "Hollywood for Roosevelt" committee, representing many a top name among production personnel, was vehement in its indignation. For the committee had been denied use of certain billboards in the area for its advertising message, the firm in question presumably not being wholeheartedly Rooseveltian in sentiment.

At week's end the score was still one to one.

Paramount Plans

With four films currently before the cameras, Paramount this week announced continuing activity on its autumn production calendar.

Now shooting are "I Wanted Wings," starring Ray Milland and directed by Mitchell Leisen; "Shepherd of the Hills," directed by Henry Hathaway, and filmed in Technicolor; "Reaching for the Sun," with Joel McCrea and Ellen Drew, directed by William Wellman, and "You're the One," with Bonnie Baker and Orrin Tucker and his band, directed by Ralph Murphy.

Set to start next week are "Lady Eve," latest Preston Sturges picture, with Barbara Stanwyck and Henry Fonda, and Harry Sherman's "Bullets and Bandits," starring William Boyd. Messrs. Sherman and Boyd signed a contract this week in which the latter agreed to star in the title role of the "Hopalong Cassidy" films as long as the series lives at the box office. Finished this week was "Doomed Caravan," 32nd picture in the group.

Set to start November 4th are "New York Town," with Mary Martin and Fred MacMurray, and "Road to Zanzibar," latest in the Bing Crosby-Dorothy Lamour-Bob Hope group.

"Skylark" will go before cameras on November 18th, starring Claudette Colbert and Ray Milland, and directed by Mark Sandrich. Also on the stages then will be "Las Vagas Nights," with Allan Jones, Bert Wheeler and Tommy Dorsey and his orchestra. The following week "There's Always Juliet" will start, the film version of the stage play starring Madeleine Carroll.

With December will come Gregory Ratoff's "Ballerina," with Loretta Young in the starring role, and "Henry and Dizzy," latest in the "Henry Aldrich" comedies starring Jackie Cooper. Ted Reed directs.

▽

"That Uncertain Feeling" has been set as the title for the forthcoming Ernst Lubitsch production starring Merl Oberon and Melvyn Douglas, with Burgess Meredith.

His first picture to be released through United Artists, Mr. Lubitsch has set November 4th as the starting date.

CHARLES BOYER and MARGARET SULLAVAN will be co-starred in Universal's "Back Street."

MARTHA O'DRISCOLL has been signed to a Paramount contract.

KURT BERNHARDT is to direct "Adopted Daughter" at Warners.

RICHARD HALLIDAY, released by Paramount as story editor, has joined the Frank Vincent Agency.

LEW AYRES has been set for the male lead in MGM's "Maisie Was a Lady."

ALLEN RIVKIN is writing the screen play of "Bad Men of Missouri" for Warners.

WILLIS GOLDBECK is writing the latest "Dr. Kildare" story for MGM.

DISTRIBUTORS PLAN WIDE USE OF RECORDINGS FOR FREE RADIO PLUGS

NAB Protests MGM Plan to Send Free Records to Stations; Universal and UA Also Using Discs

Three Motion Picture companies this week completed arrangements for the use of records for radio exploitation of new films. Metro-Goldwyn-Mayer signed a contract with the Columbia Recording Corporation, affiliate of the Columbia Broadcasting System, for 515 records to be made every two weeks in the corporation's West Coast plant. The MGM records will be sent to broadcast stations throughout the country gratis. The National Association of Broadcasters has already protested and told its members not to use the film records unless payment is received for the radio time used.

Universal has ordered 200 10-inch double promotion records to be used exploiting "A Little Bit of Heaven," released October 11th. United Artists also has started to use records for radio advertising. In this case the film company will sponsor the programs over 85 broadcasting stations. The first in the series was "Lowell Thomas Discusses 'The Thief of Bagdad'" and another has been made on "The Westerner."

The distributors will attempt to interest local exhibitor customers in making direct tieups with the music aircasts for their local exhibitions of the pictures involved.

Motion pictures to date have received free radio 'plugs' for new films on radio time of unestimated value, through tie-ins with commercial programs, through the appearances of their stars as "guests" on national air shows, and otherwise. The industry has spent comparatively little in actual cash for radio time, feeling that it paid for its air time through the talent and entertainment it contributes.

Broadcasters Attacked For Air Music "Boycott"

A protest against the proposed boycotting by radio broadcasters of all music controlled by ASCAP, which is scheduled to go into effect on January 1st, was unanimously voted this week at the annual regional meeting of the Louisiana Federation of Music Clubs held in New Orleans. This action was taken after Mrs. Grace W. Towne, chairman of the artists' presentation service of the national federation, spoke against the proposed boycott, asking her audience, "Since when has America reached the place where creative genius can be boycotted?" She termed the action "an enforcement of dictatorship methods by radio broadcasting companies."

"The life of music hangs in the balance if this boycott is allowed to go into effect," the resolution said. "It will mean that 300,000 copyrighted compositions will not be allowed to go on the air. It will prevent us from hearing the music of such men as Deems Taylor, Ethelbert Nevin and others who have helped to make American music."

On Thursday ASCAP sponsored a "Cavalcade of American Music" at the New York World's Fair, as part of the organization's twenty-fifth anniversary celebration. Gene Buck, ASCAP president, arranged with Harvey D. Gibson, head of the Fair, for two free concerts, one in the afternoon, and one in the evening, at which composers and authors sang songs famous during the past quarter of a century.

Symphonic works by members of the Society were played during the afternoon concert by the Rochester Philharmonic Symphony Orchestra. In the evening leading writers sang and played their own compositions accompanied by Johnny Green's orchestra.

Orchestras Seek to End ASCAP-BMI Air Deadlock

In an effort to break the deadlock between the broadcasting industry and the American Society of Composers, Authors and Publishers, a committee of orchestra leaders, met on Wednesday of last week in the office of Fred Waring, band leader, in New York, with a committee representing the National Association of Broadcasters.

Conferees at the round table discussion, besides Mr. Waring included: Meyer Davis, Ben Cutler, Johnny Green, Nat Shilkret and Eddy Duchin, representing the band leaders. Neville Miller, president; John Elmer, director, and Sidney Kaye, copyright counsel, represented the broadcasters.

The band leader's committee, appointed three weeks ago, pointed out to the broadcasters' group that they would be economically injured by the break between the two factions when their present agreement expires on January 1st, 1941. The broadcasters then presented their side of the controversy. From Mr. Waring's office came a published statement telling of the meeting, but a representative of the band leader declined to give details of what transpired or amplify the statement.

Gene Buck, president of ASCAP, recently placed himself on record with the band leaders' committee as agreeing to meet with the NAB to discuss a possible solution.

Wednesday's conference follows a request for the meeting, which the band leaders sent to Niles Trammell, NBC president; Edward Klauber, CBS executive vice president; A. J. McClosker, chairman of the Mutual Networks board, as well as Mr. Miller. The network executives, however, elected to have Mr. Miller and his committee represent them.

In accepting the invitation to the meeting, Mr. Miller said, "ASCAP has indicated, thus far, no willingness to negotiate on any basis that gives hope of a settlement," and that "ASCAP in the position it has taken toward the broadcasters, has acted as an aggressor against broadcasters and orchestra leaders alike." Mr. Miller added that until ASCAP is willing to negotiate, very little could be accomplished by conferences.

ASCAP's position, however, has been that the proposal it made to broadcasters last March was merely offered as a formula for a solution and was not its final offer.

A representative of Mr. Waring, has announced that further meetings between the band leaders and the broadcasters would be held shortly.

Broadcast Music, Inc. released last week a catalogue of songs which will be available after January 1st, if the radio networks ban ASCAP music after that date. The first listing includes records of M. H. Cole, principally Western ballads and other American music. The list of numbers is available after January 1st to BMI licensed stations.

PARKING SIGNS TO BE SOLD BY CITY

Philadelphia exhibitors, long complaining about automobiles parked in front of their houses in spite of a no-parking ordinance, will now be given the opportunity to purchase "No Parking–Theatre Zone" signs, city authorities have indicated. With the use of the new signs—the cost is not determined as yet—there will be no annual fee. The cost for theatres using the old "No Loading Zone" signs is $10.

Earlier in the year city officials advised theatre owners that no money had been appropriated for signs to curb parking in theatre zones and that the theatres would have to assume the cost in order to enforce the rule.

Music Council Formed To Promote "Ethics"

The National Music Council has been formed and incorporated under the laws of New York State to be a clearing house for all groups interested in music on a national scale.

Purposes of the Council, according to the by-laws adopted this week, include: "to speak with one voice for music whenever an authoritative expression of opinion is desirable, to provide the member organizations with a forum for the discussion of problems affecting the national music life, to provide for the interchange of information between the various member organizations, to encourage the coordination of efforts of member organizations, to organize exploratory surveys or fact-finding commissions, when deemed necessary and to encourage the development of the art and foster the highest ethical standards in the musical professions and industries."

Although members of the Council include most of the principals in the broadcasters fight with the American Society of Composers, Authors and Publishers, the council has not yet touched that subject because it has not been proposed, according to Edwin Hughes, president. Members include ASCAP, Columbia Broadcasting System, Music Publishers Protective Association, National Association of Broadcasters, National Broadcasting Company, Song Writers Protective Association.

Mr. Hughes said that the subject of the Broadcast Music-ASCAP dispute must be proposed by one of the members for discussion by the Council before any action is taken.

Vyvyan Donner On Tour

Vyvyan Donner, fashion editor for the Twentieth Century-Fox Movietone News, last week concluded the first phase of a personal appearance tour that took her to Duluth and St. Paul, Minn., and Louisville, Ky., on the subject, "Dramatizing Fashions in the Newsreel for 40,000,000 people." She plans to continue the tour later with Detroit as the first stop.

Klein Universal Promotion

Larry Klein is now head booker at the Kansas City Universal exchange. He was formerly booker with the company's Philadelphia exchange. Before that, he was with RKO in Minneapolis.

Kenny BAKER · Frances LANGFORD · Hugh HERBERT · Mary BOLAND · Ann MILLER in

HIT PARADE OF 1941

A REPUBLIC PICTURE



PATSY KELLY · PHIL SILVERS · STERLING HOLLOWAY · DONALD MACBRIDE · BARNETT PARKER · FRANKLIN PANGBORN · SIX HITS AND A MISS

BORRAH MINEVITCH and his HARMONICA RASCALS

AND A BRILLIANT CAST OF SCREEN AND RADIO STARS · JOHN H. AUER—DIRECTOR

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BLAZING SIX SHOOTERS: Charles Starrett, Iris Meredith, Sons of the Pioneers—O. K. for this town. Running time, 61 minutes. Played September 27-28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

BLONDIE HAS SERVANT TROUBLE: Penny Singleton, Arthur Lake, Larry Simms—The poorest of the Blondie series. Quite a few kicks. Running time, 70 minutes. Played September 29-30.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FIVE LITTLE PEPPERS AT HOME: Edith Fellows, Dorothy Peterson—Very good little picture. Running time, 65 minutes. Palyed September 27-28.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

GIRLS OF THE ROAD: Ann Dvorak, Helen Mack, Lola Lane—A good show, somewhat far-fetched. Extra business on Bank Night. Running time, 60 minutes. Played October 1-3.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

LADY AND THE MOB, THE: Fay Bainter, Ida Lupino, Lee Bowman—One of those gangster and racketeer pictures which we could not show here.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

LADY IN QUESTION, THE: Brian Aherne, Rita Hayworth—Definitely not for small towns. Poor Sunday and Monday business. Running time, 81 minutes. Played September 22-23.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MUSIC IN MY HEART: Tony Martin, Rita Hayworth, Edith Fellows, Alan Mowbray—Doubled with "Women in War" and held up its end nicely. Played October 14-15.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

First National

ALL THIS AND HEAVEN, TOO: Bette Davis, Charles Boyer, Jeffrey Lynn, Virginia Weidler, Barbara O'Neil—Some patrons seemed to like it but it's not just the type for this location. What they want here is something to make them laugh, especially now during this war scare. Running time, 143 minutes. Played September 29-30.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town and rural patronage.

THREE CHEERS FOR THE IRISH: Thomas Mitchell, Priscilla Lane, Dennis Morgan, Alan Hale—I found this thoroughly enjoyable. It reminds one of the "Cohens and the Kellys" at their best. Only this was the feud carried on between the Scots and the Irish. Our patrons enjoyed this immensely and business on this was also better than average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien, Andy Devine, Helen Vinson—Any picture with these stars will click for me. This is a natural. When the women get together, there's a dig in every line. Several good laughs were lost in the picture be. cause they didn't hear the joke, still laughing over the last one. The wise cracks come thick and fast. The customers like to be entertained more than educated. Running time, 87 minutes. Played October 6-7.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ga. Small town patronage.

Metro-Goldwyn-Mayer

BOOM TOWN: Clark Gabel, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—It is just a glorified saga of the oil fields with Metro two top stars in it. The national ballyhoo will put the picture over and it is okay where we had it on the week-end. Outside of the cast, we have had just as good at flat prices. This is not detracting from the picture in any way. It is good. So was business. But is still no better than some that we have run that cost less.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

BOOM TOWN: Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan—We played this picture on the pre-release, advance price arrangement to a satisfactory business. Could we have played it at our regular admission, we could have packed the house for a week. "Boom Town" is everything the producers say it is, and ideal entertainment for any town, large or small. Everyone was so pleased with the picture they forgot about the 50c admission, and it was certainly a pleasure to hear so much favorable comment. It has plenty of star power, and plenty of action and business should "boom" in any town where it is played. Running time, 120 minutes. Played September 29-30.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

DR. KILDARE'S STRANGE CASE: Lew Ayres, Lionel Barrymore, Laraine Day—The poorest business of any of the series. Prior to this we had believed these pictures were popular with our people but they stayed at home this time. Running time, 77 minutes. Palyed September 15-16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—A box office disappointment. Biographies no good here. The business we did get due more to star's personality than any thing else about the picture. Running time, 107 minutes. Played September 1-2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

EDISON, THE MAN: Spencer Tracy, Rita Johnson, Gene Lockhart, Charles Coburn—If I were asked to name some of the greatest pictures I have ever seen during the nearly 30 years as an exhibitor I would name this one but then the life and accomplishments of Edison were so thrilling and dramatic that the production could hardly help but make an interesting picture of it. It was not the smash hit at the box office that it should have been but a that it drew a little above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FLORIAN: Robert Young, Helen Gilbert—Played on Bank Night to good business. The horse was really wonderful. The acting good and the customers were proud to see a picture of this class on Bank Night. Played September 3.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Aal. Small town patronage.

FLORIAN: Robert Young, Helen Gilbert—Now, here is a picture. The performing horses are simply a delight to see and alone are worth the admission price. On top of that the picture spells high quality every inch of the way but business on this was just a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

FORTY LITTLE MOTHERS: Eddie Cantor, Rita Johnson, Bonita Granville, Judith Anderson—Unfortunately for us, Eddie's name contains no more box office potency. The picture was only fair and likewise the attendance. Running time, 90 minutes. Played September 29-30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

GOLDEN FLEECING: Lew Ayres, Rita Johnson, Lloyd Nolan—A good gangster picture without the usual killings. Good for Bank Night. Running time, 68 minutes. Played September 24-26.—Joe Schindele, Granite Falls, Granite Falls, Minn. Small town patronage.

HAUNTED HONEYMOON: Robert Montgomery, Constance Cummings—This picture was made in England and Robert Montgomery is the only known actor in the cast. I got by with it on Family Night. Running time, 82 minutes. Played October 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUDGE HARDY AND SON: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden—Played this feature late but my patrons really enjoyed it. The first of the series that I have played. Can recommend this as first class entertainment. Running time, 90 minutes. Played October 10.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

MORTAL STORM, THE: James Stewart, Margaret Sullavan, Robert Young, Frank Morgan, Irene Rich, Bonita Granville—If you can get them in to see this one, they will like it. I didn't have many that had not read the book. Another war picture that did not show any mercy for Naziism. Every American should see this picture. Running time, 99 minutes. Played September 11-12.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Mary Boland—The poorest Sunday-Monday business of 1940. The kids look at the costumes on our paper, go home and tell their parents just another "old fashioned show" and we have a house full of empty seats. Running time, 104 minutes. Played October 6-7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

NEW MOON: Jeanette MacDonald, Nelson Eddy, Bary Boland—If your town is not as big as the picture you had better leave it alone. My customers don't go for operettas. Someway they could tell this without seeing the picture. The first day business was awful and the second day the force and a walk-in or two saw it. It died. Played September 25-26.—Felix H. Tisdale. Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young, Walter Brennan—A very good picture, portrayed with good historical background. Commendable for any audience, regardless of sex or kind of patronage. Running time, 126 minutes. Played August 24-25.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

PRIDE AND PREJUDICE: Greer Garson, Laurence Olivier, Mary Boland, Maureen O'Sullivan, Edna May Oliver—This picture has a charm all its own with a noteworthy cast, a good story and a few amusing situtions, but it is definitely not a small town picture. The picture is much too long, due to the fact there is nothing but dialogue to hold it up. The part played by Mary Boland is too over-done and monotonous. Only the more highbrow patrons will enjoy this. The majority of small town patrons will think it a waste of time. Running time, 118 minutes. Played September 22-24.—Mrs. W. A. Wight, Rex Theatre, Konawa, Kkla. Small town and rural patronage.

SPORTING BLOOD: Robert Young, Maureen O'Sullivan, Lewis Stone, William Gargan—Excellent entertainment, but for some reason no pull at the box office, probably too close date after "Maryland." Not a big picture, but it held attention throughout and patrons thought enough of it to stop and tell us they enjoyed it. Running time, 80 minutes. Played September 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigely, Rita Hayworth, Ruth Hussey, Bruce Cabot, John Carroll, Rose Hobart—Another box office flop. Both stars washed up. Theme of no entertainment value to our people as they were not interested in the type of picture or the players. Running time, 117 minutes. Played September 8-9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

SUSAN AND GOD: Joan Crawford, Fredric March, Rita Quigley, Ruth Husey, Rita Hayworth, Bruce Cabot, John Carroll, Rose Hobart—I still don't quite understand this one and the customers either. They didn't know whether they liked it or not. Some comedy because it was so silly at times. The name is quite confusing to most people. Running time, 115 minutes. Played September 15-16.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivien Leigh—A war picture and a very good one at that. Leigh still has strength left after "GWTW." Good business and deserves the best play dates. This couple will stand another good story. Let us have it. Running time, 103 minutes. Played September 4-5. —Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

Monogram

ON THE SPOT: Frankie Darro, Mary Kornman—Good. Fits in nicely on a double bill that needs comedy. Frankie getting popular with the kids. Running

time, 61 minutes. Played October 9-10.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

Paramount

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, Eddie "Rochester" Anderson, Andy Devine—Right down our alley. This is the type that we can use and apparently the type that the rank and file of the people can find reilef from the seamier side of life. Running time, 81 minutes. Played September 22-23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, Eddie "Rochester" Anderson, Andy Devine—"Buck Benny" drew a fair crowd but most customers were disappointed as to the acting of Jack Benny. I think the title was the drawing card. My belief is that Benny should stay on radio. Running time, 85 minutes. Played September 22-23.—Harry Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

BUCK BENNY RIDES AGAIN: Jack Benny, Ellen Drew, Eddie "Rochester" Anderson, Andy Devine—Did not gross quite as much as "Road to Singapore" but business about 20 per cent above average and it was well liked. Played September 22-24.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Fine drawing power when doubled with "Turnabout." Although the story is nothing much, Bob Hope's gags get plenty of laughs all the way through the film. Those who had seen it certainly recommended it to their friends. A very good crowd on a bad night. I advertised an all-laugh program and plan to do the same as often as possible. Plenty of compliments on the whole show. Running time, 85 minutes. Played October 11.—W. Varick Nevins, IIII, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

GHOST BREAKERS, THE: Bob Hope, Paulette Goddard—Good business and a good time was had by all. Not a super colossal production, but it's swell entertainment all the way, just what patrons are seeking these troubled days. Running time, 82 minutes. Played September 22-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

I WANT A DIVORCE: Dick Powell, Joan Blondell—Good picture but no good at box office in small town. Played October 13-15.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

$1,000 A TOUCHDOWN: Joe E. Brown, Martha Raye—A very good program. I played this on a Pal Night and could not seat the people that wanted to see this. Running time, 73 minutes. Played September 20.—Harry Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

RANGERS OF FORTUNE: Fred MacMurray, Patricia Morison, Albert Dekker, Betty Brewer—This baby isn't an "A" picture, Paarmount, that's what they allocated it to me as. This one missed the boat somewhere along the line and just simply failed to come in. Some simple comedy gave it is only merit. Business poor after a fair start on week-end. Don't waste a good date on it. Running time, 80 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RHYTHM ON THE RIVER: Bing Crosby, Mary Martin, Basil Rathbone, Oscar Levant—This is a very good show and business was on a par. Running time, 95 minutes. Played October 9-10.—E. M. Freiburger, Paramount Thetaer, Dewey, Okla. Small town patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Indeed, one of the best variety shows we have had the joy of showing here. The music, songs and the acting was very good and enjoyed by all. Running time, 85 minutes. Played October 5-6.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

ROAD TO SINGAPORE: Bing Crosby, Dorothy Lamour, Bob Hope—Very well liked and business good. That's all any exhibitor can ask of a picture. Played September 8-10.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

SAFARI: Douglas Fairbanks, Jr., Madeleine Carroll, Lynne Overman—"Safari's" we're concerned—and our patrons, too—this could have remained in the exchange and never have been missed. The best thing in the whole picture was an excellent characterization by Lynne Overman. He was great in a part that could be labeled entertainment in an otherwise exceedingly dull picture. Business so-so; patron reaction same. Running time, 83 minutes. Played September 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SAFARI: Douglas Fairbanks, Jr., Madeleine Carroll, Lynne Overman—For a title such as this, they expect quite a few jungle thrills but this turned out to be quite a mushy affair with Jr. and Madeleine posing all the way through. Why waste stars like Madeleine and the rest of the cast in such a picture is beyond me, especially when it means nothing at the box office, because we cannot fool them anymore with fancy titles and well established names. Running time, 83 minutes. Played October 6-8.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

..TYPHOON: Dorothy Lamour, Robert Preston, Lynne Overman—A swell picture and a lovely gal made for us box office music—the right kind. We do not know or care what constitutes a good picture. They are god to us when our people come out and pay to see them as they did on this one. Running time, 71 minutes. Played October 2-3.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

Republic

CAROLINA MOON: Gene Autry, Smiley Burnette, June Storey—Still head man at our box office. Nuf sed!—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

CARSON CITY KID: Roy Rogers, George "Gabby" Hayes, Bob Steele, Pauline Moore—Fair entertainment of the typical Rogers type. But this will be remembered for one of the biggest boners pulled in a long time. How it ever slipped by is a mystery, but dozens of our patrons caught it and spoke about it. Look for the tree sequence, where the cowboy ropes the Sheriff. Then tell us, where he got the rope. Must have had it cached there all the time. Running time, 58 minutes. Played October 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COLORADO: Roy Rogers, George "Gabby" Hayes, Pauline Moore—Good enough western which pleased average business on Friday-Saturday. Running time, 57 minutes. Played October 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DARK COMMOND: John Wayne, Claire Trevor, Walter Pidgeon—A double feature in itself for us. Attracted the regular western trade plus those who pick their spots. Extra good business for Monday-Tuesday. Played October 7-8.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

GIRL FROM GOD'S COUNTRY: Jane Wyatt, Chester Morris, Charles Bickford—Booking difficulties forced us to play this on our best run, and while this type of picture is not too popular with our general patronage, especially on a Sunday showing, this held up very well and pleased moderately. Not a big production, and with care in direction, could have been far better entertainment. Running time, 75 minutes. Played October 6-8.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry, Roy Acuff—Very good Weaver Bros. picture. Give us Roy Acuff in another one, Republic.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GRAND OLE OPRY: Weaver Brothers and Elviry—A little slower moving than first two Weaver pictures but still full of socko hillbilly fun and music. Sunday business very good. Played October 13.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

MELODY AND MOONLIGHT: Johnny Downs, Vera Vague, Mary Lee, Jerry Colonna, Jane Frazee—This is a very good song and dance show which will please any day in the week. It did not draw big because of lack of star power but those who came were more than pleased. This picture is as good as many we get from the majors. Running time, 71 minutes. Played October 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PIONEERS OF THE WEST: Three Mesquiteers (Robert Livingston, Raymond Hatton, Duncan Renaldo), Noah Beery, Beatrice Roberts—Average western that did just a shade above average business. Played October 11-12.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

RIDE, TENDERFOOT, RIDE: Gene Autry, Smiley Burnette, June Story, Mary Lee, Joe Frisco—The first of the new releases and it is apparent that the budget on this series has been upped with gratifying results. This pulled to exceptional business and pleased mightily. Mary Lee is liked here and a bit with Joe Frisco selling Burnette many clothes got plenty of laughs. Altogether, the best liked of the Autry pictures we have presented. Running time, 65 minutes. Played September 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—Extra good business on this one. Our folk like hillbilly pictures and this is a dandy. Played October 4-5.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SCATTERBRAIN: Judy Canova, Alan Mowbray, Ruth Donnelly—It packed 'em in. It made 'em howl and sent them out asking the day of Judy's next picture. Played October 9-10.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

WOMEN IN WAR: Elsie Janis, Wendy Barrie, Patric Knowles—This report written after first day, which was above average for Monday. Good enough to get a little word of mouth advertising for tomorrow. Played October 14-15.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

RKO Radio

ABE LINCOLN IN ILLINOIS: Raymond Massey, Mary Howard, Ruth Gordon, Gene Lockhart—This

(Continued on following page)



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(*Continued from preceding page*)

deserves all the praise that has been showered upon it but the theatregoers seem to take the attitude: "Oh, we know all about Lincoln," and they stayed away. So business on this was below average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ABE LINCOLN IN ILLINOIS: Raymond Massey, Ruth Gordon, Mary Howard, Gene Lockhart—We were very fortunate in getting this picture as a follow-up to the preceding one and it was a masterpiece. We had "Captain Fury" with Brian Aherne, Vic McLaglen and other, but at the preview we knew that it was not fit for presenting to the inmates, so we ran the "Abe Lincoln" picture and everyone was well pleased and thoroughly satisfied. Running time, 110 minutes. Played September 28-29.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

DAY THE BOOKIES WEPT, THE: Joe Penner, Betty Grable—This was doubled with "Swiss Family Robinson." (See report.) "The Day the Bookies Wept" is a good farce comedy. Played October 6-7. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

DREAMING OUT LOUD: Lum and Abner, Frances Langford, Frank Craven, Bobs Watson—Played to best business of 1940 and second to "Jesse James" only for record. Only mistake was that I didn't book for extra days. Played September 29-30.—Bonita Theatre, Marion, Ala. Rural patronage.

FIFTH AVENUE GIRL: Ginger Rogers, Walter Connolly, James Ellison, Tim Holt—Excellent picture. One of Ginger's first real acting parts and she was at her best. Our crowd went for the entire picture in a big way. Running time, 83 minutes. Played August 31-September 1.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

FLYING DEUCES, THE: Laurel and Hardy, Jean Parker—Will please Laurel and Hardy fans but don't believe it's up to average for these comedians.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IRENE: Anna Neagle, Ray Milland, Roland Young, May Robson, Billie Burke—The women seemed to comment very favorably but business slightly below average or Sunday showing. Played October 6-8.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

MARINES FLY HIGH: Richard Dix, Chester Morris, Lucille Ball—Just about the most absurd and impossible feats ever shown in a picture. An insult to average public intelligence. However, plenty of action. Played October 6-8.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

MILLIONAIRES IN PRISON: Lee Tracy, Linda Hayes—Another prison picture. O. K. for Bank Night. Lee Tracy good as usual. Running time, 64 minutes. Played September 17-19.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MY FAVORITE WIFE: Irene Dunne, Cary Grant, Randolph Scott, Gail Patrick—Just what the small and large town exhibitor ordered. Everyone satisfied, even myself. Running time, 88 minutes. Played October 6-7.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town and rural patronage.

PINOCCHIO: Disney Feature Cartoon—While this does not compare with "Snow White," it drew a fair business for midweek and would suggest running it if you have not already done so, that is, if you can buy it right.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

SWISS FAMILY ROBINSON: Thomas Mitchell, Edna Best, Freddie Bartholomew, Terry Kilburn, Tim Holt—Played this October 6 and 7. The Sunday was unusually warm and sunny. On top of that there was the exciting World Series played in town. So, we were all prepared for a quiet Sunday but the kids came to the rescue. An unusually large amount of children came to see this. The adult trade was not up to par for reasons stated and to top it off it started to rain about 7 P. M. but, as a whole, the Sunday business was a fair average. This was doubled with "The Day the Bookies Wept," with Joe Penner. "Swiss Family Robinson" is a swell adventure drama. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Twentieth Century-Fox

GIRL FROM AVENUE A: Jane Withers, Kent Taylor—Dated as Grandmother's bustle. Surely a swell little trouper like Jane deserves better vehicles than this one. Got by with the kids but, on the whole, the adult patrons were bored. The lower half of a double bill at best. Running time, 70 minutes. Played September 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

I WAS AN ADVENTURESS: Zorina, Richard Greene, Erich Von Stroheim, Peter Lorre—The second asinine attempt by two different companies to make something out of nothing. Running time, 81 minutes. Played September 18-19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small mill town patronage.

LILLIAN RUSSELL: Alice Faye, Henry Fonda, Don Ameche, Edward Arnold, Warren William, Leo Carrillo, Weber and Fields—Personally I think this is an interesting and well done picture, although too long in spots. The drawing power was not so good but those that came seemed to like it. I would say the acting is extra good and the settings are excellent. 'Nuf said. Running time, 127 minutes. Played October 10.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—Personally, I thought this about the best of the recent crop of anti-Nazi pictures but believe the majority of my patrons thought different. Business poor, but it's been that way on all pictures of this type except on "Ramparts We Watch." Joan Bennett's performance very good; would say the best thing she has done for some time. Running time, 77 minute.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—This carries a theme similar to "The Mortal Storm." It is well acted and produced but not worth the high allocation that was put in. Business poor. Running time, 77 minutes. Played October 11-12.—R. Navari, Liberty Theatre, Verona, Pa. Neighborhood patronage.

MAN I MARRIED: Joan Bennett, Francis Lederer, Lloyd Nolan, Anna Sten—Fairly good picture but no drawing power. Poor business. Played October 8-9. —N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

MAN I MARRIED, THE: Francis Lederer, Joan Bennett, Lloyd Nolan, Anna Sten—Pulled and pleased and, from patron comments, this propaganda story hit home very effectively. Even so, it is time now to forget pictures that seek to spread propaganda, no matter how subtly presented. People come to theatres to be entertained, not educated. This is not a denial of the need for propaganda, but let it be confined to the air lanes, newspapers and periodicals and keep the screens the source of entertainment. Running time, 77 minutes. Played September 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RETURN OF FRANK JAMES: Henry Fonda, Jackie Cooper, Gene Tierney—Splendid in every way. Good business. Played September 29-30.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney, Jackie Cooper—Fine picture. Beautiful color. Some mighty fine acting in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney, Jackie Cooper—Business good; feature enjoyed. Not up to "Jesse James" in interest or in box office, but it will entertain and hold interest. Running time, 92 minutes.—A. E. Eliasen, Rialto Theatre, Paynesville, Minn. Rural and small town patronage.

RETURN OF FRANK JAMES: Henry Fonda, Gene Tierney, Jackie Cooper—To me and the action crowd, I don't think it up to "Jesse James," but will draw above average. Running time, 92 minutes. Played October 2-3.—R. A. Poage, Lyric Theatre, Brooksville, Ky. General patronage.

SAILOR'S LADY: Nancy Kelly, Jon Hall—Not bad but did no business here. Played September 29-30.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

SWANEE RIVER: Don Ameche, Andrea Leeds, Al Jolson—Beautiful colored picture which was enjoyed by everyone and did record business. It was with the greatest pleasure on our sixth anniversary to receive so many fine compliments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YOUNG MR. LINCOLN: Henry Fonda, Alice Brady, Marjorie Weaver, Arleen Whelan—A great picture of a great man. This picture evoked a speech from the Superintendent. It was thoroughly enjoyed by everyone. Running time, 101 minutes. Played September 21-22.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

THREE CONTRIBUTORS JOIN DEPARTMENT

Three exhibitors this week join the ranks of those contributing to the What the Picture Did for Me department, and three others whose contributions have been missing for some months have resumed their reporting.

The new reporters are:

BONITA THEATRE, Marion, Ala.

A. C. EDWARDS, Winema Theatre, Scotia, Cal.

HARRY SHAW, Dillard Theatre, Wardell, Mo.

The prodigal contributors who resumed their reports this week are:

C. E. FISMER, JR., Lyric Theatre, Hamilton, O.

E. I. HAWKINS, Hawkins Theatre, Newellton, La.

E. K. MENAGH, Star Theatre, Fort Lupton, Colo.

Read the reports from these and other exhibitors in the adjoining columns of the department.

United Artists

HURRICANE: (reissue) Jon Hall, Dorothy Lamour, Mary Astor, Raymond Massey—This is a play back that we set in place of one of the clucks we could not get rid of any other way, except to pick up a better picture to fill the date. And the reaction that we received in business justified our judgment. It may not be good policy to do this often. I have found that a few of the pictures that are outstanding two or three years ago will be accepted and satisfy better than a weak picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ONE MILLION B. C.: Victor Mature, Carole Landis, Lon Chaney, Jr., John Hubbard—The acting had to be good because there was no dialogue. At least it was different. I was a little afraid to give it much advertising because I don't like to sell a flop. But I did give it my best. Enjoyed good business and they were satisfied. The photography was something to brag about. One like this all along won't hurt. Running time, 78 minutes. Played September 1-2.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

OUR TOWN: Frank Craven, Martha Scott, William Holden, Fay Bainter, Thomas Mitchell, Beulah Bondi, Guy Kibbee, Stuart Erwin—Up to now I've had a little confidence in Beverly Hill of "Liberty" magazine and who ever awards the Pulitzer Prize but from now on when they say anything is good, quote me disagreeing. Don't believe you could get advertising cost back even if you run it on a $500.00 "Bank Night." Running time, 90 minutes. Played October 13-14.—E. I. Hawkins, Hawkins Theatre, Newellton, La. Small town and rural patronage.

OUR TOWN: William Holden, Martha Scott, Frank Craven, Thomas Mitchell, Fay Bainter, Beulah Bondi, Guy Kibbee, Stuart Erwin—Unusual to say the least and how it will be received will depend on the type of patronage your situation caters to. Here, it was a dud from every angle. No business and patron reaction was decidedly on the negative side. Might have gotten by up to the point where the story attempted to detour in the realm of the hereafter. That proved too much for our payees and they walked out into the more bracing night air of man's sordid domain. Running time, 90 minutes. Played September 25-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SOUTH OF PAGO PAGO: Jon Hall, Victor McLaglen, Frances Farmer, Olympe Bradna—Pulled far above average the first day, but slacked off for balance of run. Patrons' comments were varied, but, on the whole, picture was quite well liked. Frances Farmer terribly mis-cast, and the scenes of bloodshed among the natives seemed to be the points which proved the most unattractive to our patrons. Running time, 99 minutes. Played September 29-October 1.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TURNABOUT: John Hubbard, Adolphe Menjou, Carole Landis, Mary Astor, William Gargan—Doubled this with "The Ghost Breakers" to a fine crowd on a bad night. The trailer on this is dandy and certainly creates plenty of interest. The audience here just ate up the whole thing with gales of laughter. They would have rolled in the aisles except for the fact that they were afraid they would miss something if they did. The two leads did an excellent job of imitating each other and the voices dubbed in perfectly. I recommend it if your audience has any sort of a sense of humor. It is certainly different and extremely clever. I can use more like this one. I would say that the old saying "turnabout is fair play" is an understatement. It should be " 'Turnabout' is a swell play." Running time, 85 minutes. Played October 11.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

Universal

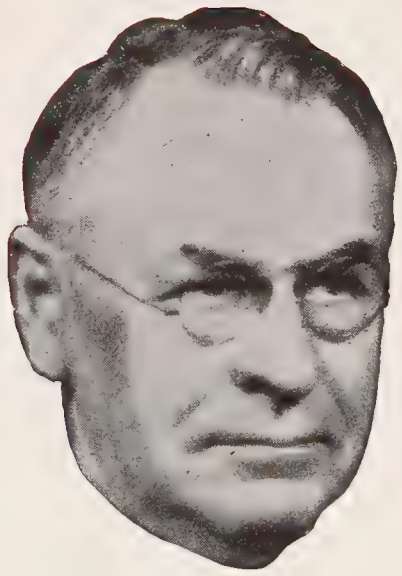
ALIAS THE DEACON: Bob Burns, Dennis O'Keefe, Mischa Auer—A very good comedy with Bob Burns at his best. Running time, 72 minutes. Played September 20-21.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

ARGENTINE NIGHTS: Ritz Brothers, Andrew Sisters, Constance Moore, George Reeves—Played to capacity house and I sure will say hats off to Andrew Sisters. Played October 2-3.—Harry Shaw, Dillard Theatre, Wardell, Mo. Rural patronage.

BOYS FROM SYRACUSE: Joe Penner, Martha Raye, Allan Jones, Rosemary Lane, Irene Hervey, Charles Butterworth—Good business on this goofy

(*Continued on page* 48)

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(*Continued from page 46*)

comedy that had our audiences in stitches most of the time. The lines and situations command plenty of hearty laughter. The music, while not outstanding, was more than adequate and furnished pleasing interludes between the laughs. Running time, 73 minutes. Played October 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CALL A MESSENGER: Billy Halop, Huntz Hall, Mary Carlisle, Larry Crabbe—Don't make the mistake I did by putting this as a second on a double bill. It is a very good picture and was well liked by everyone including myself. Played September 22-24.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

PRIVATE AFFAIRS: Nancy Kelly, Hugh Herbert, Roland Young, Robert Cummings—For some reason this just missed being a really splendid comedy. As it stands, it is better than passable fare, but means nothing much at the box office, nor will it set your patrons talking. Running time, 74 minutes. Played September 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SECRETS OF A NURSE: Edmund Lowe, Helen Mack—This is strictly a racketeer, gangster and prison picture and was unfit for presentation here. The actors and action were exceptionally good and the story was well portrayed. Running time, 72 minutes.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

WHEN THE DALTONS RODE: Kay Francis, Randolph Scott, Brian Donlevy, Andy Devine, Broderick Crawford—A good picture to fairly good Sunday business. Running time, 80 minutes. Played September 22-23.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Warner Brothers

CITY FOR CONQUEST: James Cagney, Ann Sheridan, Frank Craven, Donald Crisp, Frank McHugh, Arthur Kennedy—Both Cagney and Sheridan were excellent and very clever in their respective parts and the supporting cast, consisting of Frank Craven, Donald Crisp, Frank McHugh, Arthur Kennedy and Director Anatole Litvak were all that could be asked for. The picture should please all classes and in both cities and towns. The picture should have shown Cagney's eyes restored and proper punishment meted out to Cagney's fistic opponent and his manager doctoring the gloves that Cagney wore in his last ring bout. Running time, 105 minutes. Played October 12-18.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

DODGE CITY: Errol Flynn, Olivia de Havilland, Ann Sheridan, Bruce Cabot, Alan Hale, Frank McHugh, Victor Jory, Guinn "Big Boy" Williams, Bobs Watson—Despite the fact that we played this one a little late, I doubt if we could have selected a better picture and Warners a better print with which to open our 1940-41 season. A double thanks to you, Warners. The fact that it is packed with action gives it added appeal to the men and since all of our patrons are males it pleased 100 per cent. The displays of daring and of courage, the barroom brawls of yesterday, the comedy contributed by Frank McHugh and Guinn "Big Boy" Williams, the pitiful death of Bobs Watson, the beauty of Olivia de Havilland, beautiful color and scenery, especially the sunrise scene with the Conestoga wagon (covered wagon) silhouetted against the sky, all contributed to make the picture entertainment plus. To all theatre owners who have as yet not played this one we say, if your patrons like to see something different book "Dodge City" immediately. Running time, 105 minutes. Played October 12.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

GAMBLING ON THE HIGH SEAS: Wayne Morris, Jane Wyman, John Litel—Just another picture of gambling beyond the three mile limit. Running time, 57 minutes. Played September 24-26.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MONEY AND THE WOMAN: Brenda Marshall, Jeffrey Lynn—This is a first class lemon. Reverting back to the days when they had no stars that they figured could carry in insipid story, all in dialogue. I live in constant surprise at the ability of the public to spot a turkey. They sure had this one pegged. Deservedly so. The public refuses to be gulled any more and there is nothing you can do about it when dates have to be filled.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell, Charles Ruggles, Genevieve Tobin, Louise Beavers—Opinions were divided about fifty per cent on this picture. The dialogue is smart and witty with several amusing situations and a few good laughs. The picture starts out at a rapid pace, slows down considerably through the middle, but ends with a choice. You can cry, or laugh, or both. James Stewart is excellent, playing a natural part to perfection. Rosalind Russell is good; Charlie Ruggles is his usual amusing self, but honors go to Louise Beavers, the negro maid, who furnishes most of the laughs, and comes close to stealing the picture. Due to the fact that people in small towns do not have the opportunity to see good stage plays, such as this, makes it difficult for them to enjoy it. Hence, "No Time for Comedy" will not break any records in small towns in spite of the fact that the picture has merit. Running time, 93 minutes. Played October 6-8.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

ROARING TWENTIES, THE: James Cagney, Priscilla Lane, Humphrey Bogart, Jeffrey Lynn, Gladys George—Played this mid-week on our sixth anniversary to above average business. Grossed about one third that we did with "G-Men." Cagney played his part extremely well.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Alan Hale, Claude Rains, Flora Robson, Una O'Connor—This picutre of the days of derring do did not fare so well at the box office but I still say that it is a creditable production of the old perennial. Action, good acting, good direction. But it may be that the curse of historical pictures still pursues it. It is rough and brutal in many scenes but that was true of the galley slave days under the Spanish regime so history tells us.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Flora Robson, Claude Rains, Alan Hale, Una O'Connor—If your patrons like action, thrills and excitement, this is the proper dish to serve them. The story is unimportant. Its merit is solely on the spectacular scenes and loud, boisterous action. It moves along rapidly, holds interest and leaves patrons entirely satisfied. We did above average mid-week business on this, and it should click in any small town. Running time, 122 minutes. Played September 25-26.—Mrs. W. A. Wight, Rex Theatre, Konawa, Okla. Small town and rural patronage.

SUBMARINE D-1: George Brent, Pat O'Brien, Wayne Morris, Frank McHugh, Doris Watson—A real man's action picture with a slight love story running through the picture. Everyone enjoyed this one. Played September 7-8.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart—A super Civil War picture. If Randolph Scott had not been a Southerner, it would have been his picture all the way. Naturally, he had to lose the war. Good business and a good picture as most of Warners go. Running time, 120 minutes. Played September 8-9.—Felix H. Tisdale, Ga-Ana Theatre, Georgiana, Ala. Small town patronage.

VIRGINIA CITY: Errol Flynn, Miriam Hopkins, Randolph Scott, Humphrey Bogart, Alan Hale—A very fine picture that closed our sixth anniversary. Miss Rita Rirord, our town outstanding juvenile critic, gave this picture three stars in her school paper. We mailed many of our souvenir programs to you and hope that we hear from you. Congratulations to Quigley Publishing Company on their 25th anniversary.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Miscellaneous

SKY DEVILS (reissue): Spencer Tracy, William Boyd—The office handling this tried to induce me to play this for some time. Finally I dated it and it gave a good Sunday and Monday business, about the best in quite a while, and what's equally important it more than pleased. The picture is mostly on the laugh side. The thrills also have a fun angle so don't hesitate to book and advertise it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TUMBLEWEEDS: Astor, (reissue): William S. Hart—If you haven't played this reissue and have a spot on Bargain Night or double feature program where you can use it, you can play it to good advantage. If you do use it, go to extremes in explaining just exactly what it is and the people will appreciate "Tumbleweeds." Mr. Hart's talk at first of the picture is really good. I received fine print.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

WILD INNOCENCE: Wendy Munro, Brian Abbott—The hero in this is a boxing kangaroo and if you get the chance, book it especially if you double bill. The picture has a circus background and there is considerable action in it. It is worth booking from the novelty angle. This was doubled with "Three Cheers for the Irish" and I credit this with part of the better than average draw that this program gave.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Short Features

Columbia

COMMUNITY SING: No. 7, Topical Songs, Don Baker—One of the few good Community Sings with Don Baker at the pipe organ. Running time, nine minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

OLD AND NEW ARIZONA: Columbia Tours—A fairly good tour but Columbia had to get in a plug for their picture of the same name. Running time, 10 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

PLEASURE BOUND IN CANADA: Columbia Tours—A good color short of Canada. Running time, nine minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

SCREEN SNAPSHOTS, NO. 9: Ken Murray—It seems as if Columbia is running out of material for their Snapshots. Maybe that's why they are using old time scenes with the resultant poor photography. Running time, 11 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Metro-Goldwyn-Mayer

BARON AND THE ROSE, THE: Passing Parade, No. 16—Another interesting one of this series. Running time, 12 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

BARON AND THE ROSE, THE: Passing Parade, No. 16—Entertaining. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BUYER BEWARE: Crime Doesn't Pay Series—Good. Running time, 21 minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

FLAG SPEAKS, THE: Special—Good two reeler in color which will educate while entertaining. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FOOTBALL THRILLS OF 1939: Pete Smith Specialties—All lovers of football will like this one, as the entire year 1939 is reviewed. Running time, 10 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

NEW PUPIL, THE: Our Gang—Not so good.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

NEWS OF THE DAY: I think I shall cut all political news. It makes no difference which candidate appears on the screen. All they get is a lot of boos. Is it that way in other theatres?—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

PEACE ON EARTH: Cartoons—Played this in October. Very appropriate subject in the Fall of the year. After last Xmas very poor. Running time, eight minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

Paramount

FEMALES IS FICKLE: Popeye the Sailor—Popeyes seem to be on their way out. Absolutely impossible to even get a laugh anymore.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

PARAMOUNT NEWS: No. 10—Horse race at Belmont Park, seek new aid for Britain, Cat Show at World's Fair, Willkie-Roosevelt campaign, American Legion parade in Boston, etc. Excellent picture and very pleasing. Running time, 12 minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

RKO Radio

MARCH OF TIME, NO. 7: Vatican Pius XII—Always exceptionally good, Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

MARCH OF TIME, NO. 8: Canada at War—Very timely.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

MARCH OF TIME, NO. 13: Gateways to Panama—Another very good March of Time. Haven't seen a poor one yet. Very timely as usual, showing U. S. preparing for the defense of the Panama Canal and the Bahamas. Running time, 18 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

MOTHER GOOSE GOES HOLLYWOOD: Walt Disney Cartoons—Very good cartoon showing the most famous movie stars as "Mother Goose" characters. Adults liked it as well as the kids. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PATHE NEWS: Always very good. A welcome addition to our program. Up-to-date news items, which all are interested in. Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

PLUTO'S DREAM HOUSE: Walt Disney Cartoons—Pluto as usual was in deep trouble but everybody liked his way of handling things. Running time, eight minutes.—William Noble, Criterion Theatre, Oklahoma City, Okla. General patronage.

PLUTO'S DREAM HOUSE: Walt Disney Cartoons—A fast moving color cartoon that certainly managed to get the laughs. Running time, eight minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

TROUBLE SHOOTERS: RKO Pathe Sportscopes—An interesting short for golfers. Running time, nine minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: Believe It Or Not—Ripley—This is a very good one reeler in which Robert Ripley appears and tells of a strange case of an innocent man sent to jail for another man's crime. Ripley is seen in the opening and later is heard during the action of the plot. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ISLES OF THE EAST: Magic Carpet Series—A yellow-tinted scenic of Bali that makes use of many of the same old stock shots or at least they look it. It is O. K. as a filler. Running time, 10 minutes—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town and rural patronage.

LABOR SAVERS: Lew Lehr Dribble Puss Parade—Very good. Running time, nine minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LOVE IN A COTTAGE: Terry-Toons—Only fair.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

LUCKY DUCK, THE: Terry-Toons—Average cartoon in color. Has been done before. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOVIETONE NEWS: Fox Movietone News is still tops. Just enough of sports, news events, fashions, comedy, etc., to hold the audience interest throughout.—E. K. Menagh, Star Theatre, Fort Lupton, Colo. Factory and mining patronage.

MUCH ADO ABOUT NOTHING: Terry-Toons—Fairly good. Running time, seven minutes.—Ray Peacock, Onalaska Theatre, Onalaska, Wash. Loggers and mill workers patronage.

Universal

LITTLE TOUGH MICE: Lantz Cartunes—Usual type of animated cartoon.—Ernest Henley, Prison Theatre, Florida State Prison, Raiford, Fla. Prison patronage.

Vitaphone

BEAR'S TALE, THE: Merrie Melodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CROSSCOUNTRY DETOURS: Merrie Melodies—A very favorable cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EARLY WORM GETS THE BIRD: Merrie Melodies—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FLY FISHING: Sports Parade—Sport reel in color. Will please the men. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JUST A CUTE KID: Broadway Brevities—Good two reel comedy about a man who sold his body to a doctor for experimental purposes and then failed to deliver. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRE-HISTORIC PORKY: Looney Tunes—This black and white cartoon is better than usual. Running time, seven minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER WHEN: Broadway Brevities—Orchids to Vitaphone and their two reel Brevities. They know the answers.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RIDE, COWBOY, RIDE: Dennis Morgan—One of the finest colored featurettes we have had the pleasure of playing. Don't pass it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RIDING INTO SOCIETY: Elsa Maxwell Comedies—This is just about the poorest short that has ever been made. Don't play it if you can get out of it. Running time, 20 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

RUBINOFF AND HIS VIOLIN: Melody Masters—This is one of the best band shorts that we have ever played. Leader Rubinoff selects numbers to be played by his orchestra and himself that he knows will please all audiences and ours was no exception. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

SOAK THE OLD: Ralph Morgan—A good "Crime Does Not Pay" subject portraying how unscrupulous racketeers try to muscle in on old age pensions. Running time, 20 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

WORLD'S FAIR JUNIOR: Broadway Brevities—For persons who like children and who does not, this one is bound to please. The youngsters sing, dance and do acrobatics with the ease and confidence of grown-ups. Running time, 20 minutes.—J. A. Reynolds, Director of Education and Recreation, Prison Theatre, New Jersey State Prison, Trenton, N. J. Prison patronage.

Miscellaneous

BIRTH OF A CHAMP, THE: Jack Dempsey, Jesse Willard—This is remarkable in that it portrays just about the most brutal mauling one man ever received and still stood on his feet. Photography naturally not very good. Running time, 15 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

FISHING IN THE FJORDS: An interesting short. Running time, 11 minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

LITTLE BOY BLUE: A fair cartoon with poor animation. They seemed to get confused with the big bad wolf. Running time, seven minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

NEWS: I am very much afraid that we are in for some noisy houses as the campaign nears the end. We are getting boos and applause in equal parts when the candidates appear on the screen. When you have partisanship so rife as it seems this year the exhibitor that remonstrates I am afraid is going out on a limb. A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VALIANT TAILOR, THE: A fairly good cartoon. Running time, nine minutes.—Joe Schindele, Avalon Theatre, Granite Falls, Minn. Small town patronage.

Serial

Columbia

SHADOW, THE: Victor Jory, Veda Ann Borg—Fair serial. Keeps the kids coming, which is what we bought it for.—C. E. Fismer, Jr., Lyric Theatre, Hamilton, Ohio. Family patronage.

Mesibov Joins Paramount

Sid Mesibov, formerly with Warner Theatres, publicity department in Philadelphia, has been added to Alec Moss' exploitation staff at Paramount. Mr. Mesibov will be liaison between the home office and New York metropolitan circuits to coordinate the work of the two on Paramount bookings.

Chase Opens Vogue

Maurice A. Chase has opened the new Vogue, in Hartwell, a Cincinnati suburb. He also operates the Crescent and the Woodlawn, also in the city's suburbs. He was formerly an independent exchange operator.

Ticket Brokers Agree To 75 Cent Maximum

James F. Reilly, executive secretary of the League of New York Theatres, producers' organization, said Monday that all the city's 43 accredited ticket brokers had signed an agreement limiting their commissions to a maximum of 75 cents on each theatre ticket they sell.

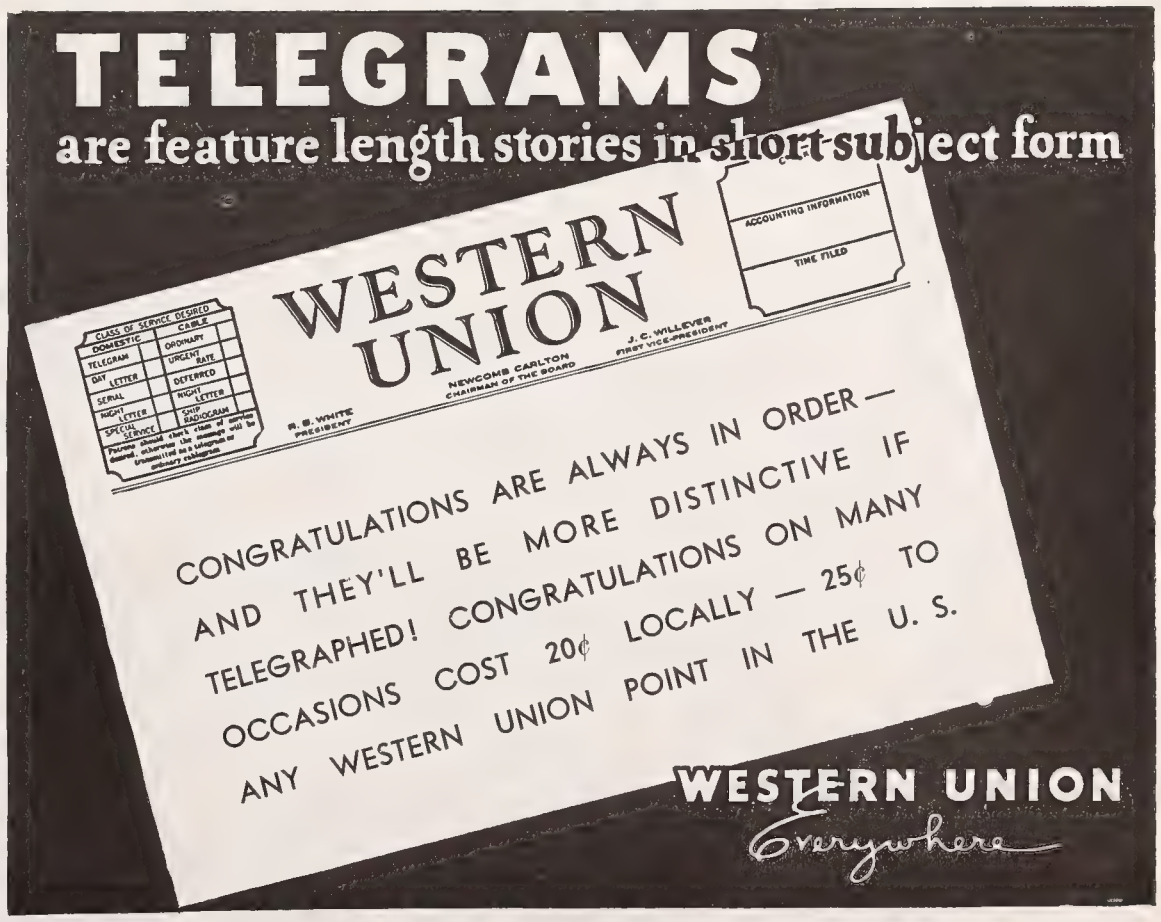
The state law fixes the maximum surcharge on theatre and other amusement tickets at 75 cents, but William A. Hyman, attorney for the brokers, said the agreement was signed under protest because the League is imposing a three-cent tax on the brokers for each ticket sold. This tax is to finance the expense of the Theatre Ticket Code Authority Board, comprising members of the League and Actors Equity Association. Mr. Hyman said that there need be no enforcement board other than a city agency to see that the provisions of the ticket code are carried out. He said the brokers did not object to the 75-cent maximum.

To Film Plays in 16 MM.

Joseph Pollock has formed a company in New York known as Plays on Film, Inc., to film current plays in 16 mm for distribution to the non-theatrical field. First play to be filmed is "Journey to Jerusalem," Playwrights Producing Company opus, recently closed. Cast and sets of the original play will be utilized. Shooting was to have started on Thursday, this week, at the Fox Movietone studios in New York.

Altec's New Contracts

Altec Service Corporation sales executives have obtained several new contracts, and renewals. Frank Merritt has renewed agreements with Altec for his six theatres in Birmingham and in northern Alabama; Hamrick Enterprises, Inc., has renewed for the Hamrick Theatre, Cheraw, South Carolina; and an Altec agreement has been signed for the new 900-seat Charles Theatre, Montgomery, Alabama.



OBITUARIES

Michael Switow Dead; Circuit Operator

Michael A. Switow, 76, president of the M. Switow & Sons circuit of Kentucky and Indiana, died October 19th at his home in Louisville of a cerebral hemorrhage. Mr. Switow had been ill since he suffered a stroke 11 years ago. He recovered sufficiently to resume direction of his many theatrical enterprises, suffered another stroke three years ago and rallied, but was stricken with his last illness June 28th.

A native of Russia he left the country to become a salt mine worker in Hungary at the age of 18 and later made his way into Germany, where he labored in construction of the German naval base, the Keil Canal. At 27 he emigrated to the United States, where his labors included dishwashing in New York and railroading. After trying his hand in several industries, including the bakery business, Mr. Switow 35 years ago converted his confectionery shop in Shelbyville, Ind., into a theatre at night charging 5-cent admissions.

Later he moved to Jeffersonville, Ky., where he opened a theatre, The Dream. Expanding continuously Mr. Switow opened more film thetres in New Albany, Louisville, Shelbyville, Frankfort, Lexington, Salem and Bedford, in Kentucky and Indiana.

Bela Blau Dies

Bela Blau, theatrical producer, died of coronary thrombosis in New York, October 21st. He was a certified public accountant and instructor in economics, whose knowledge of business and finance led him to become a theatrical producer. He devised a new theatrical cost accounting plan which was adopted by the Theatre Guild. He later became a producer and was associated with Marc Connelly in the production "Having Wonderful Time."

Simon Libros

Simon Libros, of Advertising Accessories and head of the National Penn Printing Company, Philadelphia, died October 17th at his home in Philadelphia. He had been in ill health for some time.

Howard Kalfell

Howard T. Kalfell, 40, exhibitor of St. Louis and member of a family long identified with the theatrical industry in St. Louis, died October 17th at the age of 40. He and a brother were joint owners of the Pauline and the Robin, neighborhood houses.

Marguerite St. John

Marguerite St. John, 79, actress, died October 16th in New York after a long illness. Born in London, Miss St. John made her American debut 40 years ago in "The Lion and the Mouse."

Edwin C. Triebel

Edwin C. Triebel, 35, who formerly operated the Pastime theatre in Maysville, Ky., for a number of years, died in Hayswood Hospital there October 19th after a four-day illness.

Hiram Wier

Hiram Wier, 82, dean of Canadian film critics, died in Halifax, N. S., October 15th. He had been on one Halifax newspaper for 55 years, including service as editor, and was a reviewer for the stage and music as well as motion pictures, covering films since they were introduced into Halifax about 40 years ago.

Circuit Founder Dies in New York

Maurice A. Shea, founder and head of the Feiber & Shea Circuit, operating in New York, Massachusetts, New Hampshire, Rhode Island, Pennsylvania and Ohio, died October 19th at the Medical Center, N. Y. He was 60 years old.

Due to a long illness which preceded his death, Mr. Shea had been inactive in the circuit's operations for more than a year. Active operations have been in charge of E. C. Grainger. Mr. Shea, long in the theatre operating business, at one time managed Will Rogers, Irene and Vernon Castle and Elsie Janis.

Funeral services were held Monday at St. Margaret's Church, Riverdale, N. Y., and burial was at Gate of Heaven Cemetery.

Only members of the family and a few friends attended the ceremony. Among those present were Mr. and Mrs. James R. Grainger, Mrs. W. F. Rodgers, Harry Gold, Bert Sanford, Ed McEvoy, Ted O'Leary and members of the circuit.

Mr. Shea is survived by his wife, Margaret L. Shea; a daughter, Mrs. Joseph Tuckerman, and three sons, Thomas, a lawyer with O'Brien, Driscoll & Raftery; Maurice, Jr., and William, both with Feiber & Shea.

Joseph Lightstone, Of Montreal, Dead

Joseph Lightstone, 50, head of Variety Amusements, operating the Orpheum and Mayfair theatres in Montreal, and a brother of Mme. Pauline Donalda, internationally known singer, died of a heart attack in the Mount Royal Hotel, Montreal, October 15th.

In the past 15 years Mr. Lightstone had been connected with several Montreal theatres. Before going to the Orpheum he was general manager of the Princess theatre.

Abraham Katzman

Abraham Katzman, 72, father of Sam Katzman, Monogram producer, died in Hollywood, October 17th. The body was sent to New York for burial.

Samuel Davis

Samuel Davis, 68, associated with the late Hiram Abrams in Maine when the latter was building up his theatre enterprise, died at his home in Portland, October 18th of heart disease.

Helen Lackaye

Mrs. Agnes Helen Lackaye Ridings, an actress known on the stage as Helen Lackaye and the sister of the late Wilton Lackaye, character actor, died October 19th on a train en route through Pennsylvania to the Jersey City terminal.

Tom Mix Estate

The will of Tom Mix, killed October 12th in an automobile accident near Florence, leaves an estate of undisclosed value to his widow, Mabel Hubbel Mix, and one of his daughters, Mrs. Thomasina Mix Matthews. His other daughter, Ruth Mix Knight of Texas, is independently wealthy, according to Mr. Mix's attorney.

Henry Lazarus Estate

The estate of Henry Lazarus, theatre owner of New Orleans, who died there last September, is valued at $193,997.04, according to an inventory filed in civil court in New Orleans.

IN COURTS

Loew's Stockholder Action Is Deferred

The stockholder's suit brought by Arnold Herrman against Loew's, Inc., scheduled for hearing in Wilmington, Del., last week in New Castle County chancery court has been continued, with a date for hearing to be set later.

Mr. Herrman filed suit on February 28, 1939, charging the directors and executives of Loew's with conspiracy and fraud in the formation of Twentieth Century Pictures, Inc., now Twentieth Century-Fox Film Corporation, at expense of Loew's stockholders. The plaintiff asked preliminary injunction restraining defendants from disposing of stock of Twentieth Century until further notice of the Chancellor, and that a writ of sequestration be issued for the sequestering and seizing all stock of Loew's, Inc., until further determination of the suit.

Exhibitor Sues 20th Century-Fox For Contract Damages

A. M. Ellis, who operates the Broad theatre in Philadelphia, and the Broadway and Towers in Camden, N. J., filed suit October 19th in common pleas court in Philadelphia against Twentieth Century-Fox, asking $107,500 damages claiming a violation of a contract by the distributor in selling pictures for the Towers.

In the bill of complaint, filed by Richardson Dilworth, representing the Towers Theatre Company of Camden, it is claimed that Mr. Ellis bought the Towers in June, 1939, at a sheriff sale for $64,000 and spent $124,000 to remodel the house solely on the verbal promise of Edgar Moss, Twentieth Century-Fox district manager in Philadelphia, that he would be able to buy all of the company's pictures rejected by Joseph Varbalow of the Savar in Camden. In return, it is claimed, Mr. Ellis agreed to waive the 7-day clearance at his Broadway.

Dismiss Plagiarism Suit

The "Desert Song" plagiarism suit brought by Joseph Jno. Davilla against Sigmund Romberg, Harms, Witmark, Warner Bros., the National and Columbia Broadcasting Companies, and other defendants, was dismissed this week by Judge Samuel Mandelbaum of the U. S. district court, New York, after a three-day trial. Judge Mandelbaum ruled that Mr. Romberg's "Desert Song," which was used in both the musical play and the motion picture of the same name, was not an infringement of Davilla's song, "You Are My Spider and I Am Your Fly."

Wins Right to Name

Grand National Pictures, Ltd., on Monday, was granted authority by Vincent T. Leibell, federal judge, in U. S. district court in New York, to conduct business in New York under its present name. Authority was required because of the similarity in name between the English company and Grand National Pictures.

Du-Art Action Filed

Hal A. Porter has filed suit in New York supreme court for $12,500 damages against Du-Art Film Laboratories, Inc. The plaintiff claims Du-Art refused to return a negative of a California geographic picture. An answer claims that the film was returned.

Sues on House Permit

A suit has been filed to compel the Pinesville, Ky., city council to act immediately on Mose Reda's proposal to construct a new theatre there. One protest asked that the permit be denied as a protection to local industry.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

AGAIN, THE "STARS"

Well, in the manner of the late Will Rogers, "all we know is what we read in the papers" and the papers say that, with the sanction of all concerned, the "stars" are coming back to Broadway. Four years back, the major company ad heads, disturbed by the growing influence of critic "star" ratings, agreed to discontinue advertising mention of such ratings on pictures playing affiliated theatres. It seems now that someone busted right out of the corral. At this writing, the rest of the companies threaten to follow.

Let cool heads prevail. The industry has enough headaches without encouraging this additional menace to the grosses. Breakdown of the "gentlemen's agreement" implies nothing less than a willingness to empower individual reviewers with an unwarranted authority in determining a picture's fate at the boxoffice.

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IN A POSITION TO DO SO

Speaking before a recent meeting of the A.M.P.A., Harry Brandt called for more exploitation attention to subsequent-run engagements. The exhibitor-head urged that exploiteers familiar with the problems of the smaller theatre be assigned to keep campaigns alive when pictures reach the lesser situations.

Since this corner has long advocated the boxoffice benefits to be had in subsequent-run promotion, Mr. Brandt's valued endorsement is appreciated. He should not let the matter rest.

In line with his obvious interest in the industry's welfare, the circuit-head might emphasize the undoubted soundness of his claims by organizing comprehensive campaigns among the "subsequents" of the Brandt theatres.

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TOWARD COMMUNITY PROGRESS

Importance of the weekly theatre newspaper is notably enhanced through the "Theatrical and Shopping Guide" sponsored by Alvin Sloan and Clifton E. Smith, heads of the St. Cloud Amusement Company, whose activities are discussed by George Schutz in the October Better Theatres.

Circulated in three editions in the circuit's nine communities, the Guide is welcomed by local merchants who find it an invaluable advertising medium. The reason: a total distribution of over 35,000 copies, delivered house-to-house in the towns and mailed throughout the trading areas. Printing and mailing costs are more than covered by advertising revenues, with each theatre charged for space at regular rates.

Here is another instance of theatremen's initiative in filling a want made by inadequate newspaper facilities. Introduction of the shopping news service gives the publication further value in stimulating a community commerce that can mean no little to the circuit's grosses.

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CHUCK SHANNON STEPS UP

The selection by Harry Kalmine of Chuck Shannon to manage Warners' New Whitehall theatre, Pittsburgh, marks another milestone in the steady progress of this up-and-coming young theatreman. Starting from scratch with the Kalmine organization, and not so many years ago, Shannon has been doing a commendable job to bring him into the brighter spotlight.

In forwarding the glad tidings, Chuck is kind enough to give some of the credit to his participation in Round Table activities and his success in the Quigley Awards.

Congratulations are distinctly in order. It couldn't happen to a nicer guy.

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TO THE CARTOONISTS

With the staff giggling appreciatively over the latest batch of comicalities contributed by our Round Table cartoonists, this would be as good a time as any to bow to Glenn Franke and Milt Rosenfeld for their efforts in depicting the lighter moments of the daily grind. It is something less than a cinch to dig up material that clicks consistently, and members will agree with us that the boys have done more than an adequate job.

Since our "Lobby Laff" department is open to all, contributions are invited from others who feel the urge. Lack of drawing abiilty is of lesser importance than the idea itself. The artists declare themselves as willing to follow through.

A-Mike Vogel

FOOTBALL MOVES IN ON "ROCKNE" TIEINS

Managers Hook Dates to Schools and Leading Games; College Alumni Cooperates

In the wake of the excellent national promotion by Warner Brothers at South Bend as to be expected, a raft of good exploitations from various sectors has been received, wherein the Round Tablers have moved in on all sides to promote their dates on "Knute Rockne." In Madison, Wisconsin, for instance, Ed Benjii at the Capitol, started with a special advance showing a week ahead with the guests of honor, Governor Heil, Mayor Law of Madison, Harry Stuldreyher, one of the Notre Dame famed "Four Horsemen" and coach of University of Wisconsin team. With him was the college football squad, plus the 100-piece University band. Novelty score cards for the date were used to cover a college game on the afternoon of the preview.

The exploitation featured blowups of O'Brien and "Rockne" placed on colored showcards and planted around the best spots in town. Two days ahead, 11 men in football togs back-bannered with theatre signs made the downtown area. Benjii also promoted a number of new model cars properly bannered and led by loudspeaker truck. Civic cooperation was obtained with a proclamation from the Mayor for a "Knute Rockne" week which was blown up and planted in the lobby. Widely distributed was a 26-page book in magazine form published by the Round Tabler, containing the story of the picture, with cost of printing underwritten by outside advertising.

Unterfort Hooks Up Broadcast

In Syracuse, Harry Unterfort struck on a unique idea for a street ballyhoo for the date at Keith's, by promoting bannered milk wagon and having it pulled about town by boys in football uniforms. Another promotion was a sound truck playing records of Notre Dame songs and a locker room talk by the late Knute Rockne. The truck was put to further use in front of the theatre on the Saturday of the Syracuse-N. Y. U. game, a radio connection broadcasting a play-by-play account.

Radio tieins were numerous including program by the local Holy Name Society which put on a tribute to the late coach. Another broadcast featured the former cheer leader of Notre Dame recounting Rockne incidents during his time at the school.

MacEachron Arranges Tribute

Football stuff was prominent in J. R. MacEachron's campaign at the Paramount, in Jackson, Tenn., the Malcoman promoting announcements at the local stadium in advance, first time he reports that a commercial had been allowed at the football field.

Mac had the cheer leader at the local high school games announcing the picture during one of the pep meetings and planted theatre banners in the school parade that followed. At a recent game, he also arranged to have a tribute paid to the late coach while all stood at attention while the band played the Notre Dame victory march. Newspaper shots of the proceedings were planted prominently and radio cooperation featured with praise of the picture on a leading sports review program.

Notaro Awards Trophy

Pat Notaro got a lot of attention for his date at the Columbia, in Sharon, Pa., by awarding a trophy to the winner of a leading high school game. The award was announced on the radio at Chamber of Commerce meetings and over the inter-class p. a. system at both high schools. Between halves of the game, the gathering paid tribute to Rockne with the high school bands playing appropriate college songs. Presentation of the trophy by Pat in person was featured in the school press.

In Philadelphia, a Knute Rockne dinner was promoted by the Warner men timed to coincide with the opening in South Bend. One of the papers was tied in to get out a special edition which included photo of the guests at the dinner, papers being distributed at all the downtown theatres. Here also the Knute Rockne week was proclaimed.

Highlight of Marty Goldenberg's campaign at the Warner State, in Philadelphia, was a memorial game between two leading Catholic high schools. As a follow-up, Goldenberg announced midget "Rock" cups for football pumping and passing contests.

"LET'S HEAR FROM YOU"

PROMOTE STATEWIDE "ROCKNE" TIE UP

For distribution to Warner Ohio theatres on "Knute Rockne," Ray Brown, district manager, and Glenn Nelson, of the Harris, in Findlay, Ohio, promoted local oil company for thousands of imprinted megaphones. Managers used the megaphones to cover main local games previous to their openings of the picture.

To carry the promotion further, filling stations were contacted to use theatre posters and other display material, all carrying theatre names and date.

Local Girl Featured By Rosy on "Caution"

To attract his kid patronage to "Captain Caution," Morris Rosenthal at the Majestic, in Bridgeport, Conn., distributed lucky numbered cards which entitled holders to a free admission if their corresponding number was listed on lobby easel.

Since Louise Platt, appearing in the picture, had been feted by the Bridgeport Press last year, Rosenthal capitalized on this by working it up into a feature story.

Army Equipment Colors Premiere

To familiarize Washingtonians with the equipment used in the United States Army today, the opening of the Vitaphone short "Service with the Colors" at the Earle, was distinguished by a display in front of the theatre arranged by Frank La Falce, Warner zone ad chief, with the aid of Bill Ewing and Rick La Falce.

Brought on from the nearby Arlington Cantonment, the exhibit included machine guns, infantry mortar, anti-tank guns, walkie-talkie radio sets, field switchboard and telephones, telegraph sets, field wire on reel cart, linesmen's equipment, soldier's pack, recruiting truck, etc. Soldiers were posted at each piece to answer all questions.

Prominent officials and officers of the Department of War on hand to attend the showing also witnessed the campaign proceedings which were further featured by a parade of National Guardsmen and a band concert out front by the 260th Artillery Band. For added attentions, La Falce wangled two giant army searchlights to operate during the evening.

"LET'S HEAR FROM YOU"

Barcroft Stresses Teasers On "Hired Wife" Campaign

Teaser stunt proved effective for Johnny Barcroft for date on "Hired Wife" at the RKO Palace in Columbus, when his staff planted stickers around town reading: "Have you heard about The Hired Wife?" Taxi fleet was supplied with bumper strips with same copy and commentators on WCOL, WBNS and WHKC were furnished with feature material for their Hollywood programs. Telephone gag consisted of a PBX board which was placed in a five and ten window, telephone operator faked calls to local folks and one-way conversation was carried to sidewalks by speaker. World Series guessing contest was held with leading men's furnishing store for guest tickets and a special screening for women only created much comment.

Classified ad was run in all papers on "Brigham Young" with the following copy "Persons married the most times wanted to see," etc., etc. Local high school libraries were supplied with still setpieces and newspapers used feature stories in advance and during run.

"LET'S HEAR FROM YOU"

Shaffer Gets Editorial On "Ramparts We Watch"

On opening day of "Ramparts We Watch" at the Dixie Theatre, in Staunton, Va., Frank Shaffer noticed that the AP used a story in the Washington and Richmond papers to the effect that the Pennsylvania censors had refused to allow the showing. Immediately contacting the owner and editor of the Staunton daily, the theatreman offered to screen for him and some friends the Nazi portion of the film. Also present was the editor and commanding officer of the Staunton Military Academy. Result was an editorial in the daily newspaper highly recommending the picture and the entire cadet body of the Academy attended opening day.

Parades, Contests Lead 'Band' Ideas

An opening night parade headed by the local Sea Scout Band and followed by ushers carrying theatre banners topped Charlie Taylor's campaign for "Strike Up the Band" at Shea's Buffalo. Stopping at the theatre, the band gave a half hour concert of hits from the picture. For further attention from high school youngsters in that sector, all schools in western New York were covered with heralds, special posters used for bulletin boards at the school's publicity and advertising planted in their publications. On a radio program sponsored by local furniture store, Taylor planted contest offering cash and tickets for the best list of words made up of the title.

Reported as the first time the stunt was used in Sheboygan, Wis., put over for the date at the Sheboygan, was the jumbo greetings postcard made up by Marlowe Conner and forwarded to Mickey Rooney and Judy Garland two weeks ahead. Paper ran three column photo of theatre cashier and postmaster putting the card in the mail. Studio forwarded a photo showing the stars acknowledging the card which was used to advertise the subsequent run at the Warner Rex in the same situation.

Dancing Teachers Cooperate

In Houston, Texas, for the date at Loew's, Francis Deering worked with Homer McCallum to use the La Conga sequence in the picture for a dance school and night club tieup, spotlighted prominently by newspapers. The city's best known dancing teacher with her staff of instructors was tied in to give lessons in the dance at the night club, with guest tickets to patrons putting on the best exhibition. Judged by audience applause, the most skilled team also received silver loving cup.

A series of three-column co-ops hooked to a coloring contest was promoted for the date at Warners' Columbia, Portsmouth, Ohio, by Manager George Frazer. Leading department store ran outlined drawings of the stars in dance positions with merchandise and tickets to the best entries.

"LET'S HEAR FROM YOU"

Contests Highlight Lamm's "Partners"

Scattered throughout the classified ad page of local paper were names of male leads who played opposite Ginger Rogers in various pictures and to those submitting correct list of names and titles, Louie Lamm at the Warner Palace, in Lorain, Ohio, offered guest tickets to see "Lucky Partners." In addition, local ballroom offered prizes in connection with a "Lucky Partners" waltz contest which was plugged throughout hall and in their newspaper ads. Guessing contest in five and ten consisted of pennies in jar with tickets to those guessing correct number.

For his street bally, Lamm used a stilt walker, who distributed envelopes containing promoted confections with copy: "You're lucky to get this delicious candy," etc. Jeweler, hairdresser and other merchants came through with appropriately tied in ads.

Brampton Fall Fair Featured By Campbell Theatre Display

Crowds from five to ten thousand are not to be had frequently in Brampton, Ontario, and with that many on hand to visit the city's recent Fall Fair, Manager Jack Campbell was all set with a booth at the show to advertise his Capitol Theatre and the coming attractions. Measuring nine feet long, by nine high and four wide, the booth was set right inside the doors of the main building, and decorated in keeping.

The background of decoration was in dark blue with theatre and other lettering in silver flitter to stand out against the bright lighting. Star and scene stills were included in the display and bordered by flittered stars for added effect. Prominently displayed was a large poster inviting visitors to register for the theatre's mailing list.

In attendance all day with members of his staff, Campbell supervised a number of activities to keep the folks coming. For the coming "Andy Hardy Meets Debutante," star photos of Mickey and Judy, stamped with theatre credits, were offered free, as were theatre calendars and pieces of old sound film. The latter brought a lot of questioning about film projection from interested visitors.

An added attractor proved to be a guessing contest wherein about 200 feet of old film was stuffed into a huge glass druggist's jar, and the folks invited to guess the approximate length of the film. As prizes Jack offered a few guests tickets to the Hardy picture. Extra color was furnished with music via a promoted radio.

Shannon Reports Recent Doings

Taking advantage of the natural tieup with makers of "Turnabout" hosiery, Chuck Shannon, for that picture's opening at the Boulevard, in Pittsburgh, planted a limerick jingle contest in which promoted pairs of hosiery were offered as prizes. Local dealers supplied the theatreman with posters, display racks, and stockings for lobby setup. Runnersup received guest tickets.

Building a circus wagon as advance for "Untamed," Shannon planted a small kitten in the center of the truck on beds of straw. On top of the wagon were signs: "Beware, Untamed Animal," "Do not feed the animals," etc., on the sides were sniped picture credits and playdates. Truck itself was brilliantly painted to attract.

"LET'S HEAR FROM YOU"

Anniversary Week Given Big Buildup by Bailey

Celebrating the 35th anniversary of the movie industry and the opening at that time of the Nickelodean Theatre by John P. Harris, founder of that circuit, Earle Bailey, manager of the Harris-Warren, in Warren, Pa., solicited congratulatory wires from the stars in Hollywood which were used to good advantage in newspapers and otherwise. Lobby easel was erected for the occasion which featured star wires and those of localites, including the Mayor and head of Chamber of Commerce.

Since Bailey was playing "Lillian Russell" during the anniversary week, special float was built appropriately bannered with copy plugging both events. Birthday cake which was promoted for opening night was cut by the Mayor and distributed to patrons. Front of theatre was dressed in gala attire with colored pennants and lights, flag and light poles around town were placarded and special bike parade was held with prizes awarded for the best decorated.

Contests Prove Successful For Griffith's Benny Date

Classified ad contest was one of the highlights of Bob Griffith's "Buck Benny Rides Again" campaign at the Lex, in Chicago with guest tickets offered to those who could unscramble words planted in various ads to a correct list of stars appearing in the picture. In addition another contest angle was brought in through the distribution of "Buck Benny" fake dollar bills, each of which bore a number. To those presenting bills with numbers corresponding to those listed on bulletin board in lobby tickets were presented.

Numerous were the window displays promoted by Griffith in both occupied and unoccupied stores, one sheets planted strategically. Toy bull was placed in boxoffice window with sign "Come here and see Buck Benny shoot the bull" and tinted heralds carrying cut of the star were distributed about town.

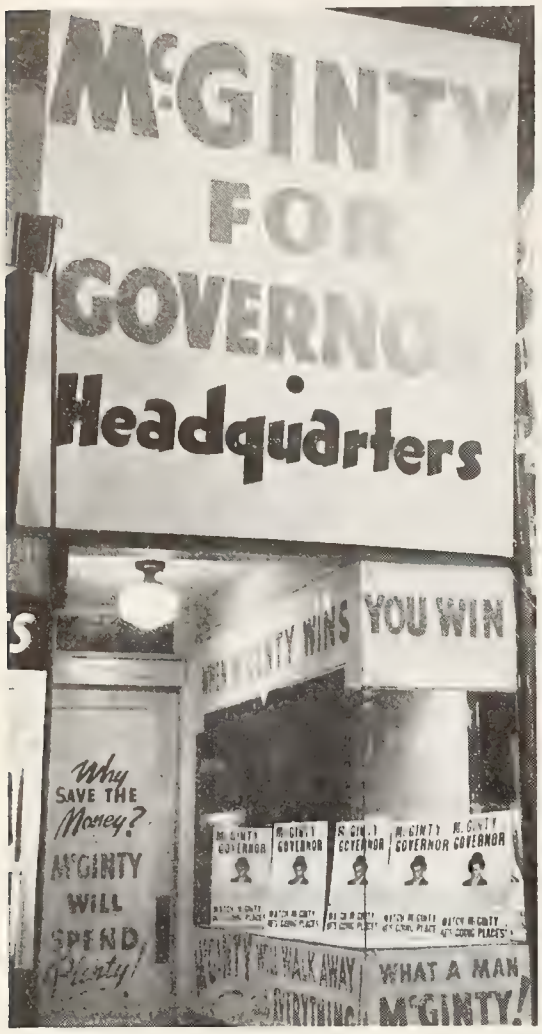
"LET'S HEAR FROM YOU"

Hock's Cooking Class Gets Full Attendance

Reported as highly successful was the recent eight week cooking class arranged by Bill Hock at the Enright Theatre, in Pittsburgh, attended by some 5,500 women at each session. Sponsored by the local utilities company, whose home economist presided, gift packages were promoted and the stunt advertised generously. Prizes were on display in theatre foyer ahead and plugged over the air.

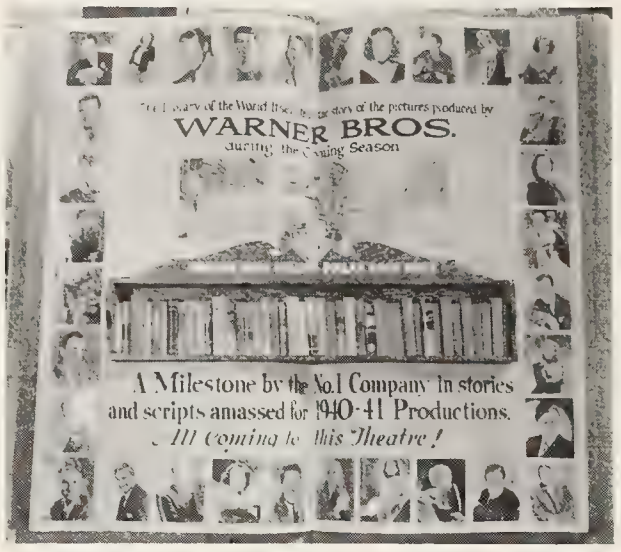
Concentrating on his kid patronage, Hock recently promoted a pony or bank account for giveaway through tieup arranged with local merchant. During the summer months the theatreman provided his kids with ice cream at no cost and in connection with his daily broadcast over WWSW, guest tickets went to those submitting correct list of song titles played.

Round Table In Pictures



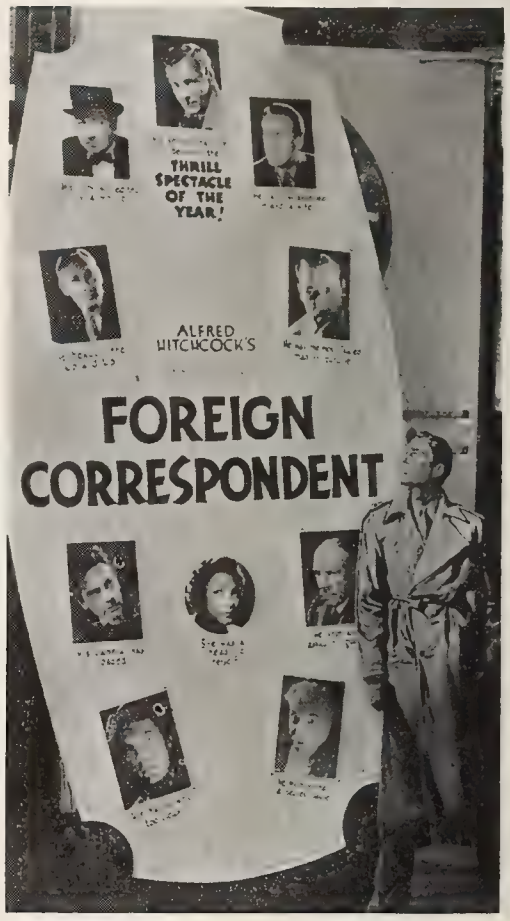


(Above) Arranged by Dick Walsh for "Howards" at the Lafayette, Buffalo, was a Colonial kitchen lobby display. Antique pieces were loaned for the date by local Historical Society.



(Above) Warner '40-'41 stories are loaned to patrons of the Astor, Reading, Pa., via special circulating library setpiece.

(Left) Promoted by Charlie Pincus was empty store for "McGinty" headquarters on that date at the Utah, in Salt Lake City.



(Above) Eight-foot setpiece was made up for "Foreign Correspondent" at the Troy, in Troy, by Leo Rosen. Lifesize cutout of Joel McCrea was planted at base of display.



(Above) Reported as proving an attractor in his sector was Will Glaser's street bally for "Brigham Young" at the Paradise Theatre, in Faribault, Minn. Appropriately bannered, the wagon carried aggregation consisting of man dressed as the founder of the cult, with a few of his wives.

(Right) Scrambled title letters carried by boys was street stunt used by M. E. Ferrera for "Maryland" run at the Dixie, in Abbeyville, La. When crowds gathered, boys rearranged themselves to spell out the title correctly.



Four-City Drive Aids "Ramparts"

Featured with a smart co-op page in each of the situations was the four-city "Ramparts" campaign put on by the RKO theatre managers in Westchester County, New York, working with Bucky Harris, division publicity head. Taking part were Managers John Hearns, Baker Shelton, Joe Di Lorenzo and Charles Oelrich, representing, respectively, Yonkers, Mt. Vernon, New Rochelle and White Plains.

The co-op pages were headed with banners with title and theatre, centered, and bordered with appropriate copy, one side tieing in the date with the conscription registering. The other copy hooked the merchants' ads to the picture by noting that the stores represented saluted the local young men who registered "to take their place at the ramparts to safeguard the freedom of our institutions."

In Yonkers, in addition, a private showing to school and civic heads brought a letter to superintendents in secondary schools praising the picture and stressing its effectiveness in connection with school work. This was tied in with an afternoon show for the schools put on after the pupils were dismissed.

Photos of leading citizens and their opinions of the picture helped to build the White Plains campaign and in other situations, the inquiring reporter slant was worked by querying patrons in the theatre lobbies on their opinions of the picture.

"LET'S HEAR FROM YOU"

Anti-Aircraft Unit Aids Osterstock on "Wyoming"

Marking the first time in years that the paper had used theatre copy, Fred Osterstock, State, Easton, Pa., planted art and stories in the local *Morning Free Press* as one of the highlights of his "Wyoming" campaign. Osterstock also arranged for a National Guard anti-aircraft unit to march to the theatre opening night escorted by a 40-piece American Legion band. Impressive ceremonies were staged both inside and outside the theatre, building up a great deal of interest in the engagement.

"LET'S HEAR FROM YOU"

Trophy Displays Aid "Pushers"

To gain attention for "Leather Pushers" at Warners' Leader, Philadelphia, Marty Annisman sent personal letters to all Athletic Associations calling attention to the opening. Boxing Association loaned their trophies for display and Gimbel's department store cooperated with a showcase in which trophies were placed for public approval. Local dailies were contacted and pledged their support and a unique 40 by 60 was used for lobby.

"LET'S HEAR FROM YOU"

Excuse It, Please

Inadvertently, in the issue of October 12, Ralph Pollock was listed as manager of the Million Dollar Theatre, in Chicago. The designation of the house should have been Los Angeles, of course.

"FORTNIGHT" WINNERS

DAVE BACHNER
Warners, Cleveland, Ohio

JOHN BARCROFT
RKO, Columbus, Ohio

EDWARD BENJII
Capitol, Madison, Wis.

LIGE BRIEN
Prince, Ambridge, Pa.

E. C. CALLOW
Warners, Philadelphia, Pa.

LOUIS CHARNINSKY
M. O. RIKE, JR.
Capitol, Dallas, Tex.

HARVEY COCKS
Schine's Strand, Syracuse, N. Y.

MARLOWE CONNER
Sheboygan, Sheboygan, Wis.

MOON CORKER
FRANK BICKERSTAFF
Georgia, Athens, Ga.

WALLY CALDWELL
Loew's Stillman, Cleveland, O.

FRANCIS DEERING
Loew's, Houston, Tex.

BILL ELDER
Loew's, Harrisburg, Pa.

KEN GRIMES
Warners, Erie, Pa.

FRANK K. KING
Midland, Newark, Ohio

FRANK LA FALCE
Warners, Washington, D. C.

MILTON LEVY
Commercial, Chicago, Ill.

ED MAY
Schine's Paris, Paris, Ky.

J. R. MACEACHRON
Paramount, Jackson, Tenn.

HIRAM MEEKS
Rialto, Morrilton, Ark.

FRANK MURPHY
Loew's, Syracuse, N. Y.

PAT NOTARO
Columbia, Sharon, Pa.

ED PENTECOST
Loew's Grand, Atlanta, Ga.

CARMON PHILLIPS
Onate, Belen, N. Mex.

LES POLLOCK
Loew's, Rochester, N. Y.

KEN PRICKETT
El Rancho, Victoria, Tex.

ROY O. PRYTZ
Granada, Duluth, Minn.

JOHN ROBINSON
Warners' Ritz, San Bernardino, Cal.

J. F. ROGERS
State, Harrisburg, Pa.

BOB ROSEN
Kingsbridge, Bronx, N. Y.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

R. E. RUSSELL
Loew's Poli, New Haven, Conn.

E. V. SEIBEL
C. B. STIFF
State, Minneapolis, Minn.

CHUCK SHANNON
Boulevard, Pittsburgh, Pa.

JACK SIMONS
Loew's Poli, Hartford, Conn.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

BEN STEWART
Gorman, Framingham, Mass.

ARNOLD STOLTZ
Avon, Utica, N. Y.

C. B. TAYLOR
Shea's, Buffalo, N. Y.

FELIX TISDALE
Ga-Ana, Georgiana, Ala.

CHICK TOMPKINS
Hoosier, Whiting, Ind.

BOB UNGERFELD
RKO Proctor's, Newark, N. J.

HARRY UNTERFORT
Keith's, Syracuse, N. Y.

MILTON L. WAINSTEIN
Strand, Holyoke, Mass.

J. R. WHEELER
Roxy, LaPorte, Ind.

H. M. Yudin
Centre, St. Catharines, Ont., Can.

Kiddet Klub Gets Buildup by May

To start his Kiddet Klub at Schine's Paris, in Paris, Ky., off with a bang, Round Tabler Ed May arranged for a parade on Saturday morning which included Guard of Honor and Color from local military academy, Boy Scouts and members of other juvenile organizations. Brief patriotic program was held at the theatre with the Scout Troops presenting colors on stage in a unit. Highlight was the 10-minute presentation executed by cadets in uniform and dramatized by the evolution of our flag from its inception to the present day. Numerous games were played, with promoted prizes for all.

Cooperation was secured by May from city and county school officials to excuse students earlier for a special showing of "Tom Brown's School Days." Photos of the children attending en masse were planted in papers. Display cards with action shots were planted on bulletin boards in all schools and picture plugged by teachers.

Racing Atmosphere Used By Cohn for "Maryland"

Obtaining a goodly supply of betting tickets, Ben Cohn, for date on "Maryland" at the Frolic, in Chicago, placed them in envelopes with "Today's best bet" stamped on them; also attached to each ticket was a small novelty aluminum horse. Patrons upon entering theatre were given the envelopes by an attendant seated behind a table constructed as a betting window. Wall sheets with the names of horses and jockeys, numbers and weight were mounted and strung along wire above table. One sheet on "Maryland" was placed in center and a compo board banner with copy "Maryland Racing Results" was planted above all.

Attendant at table called off phony races as to position of horses at start, quarter, half, stretch and finish, giving repeated plugs for the picture. Public address speakers were placed at both ends of theatre canopy and these descriptions of horses running attracted considerable attention.

EXPLOITATION BRIEFS FROM A-FIELD

ROLL DICE, CUT CARDS ON "LUCKY PARTNERS"

Set out a week ahead at the Chief, Pueblo, Colo., on "Lucky Partners" by Pat Patchen, was a table, upon which was set a pair of dice and a deck of cards. Poster copy set behind invited couples only to try and cut the same card, or throw the same number on the dice for guest tickets, one card or dice to each entrant. Pretty girl in costume was in charge.

Another "lucky" distributed around town was an oblong card, each carrying drawing of a pair of dice, with different combinations turned up. Girls and boys were supposed to match combinations for admissions, the lucky numbers being shorted to keep the percentage within control.

"Don't Mind the Noise—This is Boom Town!" was bannered on a large truck that traversed the streets of Greencastle, Ind., and environs as part of Andy Browning's campaign for the multi-star film's showing at the Voncastle. The "noise" referred to was supplied by three young men enthusiastically pounding on bass drums inside the truck.

▽

Eight lads each wearing back banners with one letter of "Boom Town" title, toured downtown streets of Waterbury, Conn., as part of Ed Fitzpatrick's campaign for that picture. Jumbling the letters, boys would wait until a crowd gathered and then reassemble themselves until title was spelled out correctly.

▽

Tying up with Refiners Filling stations in Rochester, Les Pollock of "Boom Town" at Loew's Theatre, secured their cooperation to the extent of distribution of fan photos to those making purchases of fifty cents or over. In addition all trucks were appropriately bannered, and A-boards were planted in front of all filling stations.

FREE FIREWOOD OFFER ADVERTISES NEW SEATS

To call attention to the installation of new seats at Warners' Prince, Ambridge, Pa., Lige Brien offered the crates in which the seats were delivered, as firewood, without charge. The offer, which hit page one in the local daily brought plenty of customers, and also served to publicize what Brien was after—the theatre's new equipment. In addition, the story acted as a "sales ad" for Lige, since it mentioned that the old seats were for sale.

Tieup with local furniture store for "Dance, Girl, Dance" as arranged by Bill Morton for that date at the RKO Albee, in Providence brought guest tickets to those whose names appeared in the marriage license lists for that day, if they applied for the ducats at the cooperating store. Fur shop featured an ad showing Lucille Ball wearing a jacket similar to one available at that store; chain drug store imprinted their menus and extra plugs were gotten over radio since Phillip Morris' Johnny was in town and making a personal in the lobby.

▽

Realistic is the word for the "Boom Town" stunt put over by Manager Roberts, Cover, Ft. Morgan, Col. A miniature oil derrick that actually pumped oil was placed in front of the house and attracted widespread attention.

▽

A newspaper contest, asking readers to give their opinion on how to make Wellsboro a "Boom Town," was one of the features of the campaign for the multi-star film put over by Larry Woodin, Arcadia, in the Pennsylvania situation.

▽

Street bally for "Last Alarm" as arranged by Ed Kidwell at Schine's Kent, in Kent, Ohio, consisted of town's fire truck being driven around town during busy Saturday afternoon with three-sheet on side plugging the attraction.

▽

In connection with "Rhythm on the River" at the Paris, Paris, Ky., Round Tabler Ed May ran a contest in his local paper whereby guest tickets were awarded in an "Oscar Levant Song Title Contest" to those submitting largest list of songs containing the word river. Contest blank required that entries be mailed to Oscar Levant care of the paper.

▽

Breaking opening day was the double truck of co-op ads promoted by Fred C. Doughty for "Boom Town" at the Lyric Theatre, in Winchester, Ind., carrying advertisements for Boom Town Bargain Days, in addition cooperating stores distributed tinted fan photos with each purchase. Newspapers came through with readers and art work ahead and during run, and electrical supply store wrapped purchases in imprinted bags reading: "When your light bulbs go Boom," etc., etc.

▽

Folks in Aberdeen, S. D., were treated to the sight of a ghost walking about town carrying sandwich sign plugging picture as part of Byron McElligott's campaign on "The Ghost Walkers." While for "Boys from Syracuse," Byron offered guest tickets to those who were born in Syracuse.

▽

For his stage attraction, "The Gay Nineties," ad man Frank Miller at the Morgan Theatre, in Morgantown, West. Va., dressed the doorman as a ringmaster and stationed him out front as a barker. Tieup with local riding academy brought use of an old sulky in which one of the girls from the show was ridden about town. In addition, free drinks were dispensed as were promoted cigarettes.

PATRONS DRAW CARDS FOR "YUKON" TICKETS

Patrons who felt themselves lucky had a chance to see "Queen of the Yukon" for free at Schine's Temple, Cortland, N. Y., on a lobby idea contrived by Manager Gary Jaffa. On a large easel Jaffa arranged 50 playing cards, face down, and invited the folks to try and draw a queen.

The stunt proved a puller with the number of wins held down by a control of the cards containing the prize queens.

Six weeks ahead of opening of "Sea Hawk" at Warner's Hippodrome, in Cleveland, Eddie Miller created a lobby setpiece which featured an action background of cutout of Errol Flynn. Scene stills were planted in discs placed in center of compo ship wheels, nautical effect being stressed in all.

▽

For the Eastern Shore premiere of "Boom Town" at the Schine Arcade, in Salisbury, Maryland, Bob Daly dressed his front for the occasion with giant cutout letters of the title spelled out across marquee. Entire boxoffice was covered with compo on which were cutouts of Colbert and Gable.

▽

Street bally used by Bob Fulton at the Paramount, in Waterloo, Iowa, in advance and during run of "Comin' Round the Mountain," consisted of staff ushers dressed in hill billy outfits with fake beards and shot guns, who paraded streets carrying back banners with picture copy and playdates. Wherever crowds gathered, boys engaged in an animated discussion on the opening.

▽

Also engaging in a street bally was J. R. MacEachron at the Paramount, in Jackson, Tenn., who, for "Return of Frank James" dressed three of his ushers for the occasion, one as the bandit and the others as sheriffs, who walked behind James carrying guns. All three wore back copy which called attention to the date's opening, cast, etc.

TAYLOR FEATURES "McGINTY" PARADE

Put on the night before with the addition of red highway flares and repeated on opening day after school, a political parade helped to line the streets of Dubois, Pa., for Bob Taylor's date on "Great McGinty" at the Harris-Dubois.

With the Mayor's permission that allowed Taylor to tie up a bit of traffic, the parade, led by a car with p. a. system, made the town. Boys carried theatre banners and regulation political displays.

YOU ARE INVITED TO JOIN UP

EMERSON L. CARTER
has the skipper's job at the Playhouse in Statesville, North Carolina. He claims he learned the business at this house from the very bottom of the ladder, passing through the various stages of promotion until he moved into a manager's position, in which capacity he served these past four years

▽

ELDY WILLIAMS
acts as the assistant manager at the Lux Theatre, Goshen, Indiana, one of the houses of the Indiana-Illinois Theatres, Inc. Eldy began his career as an usher, about four years ago and then was made doorman. During this time he also attended high school and then college. In 1939 he was moved to Elkhart, Indiana, his new job being that of assistant manager at the Orpheum Theatre. From there he came on to the job he is now holding.

▽

RICHARD C. SHAW
was initiated into the moving picture industry about five years ago and worked as the doorman and general handyman at the American Theatre in Butte, Montana. He learned quickly and after two years moved to the Fox Theatre, acting as skipper. The American Theatre was another house he managed. Leaving there in 1938, Dick was placed on the advertising staff of the Montana Labor News. In 1939 he returned to the theatre, again becoming doorman and handyman, this time at the Liberty Theatre in Kellogg, Idaho. Dick now communicates from the Grand and Liberty Theatres, Wallace, Idaho, where he manages part of the time, the rest of the time being devoted to the Burke Theatre, Burke, Idaho.

▽

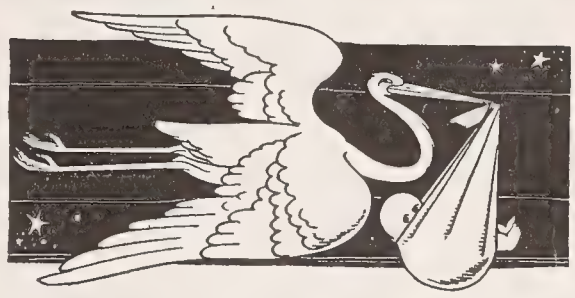
GEORGE E. YOST
started his career in showbusiness as an usher at the New Palace Theatre, Oakland, Calif., in 1928. A year and a half later he was transferred to the Fairfax, same city, as doorman. A promotion brought George into the position of assistant manager some years after and finally he secured the manager's post at the New Palace, where he made his debut.

▽

JESSE M. THOMSEN
began as doorman at the Rialto Theatre, Missouri Valley, Iowa, a unit of Central States Theatres Corp., in 1935. He remained at this spot for about five years, at which time he was promoted to the position of manager at the Center Theatre, Marlette, Mich. Please inform us of your activities, Jesse, for undoubtedly much of what you are doing would be of interest to our other members.

▽

THOMAS B. SHANNON
was the secretary-treasurer and general manager of the Lauve-Bodin Amusement Company previous to coming on to the Opera House in Franklin, La., to assume the managerial reins. He has been in the moving picture industry only a short while and we anticipate hearing of the fine lot of work he is accomplishing.



ROBERTA SANDRA, on Tuesday, October 8, to Mr. and Mrs. Charles Schlaifer. Father is manager of the United Artists, in San Francisco.

▽

THAD WINTERS, on September 26, to Mr. and Mrs. Thor Hauschild. Proud daddy manages the Paramount Theatre, in Marion, Indiana.

▽

BETTY ANN, on October 3, to Mr. and Mrs. Dale Armstrong. Father is chief projectionist of the Will Rogers Theatre, Charleston, Ill., and mother was formerly cashier at the Lincoln Theatre, both houses of the Frisina circuit.

▽

DOLORES on Thursday, September 19, to Mr. and Mrs. Ted Irwin. Dad manages the Star Theatre, in Lyons, Kansas.

▽

JERRY ALAN, on Friday, October 11, to Mr. and Mrs. Art Wartha. Father is the manager of the Indiana-Illinois Elco Theatre, in Elkhart, Ind.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

Rockefeller Center, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

OTTO A. KAMMER
is employed at the Strand Theatre, Canajoharie, N. Y., in the capacity of manager, for the Kallet Theatres circuit. He started in movie business in 1923 when he obtained an usher's job at the Orpheum Theatre in Kenosha, Wis., then became head usher and assistant manager. Otto moved East in 1928 and from then until 1937 was out of showbusiness until he secured his present post.

▽

HARRY H. SHAW
lays claims to his career in the theatres to his family, consisting of a group of thespians down the line. Harry began as an usher about a decade ago, at the Princess Theatre, Columbus, Miss., then worked as doorman and assistant operator. He finally made the grade and was transferred to manage the Dixie in Columbus, serving at this position for a number of years. His next move brought him to the Princess Theatre, Paris, Tenn., and he is managing his house in a creditable manner.

▽

MARVIN R. ROSEN
entered showbusiness after leaving Long Island University in 1939. Always being interested in the theatre, he was glad to avail himself of the opportunity when it came his way, that of receiving preliminary training at the Cameo Theatre in Newark, N. J. His next step found him at the Avon Theatre, assuming the job of assistant manager. In addition to those duties Marvin also handles all the advertising, exploitation and publicity work.

▽

JOHN E. MOORE
was introduced into the picture industry in 1933, at the Wainright Theatre, Alberta, Canada. After doing odd jobs there he was promoted to chief projectionist. The next move was to Edgerton, in 1937, as assistant manager and chief projectionist, opening the house after it had been closed for a season. John was then transferred to the Montemurro circuit as chief projectionist and assistant manager and in 1939 came on to Coronation, also in Alberta, to manage the Star.

▽

WILLIAM F. BURKE
has been in this business for over seventeen years and started as program boy at the Ontario Theatre, Philadelphia, Pa. He followed with usher's and doorman's work and had experience in the booth as well, which permitted him to become an assistant operator. The job of chief of service was next in line and then Bill was promoted to assistant manager. His ability was noticed and the next year he was placed in charge of four houses in three different towns, bought film, booked these houses and also did the advertising and exploitation for them. In 1939 Bill joined the Schine circuit and was given the managership of the RKO-Schine Eckel in Syracuse and since has been transferred to skipper their State Theatre in Fostoria, Ohio.

THE RELEASE CHART

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ABUNA Messias, Mel.....Foreign
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After Mein Kampf? Documentary.....Foreign
Aldrich Family in Life with Henry, Com. Para
Alias the Deacon, 4015, Com.....Univ
All This, and Heaven Too, 454, Mel.....FN
Always a Bride, Com.-Mel.....FN
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Angel from Texas, An, 468, Mel.....FN
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Arise My Love, Com.-Mel.....Para
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Arizona Gang Busters, West.....Producers

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Girl from God's Country, 904, Mel.....Rep
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Last Alarm, The, 3927, Mel.....Mono
Laughing at Danger, Mel.....Mono
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Law of the Texan, West.....Col
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Lone Wolf Keeps a Date, The, Mel.....Col
Lone Wolf Meets a Lady, Mel.....Col
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Lucky Cisco Kid, 049, Mel.....20th-Fox
Lucky Devils, Mel.....Univ
Lucky Partners, 038, Com.....RKO

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Man Who Talked Too Much, 467, Mel.....FN
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Meet the Wildcat, 5023, Mel.....Univ
Melody and Moonlight, 005, Mus.-Com....Rep
Melody Ranch, 041, Mus.-Com.....Rep
Men Against the Sky, 101, Mel.....RKO
Mexican Spitfire Out West, 111, Com.-Mel. RKO
Michael Shayne, Private Detective, Mel. 20th-Fox
Military Academy, Mel.....Col
Millionaires in Prison, 037, Mel.....RKO
Missing People, Mel.....Mono
Mr. and Mrs. Smith, Com.-Mel.....RKO
Money and the Woman, 417, Mel.....WB
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Moon Over Burma, Mel.....Para
Mortal Storm, The, 41, Mel.....MGM
Mozart, Mus. .....Foreign
Mummy's Hand, The, 5020, Mel.....Univ
Murder in the Air, 472, Mel.....WB
Murder in the Night, Mel.....Foreign
Murder Over New York, 121, Mel.....20th-Fox
My Favorite Wife, 025, Com.....RKO
My Love Came Back, 409, Com.-Mel.....WB
My Son Is Guilty, Mel.....Col
Mystery of Room 13, Mel.....Foreign
Mystery Sea Raider, 3943, Mel.....Para
My Wife's Relatives, 810, Com.-Mel.....Rep

NEW Moon, 31, Mus.....MGM
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Night Train, 114, Mel.....20th-Fox
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No, No, Nanette, Mus.-Com.....RKO
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OBLIGATORY Mother, Com.....Foreign
Oklahoma Bound, West.....Mono
Oklahoma Renegades, 061, West.....Rep
Old Swimmin' Hole, Com.-Mel.....Mono
One Crowded Night, 042, Mel.....RKO
One Man's Law, The, 992, Mel.....Rep
On Their Own, 044, Com.....20th-Fox
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Open Road, Mel.....Foreign
Our Town, Mel.....UA
Outlaws of the Panhandle, West.....Col
Out West with the Peppers, Com.....Col
Overland Stage Raiders, West.....Rep

PASSAGE West, Mel. .....Col
Passport to Alcatraz, Mel.....Col

The number immediately following the title is the production number. A melodrama is denoted by the abbreviation Mel., Comedy by Com., Comedy-Melodrama by Com.-Mel., Musical by Mus., Musical Comedy by Mus.-Com., Western by West. Color is indicated by "C" in parenthesis after the classification. Thus: Com.-Mel. (C) denotes a Comedy-Melodrama in Color.

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Pinto Kid, The, West.....Col
Playgirl, Com.-Mel. .....RKO
Pony Post, West.....Univ
Pop Always Pays, 034, Com.....RKO
Prairie Law, West.....RKO
Prairie Schooners West, West.....Col
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Private Affairs, 4007, Com.-Mel.....Univ

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Queen of the Mob, 3939, Mel.....Para
Queen of the Yukon, Mel.....Mono

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Rainbow Over the Range, West.....Mono
Ramparts We Watch, 171, Documentary..RKO
Range Busters, West.....Mono
Ranger and the Lady, 956, West.....Rep
Rangers of Fortune, 4003, Mel.....Para
Reaching for the Sun, Mel.....Para
Remedy for Riches, Mel.....RKO
Return of Frank James, 103, Mel. (C) 20th-Fox
Return of Wild Bill, West.....Col
Rhythm On the River, 4001, Mus.....Para
Riders from Nowhere, 3966, West.....Mono
Riders of Black Mountain, 158, West Producers
Riders of Pasco Busin, 4062, West.....Univ
Ride, Kelly, Ride, Com.....20th-Fox
Ride, Tenderfoot, Ride, 043, West.....Rep
River's End, 414, Mel.....WB
Road Show, Com.....UA
Rocky Mountain Rangers, 966, West.....Rep
Romance of the Rio Grande, Mel.....20th-Fox
Round Up, The, Mel.....Para

SAFARI, 3937, Mel.....Para
Sailor's Lady, 052, Com.-Mel.....20th-Fox
Sailors Three, Com.....Foreign
Saint in Palm Springs, Mel.....RKO
Saint Takes Over, The, 033, Mel.....RKO
Sandy Is a Lady, 4008, Com.....Univ
San Francisco Docks, Mel.....Univ
Santa Fe Trail, Mel.....WB
Saps at Sea, Com.....UA
Saturday's Children, 410, Com.-Mel.....WB
Scatterbrain, 909, Com.....Rep
Schubert's Serenade, Mus.....Foreign
Sea Hawk, 401, Mel.....WB
Second Chorus, Mus.-Com.....Para
Secrets of a Model, Mel.....Col
Secret Seven, The, Mel.....Col
Seven Sinners, Mel.....Univ
She Couldn't Say No, Com.....WB
Shepherd of the Hills, Mel.....Para
Should Dr. Kildare Tell? Mel.....MGM
Sing, Dance, Plenty Hot, 910, Mus.....Rep
Sis Hopkins, Com.....Rep
Ski Patrol, 4031, Mel.....Univ
Sky Murder, 105, Mel.....MGM
Slightly Tempted, Com.-Mel.....Univ
Song of the Road, Mus.-Com.....Foreign
Son of Monte Cristo, Mel.....UA
Son of Roaring Dan, West.....Univ
So This Is London, 043, Com.....20th-Fox
South of Pago Pago, Mel.....UA
South of Suez, Mel.....WB
South to Karanga, 4039, Mel.....Univ
So You Won't Talk, Com.....Col
Spies in the Air, Mel.....Foreign
Sporting Blood, 44, Mel.....MGM
Spring Parade, 5001, Mus.-Com.....Univ
Stage Coach War, 3959, West.....Para
Stage to Chino, 085, West.....RKO
Stars Look Down, The, 38, Mel.....MGM
Stranger On the Third Floor, 041, Mel...RKO
Street of Memories, 102, Mel.....20th-Fox
Streets of Cairo, Mel.....Univ
Strike Up the Band, 103, Mus.-Com....MGM
Susan and God, 39, Com.....MGM

TEAR Gas Squad, 423, Mel.....WB
Texas Rangers Ride Again, Mel.....Para
Texas Stagecoach, West.....Col
Texas Terrors, 073, West.....Rep
That Gang of Mine, Com.-Mel.....Mono
They Drive By Night, 460, Mel.....FN
They Knew What They Wanted, 104, Mel. RKO
Thief of Bagdad, Mel. (C).....UA
Third Finger, Left Hand, 107, Com.....MGM
This Thing Called Love, Com.....Col
Those Were the Days, 3936, Com.-Mel...Para
Three Faces West, 903, Mel.....Rep
Three Gobs and a Girl, Com.-Mel.....RKO
Three Men from Texas, West.....Para
Thundering Frontier, West.....Col
'Til We Meet Again, 848, Mel.....FN
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Tom Brown's School Days, 029, Mel.....RKO
Too Many Girls, 106, Mus.-Com.....RKO
Torrid Zone, 455, Mel.....FN
Torso Murder Mystery, Mel.....Foreign
Trial and Error, Mel.....WB
Trail Blazers, 063, West.....Rep
Trailing Double Trouble, West.....Mono
Trail of the Vigilantes, Mel.....Univ
Triple Justice, 086, West.....RKO
Triple Threat, West.....Mono
Tugboat Annie Sails Again, Com.....WB
20 Mule Team, 35, Mel.....MGM
Tulsa Kid, The, 071, West.....Rep
Turnabout, Com.-Mel. .....UA
21 Days Together, Mel.....Col
Typhoon, 3934, Mel. (C).....Para

UNDER Texas Skies, 062, West.....Rep
Under Your Hat, Mel.....Foreign
Untamed, 3941, Mel. (C).....Para
Up in the Air, Mel.....Mono
Untitled, 105 .....Producers

VICTORY, Mel. .....Para
Villian Still Pursued Her, 105, Com.....RKO
Virginia, Mel. (C).....Para
Virginia City, 404, Mel.....WB

WAGONS Westward, 907, Mel.....Rep
Wagon Train, 181, West.....RKO
Walt Disney Festival, Cartoon (C).....RKO
Waterloo Bridge, 37, Mel.....MGM
Way Of All Flesh, 3940, Mel.....Para
Westerner, The, Mel.....UA
Western Union, Mel.....20th-Fox
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We Who Are Young, 45, Mel.....MGM
When the Daltons Rode, 4006, Mel.....Univ
While Thousands Cheer, Mel.....St. Rts
Whirlpool, Mel. .....Foreign
Who Is Guilty? Mel.....Mono
Who Killed Aunt Maggie? 006, Mel.....Rep
Who Killed Doc Robin? Mel.....Univ
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Wild Horse Range, 3960, West.....Mono
Wild Man of Borneo, Com.-Mel.....MGM
Women in War, 902, Mel.....Rep
World in Flames, Documentary.....Para
Wyoming, 102, Mel.....MGM

YESTERDAY'S Heroes, 116, Mel....20th-Fox
You Can't Fool Your Wife, 032, Com....RKO
You'll Find Out, 108, Com.....RKO
Young Bill Hickok, 052, West.....Rep
Young People, The, 109, Com.....20th-Fox
You're Not So Tough, 4023, Mel.....Univ
You're the One, Mus.....Para
Youth Will Be Served, 119, Com.....20th-Fox

THE CHART

Productions are listed under distributors. Features in work or completed for release later than the date of this issue are listed as "Coming Attractions." Parenthesis after title denotes audience classification: (A) Adult, (G) General. Numerals following classification are production numbers. Dagger (†) indicates the 1940-41 season. Asterisk (*) after title denotes first appearance.

NOTE: The totals for running time are the official figures.

When a production is reviewed the running time is as given by the studio and this is denoted by an asterisk (*) preceding the number. When the home office has established the running time for national release, the studio figure is changed. Running times are subject to change according to local conditions. State or city censorship deletions or repairs to the film may cause variations.

COLUMBIA

Title	Star	Rel Date	Running Time Minutes	Reviewed
Angels Over Broadway (G)	Douglas Fairbanks, Jr. - Rita Hayworth	Sept. 30,'40	80.	Oct. 12,'40
Babies for Sale	Glenn Ford-Rochelle Hudson	May 16,'40	64.	
(See "In the Cutting Room," May 4,'40.)				
Before I Hang (G)	Boris Karloff-Evelyn Keyes	Sept. 17,'40	63.	Oct. 12,'40
Blondie Has Servant Trouble (G)	P. Singleton-A. Lake-L. Simms	July 25,'40	70.	July 27,'40
Durango Kid (G)	Chas. Starrett - Luana Walters - Sons of the Pioneers	Aug. 15,'40†	61.	Aug. 31,'40
Five Little Peppers in Trouble	Edith Fellows-Dorothy Ann Seese	Sept. 1,'40	65.	
Fugitive from a Prison Camp (G)	Jack Holt-Marian Marsh	Sept. 5,'40†	59.	Aug. 10,'40
Girls of the Road (G)	A. Dvorak-H. Mack-L. Lane	June 20,'40	61.	July 27,'40
Glamour for Sale	Roger Pryor-Anita Louise	Sept. 30,'40	57.	
Girls Under 21	Paul Kelly-Rochelle Hudson	Oct. 24,'40†		
He Stayed for Breakfast (A)	Loretta Young-Melvyn Douglas	Aug. 22,'40	89.	Aug. 10,'40
(Exploitation: Aug. 31,'40, p. 34; Sept. 14,'40, p. 48; Sept. 28,'40, p. 141.)				
Howards of Virginia, The (G)	Cary Grant-Martha Scott-Richard Carlson-Sir Cedric Hardwicke	Sept. 19,'40	117.	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 62.)				
I Married Adventure (G)	Osa Johnson	July 24,'40	78.	July 20,'40
Island of Doomed Men (A)	Peter Lorre-Rochelle Hudson	May 20,'40	67.	June 15,'40
Lady in Question, The (A)	Brian Aherne-Rita Hayworth	Aug. 7,'40	81.	Aug. 10,'40
Lone Wolf Meets a Lady, The (G)	Warren William-Jean Muir	May 30,'40	71.	June 22,'40
Mad Men of Europe	Edmund Gwenn-Mary Maguire	June 3,'40	73.	
Man from Tumbleweeds, The (G)	Bill Elliott-Iris Meredith	May 2,'40	59.	June 22,'40
Military Academy (G)	Tommy Kelly-Bobby Jordan	July 18,'40	66.	Aug. 10,'40
My Son Is Guilty (G)	Jacqueline Wells-Bruce Cabot	Dec. 28,'39	63.	Jan. 20,'40
Nobody's Children	Edith Fellows-Lois Wilson	Oct. 17,'40†	65.	
Out West with the Peppers	Edith Fellows-Tommy Bond	June 30,'40	62.	
Passport to Alcatraz (G)	Jack Holt-Noah Beery, Jr.	June 6,'40	60.	June 22,'40
Prairie Schooners	Bill Elliott-Evelyn Young	Sept. 30,'40†	58.	
Return of Wild Bill (G)	Bill Elliott-Iris Meredith	June 27,'40	60.	July 13,'40
Secret Seven, The (G)	Bruce Bennett-Florence Rice	Aug. 15,'40	62.	Aug. 17,'40
So You Won't Talk (G)	Joe E. Brown-Frances Robinson	Oct. 3,'40†	69.	Sept. 28,'40
Texas Stagecoach (G)	Charles Starrett-Iris Meredith	May 23,'40	69.	Mar. 30,'40
21 Days Together (A)	Vivien Leigh-Laurence Olivier	May 16,'40	72.	June 1,'40
(Exploitation: July 20,'40, p. 46.)				
West of Abilene (G)	Chas. Starrett-Marjorie Cooley-Sons of the Pioneers	Oct. 21,'40†	57.	July 20,'40

Coming Attractions

Across the Sierras ..... Bill Elliott-Luana Walters
Arizona ..... Jean Arthur-Wm. Holden
Beyond the Sacramento ..... Bill Elliott-Evelyn Keyes ..... Nov. 14,'40† ..... 57.
Blondie Goes Latin ..... P. Singleton-A. Lake-L. Simms
Blondie Plays Cupid ..... P. Singleton-A. Lake-L. Simms ..... Oct. 31,'40†
Ellery Queen—Master Detective ..... Ralph Bellamy-Marg't Lindsey ..... Nov. 28,'40†
(See "In the Cutting Room," Oct. 19,'40.)
Fight for Life (A) ..... Myron McCormick ..... 69. Mar. 16,'40
Great Plane Robbery, The ..... Jack Holt-Vicki Lester ..... Dec. 12,'40†
(See "In the Cutting Room," May 25,'40.)
Great Swindle, The ..... Jack Holt-Marjorie Reynolds
Legacy ..... Warner Baxter-Ingrid Bergman-Fay Wray
Lone Wolf Keeps a Date, The ..... Warren William-Francis Robinson ..... Nov. 14,'40†
(See "In the Cutting Room," Oct. 12,'40.)
Outlaws of the Panhandle ..... Chas. Starrett-Frances Robinson-Sons of the Pioneers
Passage West ..... Pat O'Brien-Constance Bennett ..... Nov. 21,'40†
(See "In the Cutting Room," Oct. 12,'40.)
Penny Serenade ..... Irene Dunn-Cary Grant
Phantom Submarine, The ..... Anita Louise-Bruce Bennett
Pinto Kid, The ..... Chas. Starrett-Louise Currie
This Thing Called Love ..... Rosalind Russell-Melvyn Douglas ..... Nov. 30,'40†
Thundering Frontier, The (G) ..... Chas. Starrett - Iris Meredith - Sons of the Pioneers ..... Dec. 5,'40† ..... 57. Sept. 21,'40
Wildcat of Tucson ..... Bill Elliott-Evelyn Young

FIRST NATIONAL *(See Warner Brothers)*

METRO-GOLDWYN-MAYER

Title	Star	Rel Date	Running Time Minutes	Reviewed
Andy Hardy Meets Debutante (G) 43	M. Rooney-J. Garland-L. Stone-Cecilia Parker-Fay Holden-Ann Rutherford	July 5,'40	89.	July 6,'40
(Exploitation: July 27,'40, p. 46; July 27,'40, pp. 47, 50; Aug. 3,'40, p. 58; Aug. 17,'40, pp. 56, 61; Sept. 28,'40, p. 136.)				
Boom Town (G) 48	Clark Gable-Spencer Tracy-Claudette Colbert-Hedy Lamarr	Aug. 30,'40	120.	Aug. 10,'40
(Exploitation: Aug. 24,'40, p. 80; Aug. 31,'40, p. 84; Sept. 21,'40, pp. 48, 52; Sept. 28,'40, pp. 139, 147; Oct. 5,'40, pp. 62, 64; Oct. 12,'40, pp. 65, 66; Oct. 19,'40, pp. 69, 70.)				
Captain Is a Lady, The (G) 42	C. Coburn-B. Bondi-B. Burke	June 21,'40	65.	June 22,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Kildare Goes Home (G) 101	L. Barrymore-L. Ayres-L. Day	Sept. 6,'40†	80.	Aug. 31,'40
Dulcy (G) 106	Ann Sothern-Ian Hunter-Billie Burke-Roland Young	Oct. 4,'40†	73.	Oct. 5,'40
Edison, the Man (G) 18	Spencer Tracy - Rita Johnson - Gene Lockhart-Charles Coburn	May 10,'40	107.	May 25,'40
(Exploitation: June 15,'40, pp. 56, 57, 59; June 22,'40, p. 76; July 6,'40, p. 47; Aug. 3,'40, pp. 56, 57.)				
Golden Fleecing (G) 49	L. Ayres-R. Johnson-L. Nolan	Aug. 16,'40	68.	Aug. 24,'40
Gold Rush Maisie (G) 47	Ann Sothern - Lee Bowman - Virginia Weidler	July 26,'40	82.	July 27,'40
Haunted Honeymoon (A) 104	Robert Montgomery - Constance Cummings	Sept. 20,'40†	83.	Aug. 3,'40
(Reviewed under title, "Busman's Holiday.")				
Hullabaloo (G) 109	Frank Morgan-Billie Burke	Oct. 25,'40†	77.	Oct. 26,'40
I Love You Again (G) 50	William Powell-Myrna Loy	Aug. 9,'40	99.	Aug. 10,'40
Mortal Storm, The (A) 41	Margaret Sullavan-James Stewart-Robert Young	June 14,'40	100.	June 15,'40
(Exploitation: July 6,'40, p. 48; July 13,'40, p. 41; Sept. 7,'40, p. 58.)				
New Moon (G) 31	Jeannette MacDonald - Nelson Eddy-Mary Boland	June 28,'40	104.	June 22,'40
(Exploitation: July 27,'40, p. 50; Aug. 24,'40, pp. 80, 82; Oct. 12,'40, p. 68.)				
Phantom Raiders (G) 40	Walter Pidgeon-Florence Rice	May 31,'40	70.	June 1,'40
Pride and Prejudice (G) 46	Greer Garson-Laurence Olivier-Mary Boland-Maureen O'Sullivan	Aug. 2,'40	118.	July 13,'40
(Exploitation: Aug. 17,'40, pp. 53, 61; Aug. 24,'40, p. 80; Sept. 28,'40, p. 136.)				
Sky Murder (G) 105	Walter Pidgeon-Donald Meek	Sept. 27,'40†	71.	Sept. 21,'40
Sporting Blood (G) 44	Robert Young - Lewis Stone - Maureen O'Sullivan	July 12,'40	82.	July 13,'40
(Exploitation: Sept. 7,'40, p. 59; Sept. 14,'40, p. 48.)				
Strike Up the Band (G) 103	M. Rooney-J. Garland-J. Preisser-Paul Whiteman & Orch.	Sept. 27,'40†	121.	Sept. 21,'40
(Exploitation: Oct. 12,'40, p. 68.)				
Susan and God (A) 39	J. Crawford - F. March - Rita Quigley - Ruth Hussey - John Carroll - Bruce Cabot - Rose Hobart	June 7,'40	117.	June 8,'40
(Exploitation: July 13,'40, p. 43.)				
Third Finger, Left Hand (G) 107	Melvyn Douglas-Myrna Loy	Oct. 11,'40†	96.	Oct. 12,'40
Twenty Mule Team (G) 35	W. Beery-L. Carrillo-A. Baxter	May 3,'40	83.	May 4,'40
(Exploitation: June 1,'40, p. 58; June 8,'40, p. 52; June 29,'40, p. 56; Aug. 10,'40, pp. 65, 68; Sept. 28,'40, p. 147; Oct. 12,'40, p. 65.)				
Waterloo Bridge (A) 37	Vivien Leigh-Robert Taylor	May 17,'40	108.	May 18,'40
(Exploitation: June 15,'40, p. 58; June 22,'40, pp. 72, 76; June 29,'40, p. 52; July 13,'40, pp. 42, 44; July 20,'40, p. 46; Aug. 3,'40, p. 58.)				
We Who Are Young (A) 45	Lena Turner-John Shelton	July 19,'40	80.	July 20,'40
Wyoming (G) 102	Wallace Beery-Ann Rutherford	Sept. 13,'40†	89.	Sept. 14,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bitter Sweet 110	Jeanette MacDonald - Nelson Eddy	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Come Live with Me	James Stewart-Hedy Lamarr			
Comrade X	Clark Gable-Hedy Lamarr	Nov. 29,'40†		
Escape, 108	N. Shearer-R. Taylor-Nazimova	Nov. 1,'40†		
Flight Command	Robert Taylor - Ruth Hussey - Walter Pidgeon			
Gallant Sons	Jackie Cooper - Gene Reynolds - Bonita Granville-June Preisser	Nov. 15,'40†		
Gone With the Wind (A)	Vivien Leigh - Clark Gable - Leslie Howard - Olivia de Havilland		228.	Dec. 16,'39
(Exploitation: Jan. 20,'40, p. 67; Jan. 27,'40, p. 71; Feb. 3,'40, p. 74; Feb. 17,'40, p. 56; Feb. 24,'40, p. 53; Mar. 23,'40, p. 64; Apr. 20,'40, p. 48; Apr. 27,'40, p. 78; May 11,'40, p. 73.)				
Go West	Marx Bros-Lynne Carver			
Keeping Company*	J. Shelton - A. Rutherford - V. Weidler			
Little Nellie Kelly	Judy Garland-George Murphy-Charles Winninger	Nov. 22,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				
Masie Was a Lady	A. Sothern - L. Ayres - M. O'Sullivan			
Philadelphia Story	K. Hepburn-C. Grant-J. Stewart			
Should Dr. Kildare Tell?	Lionel Barrymore-Lew Ayres-Laraine Day-Robert Young	Nov. 29,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Stars Look Down, The (A) 38	Margaret Lockwood - Michael Redgrave - Emlyn Williams		102.	Jan. 27,'40
Wild Man of Borneo*	F. Morgan-B. Burke-J. Preisser			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ape, The (G)	Boris Karloff-Maris Wrixon	Sept. 30,'40†	*61.	Oct. 19,'40
Arizona Frontier (G)	Tex Ritter	Aug. 19,'40	55.	Aug. 31,'40
Boys of the City (G)	Bobby Jordan-Leo Gorcey	July 15,'40†	63.	July 20,'40
Cowboy from Sundown (G) 3955	Tex Ritter	May 9,'40	58.	May 11,'40
Doomed to Die (G)	Boris Karloff-Grant Withers	Aug. 12,'40	68.	Aug. 3,'40
Drums of the Desert (G)	Ralph Byrd-Lorna Gray	Oct. 7,'40†	*63.	Oct. 12,'40
Golden Trail, The (G)	Tex Ritter	July 3,'40	52.	July 6,'40
Haunted House (G)	Marcia Mae Jones-Jackie Moran	July 22,'40	70.	July 20,'40
Kid from Santa Fe, The (G) 3965	Jack Randall	May 23,'40	50.	Sept. 28,'40
Land of the Six Guns (G) 3964	Jack Randall-Louise Stanley	May 2,'40	54.	June 29,'40
Last Alarm, The (G) 3927	Polly Ann Young-Warren Hull	June 25,'40	61.	June 29,'40
Laughing at Danger (G)	F. Darro-J. Hodges-G. Houston	Aug. 12,'40	*62.	Aug. 10,'40
Missing People	Will Fyffe	Aug. 19,'40		
Old Swimmin' Hole (G)	Jackie Moran-Marcia Mae Jones	Oct. 21,'40†	*80.	Oct. 26,'40
On the Spot (G) 3915	Frankie Darro-Mary Kornman	June 11,'40	62.	June 8,'40
Queen of the Yukon (G)	Chas. Bickford-Irene Rich	Aug. 26,'40	*70.	Sept. 21,'40
Rainbow Over the Range (G)	Tex Ritter-Dorothy Fay	July 29,'40	*58.	Sept. 14,'40
Range Busters (G)	John King-Ray Corrigan-Max Terhune	Aug. 22,'40†	*56.	Sept. 7,'40
Riders from Nowhere, 3966	Jack Randall-Margaret Roach	May 30,'40	45.	
(See "In the Cutting Room," May 11,'40.)				
That Gang of Mine (G)	Bobby Jordan-Leo Gorcey	Sept. 23,'40†	*62.	Oct. 5,'40
Up in the Air (G)	Frankie Darro-Marjorie Reynolds	Sept. 9,'40	61.	Sept. 14,'40
Who Is Guilty? (A)	Ben Lyon	Sept. 2,'40	89.	Sept. 2,'39
(Reviewed under the title, "I Killed the Count.")				
Wild Horse Range 3960	Jack Randall-Phyllis Ruth	June 25,'40	57.	
(See "In the Cutting Room," May 18,'40.)				

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chambers of Horrors	Leslie Banks-Gina Malo	Nov. 8,'40†		
Gypsy Cavalier	Gilbert Roland	Nov. 28,'40†		
Oklahoma Bound	Tex Ritter-Terry Walker	Nov. 4,'40†		
Phantom of Chinatown	Keye Luke	Nov. 4,'40†		
Trailing Double Trouble (G)	Ray Corrigan - John King - Max Terhune		*58.	Oct. 19,'40
Triple Threat*	Ray Corrigan - John King - Max Terhune			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Diamonds (G) 3928	Isa Miranda-George Brent	Apr. 5,'40	76.	Jan. 20,'40
(Exploitation: Jan. 20,'40, p. 56; Apr. 27,'40, p. 78; May 25,'40, pp. 68, 72; June 29,'40, p. 56.)				
Biscuit Eater, The (G) 3935	Billy Lee-Cordell Hickman	May 24,'40	81.	Apr. 13,'40
(Exploitation: May 18,'40, p. 79; June 8,'40, p. 50; July 20,'40, p. 47; July 27,'40, p. 46; Aug. 3,'40, p. 56; Aug. 24,'40, p. 79; Oct. 19,'40, p. 66.)				
Buck Benny Rides Again (G) 3932	Jack Benny-Ed "Rochester" Anderson-Andy Devine	May 3,'40	85.	Apr. 20,'40
(Exploitation: June 1,'40, p. 60; Aug. 17,'40, pp. 58, 61; Aug. 31,'40, p. 84.)				
Cherokee Strip (G)	Richard Dix-Florence Rice	Oct. 11,'40†	*84.	Oct. 5,'40
Christmas in July (G)	Dick Powell-Ellen Drew	Oct. 25,'40†	*70.	Sept. 21,'40
Comin' Round the Mountain (G) 3944	Bob Burns-Una Merkel	Aug. 16,'40	63.	Aug. 17,'40
(Exploitation: Sept. 28,'40, p. 136.)				
Ghost Breakers, The (G) 3938	B. Hope-P. Goddard-R. Carlson	June 21,'40	85.	June 15,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 47; Aug. 3,'40, p. 57; Aug. 10,'40, p. 65; Aug. 17,'40, p. 64; Aug. 24,'40, p. 78; Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
Golden Gloves (G) 3942	Jean Cagney-Richard Denning	Aug. 2,'40	69.	Aug. 3,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Great McGinty, The (G) 3945	Brian Donlevy-Akim Tamiroff-Muriel Angelus	Aug. 23,'40	83.	July 27,'40
(Exploitation: Aug. 3,'40, p. 57; Sept. 21,'40, pp. 48, 52; Oct. 12,'40, p. 65.)				
Hidden Gold (G) 3958	W. Boyd-R. Hayden-R. Rogers	June 7,'40	61.	May 18,'40
I Want a Divorce (G) 4002	Joan Blondell-Dick Powell	Sept. 20,'40†	92.	Sept. 7,'40
Moon Over Burma (G)	D. Lamour-R. Preston-P. Foster	Oct. 18,'40†	*75.	Oct. 19,'40
Mystery Sea Raider (G) 3943	Henry Wilcoxon-Carole Landis	Aug. 9,'40	78.	Aug. 3,'40
Opened by Mistake (G) 3933	C. Ruggles-R. Paige-J. Logan	May 10,'40	67.	May 11,'40
Quarterback, The (G)	Wayne Morris-Virginia Dale	Oct. 4,'40†	*69.	Oct. 5,'40
Queen of the Mob (A) 3939	Ralph Bellamy-Jean Cagney-Wm. Henry-Blanche Yurka	June 28,'40	61.	June 22,'40
Rangers of Fortune (G) 4003	Fred MacMurray-Albert Dekker-Patricia Morison	Sept. 27,'40†	80.	Sept. 14,'40
Rhythm on the River (G) 4001	Bing Crosby-Mary Martin-Basil Rathbone-Oscar Levant	Sept. 6,'40†	94.	Aug. 24,'40
(Exploitation: Oct. 12,'40, p. 64.)				
Safari (G) 3937	Madeleine Carroll-Douglas Fairbanks, Jr.	June 14,'40	81.	June 8,'40
Stagecoach War (G) 3959	Wm. Boyd-Russell Hayden	July 12,'40	63.	June 29,'40
Those Were the Days (G) 3936	Wm. Holden-J. Barrett-B. Granville-E. Stone-V. Glaser	May 31,'40	75.	May 18,'40
Typhoon (A) 3934	Dorothy Lamour-Robert Preston	May 17,'40	71.	May 4,'40
(Exploitation: June 22,'40, p. 76; June 29,'40, p. 53.)				
Untamed (A) 3941	Ray Milland-Patricia Morison-Akim Tamiroff	July 26,'40	83.	June 29,'40
Way of All Flesh (G) 3940	A. Tamiroff-Wm. Henry-Gladys George-Muriel Angelus	July 5,'40	86.	June 1,'40
World in Flames (G)	Documentary	Oct. 25,'40†	60.	Oct. 19,'40

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aldrich Family in Life with Henry	Jackie Cooper-Leila Ernest	Jan. 31,'41†		
(See "In the Cutting Room," Apr. 20,'40.)				
Arise My Love (A)	Claudette Colbert-Ray Milland	Nov. 8,'40†	113.	Oct. 19,'40
Dancing on a Dime (G)	Grace MacDonald-Robt. Paige	Nov. 1,'40†	*75.	Oct. 12,'40
Date with Destiny, A	B. Rathbone-E. Drew-J. Howard	Jan. 17,'41†		
(See "In the Cutting Room," Mar. 30,'40.)				
D. O. A.	Ellen Drew-Red Cameron			
Doomed Caravan	Wm. Boyd-Russell Hayden	Jan. 24,'41†		
In Old Colorado*	W. Boyd-R. Hayden-A. Clyde			
I Wanted Wings	B. Donlevy-R. Milland-W. Holden-W. Morris-C. Moore	Feb. 21,'41†		
Love Thy Neighbor	Jack Benny-Fred Allen-Mary Martin-"Rochester"	Dec. 27,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Magic in Music	A. Jones-S. Foster-M. Lindsay			
Night at Earl Carroll's A	Ken Murray-Rose Hobart	Dec. 6,'40†		
North West Mounted Police (G)	Gary Cooper-Madeleine Carroll-Robt. Preston-P. Goddard	Nov. 22,'40	125.	Oct. 26,'40
Reaching for the Sun	Joel McCrea - Ellen Drew - E. Bracken-C. Coburn-A. Dekker			

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Round Up, The	R. Dix-P. Morison-P. Foster			
(See "In the Cutting Room," Oct. 19,'40.)				
Second Chorus	Fred Astaire-Paulette Goddard-Burgess Meredith-Chas. Butterworth-Artie Shaw & Band	Jan. 10,'41†		
(See "In the Cutting Room," Sept. 21,'40.)				
Shepherd of the Hills	John Wayne - Betty Field - Harry Carey-Beulah Bondi			
Texas Rangers Ride Again	J. Howard-E. Drew-M. Robson	Dec. 13,'40†		
Three Men from Texas (G)	W. Boyd-R. Hayden-A. Clyde	Nov. 15,'40†	76	Sept. 14,'40
Victory	Fredric March-Betty Field	Jan. 3,'41†		
Virginia	Madeleine Carroll - Fred MacMurray	Feb. 14,'41†		
(See "In the Cutting Room," Oct. 19,'40.)				
You're the One	Bonnie Baker-O. Tucker's Orch.-Jerry Colonna-E. E. Horton	Feb. 7,'41†		

PRODUCERS RELEASING CORP.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Gang Busters	Tim McCoy	Sept. 16,'40†	60	
Billy the Kid in Texas 158	Bob Steele	Sept. 30,'40†	63	
Billy the Kid Outlawed 157	Bob Steele	July 20,'40†	60	
Frontier Crusader (G) 151	Tim McCoy	June 15,'40†	62	June 15,'40
Gun Code 152	Tim McCoy	July 29,'40†	57	
Hold That Woman! 102	J. Dunn-F. Gifford-M. Spellman	July 15,'40†	67	
I Take This Oath (G) 101	Gordon Jones	May 20,'40†	67	July 6,'40
Marked Men 103	Warren Hull-Isabel Jewell	Aug. 28,'40†	66	
Coming Attractions				
Billy the Kid, No. 3, 159	Bob Steele	Nov. 29,'40†		
Billy the Kid's Gun Justice	Bob Steele			
Billy the Kid Rides West	Bob Steele			
Cross Roads of Life		Nov. 15,'40†		
Devil Bat 104		Nov. 15,'40†		
Riders of Black Mountain 154	Tim McCoy-Pauline Haddon	Oct. 30,'40†		
Untitled 105		Nov. 22,'40†		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carolina Moon (G) 944	G. Autry-S. Burnette-J. Storey	July 15,'40	65	July 20,'40
Carson City Kid, The (G) 955	Roy Rogers - George "Gabby" Hayes - Pauline Moore - Bob Steele	July 1,'40	57	June 22,'40
Colorado (G) 051	Roy Rogers - George "Gabby" Hayes-Pauline Moore	Sept. 15,'40†	57	Sept. 7,'40
Crooked Road, The (G) 923	Edmund Lowe - Irene Hervey - Henry Wilcoxon	May 10,'40	66	May 11,'40
Earl of Puddlestone (G) 924	James, Lucile & Russell Gleason	Aug. 31,'40	67	Aug. 17,'40
Frontier Vengeance (G) 072	Don Barry-Betty Moran	Oct. 10,'40†	57	Oct. 12,'40
Gangs of Chicago (G) 906	L. Lane-L. Nolan-B. MacLane	May 19,'40	66	May 25,'40
Gaucho Serenade (G) 943	G. Autry-S. Burnette-J. Storey	May 10,'40	66	May 18,'40
Girl from God's Country (G) 904	C. Morris-J. Wyatt-C. Bickford	July 30,'40	75	July 27,'40
Girl from Havana (G) 017	Dennis O'Keefe-Claire Carleton	Sept. 11,'40†	69	Sept. 14,'40
Grand Ole Opry (G) 908	Weaver Bros. & Elviry	June 25,'40	68	July 6,'40
Hit Parade of 1941, The (G) 001	Kenny Baker-Frances Langford-Hugh Herbert - Ann Miller - Mary Boland-Patsy Kelly	Oct. 15,'40†	*86	Oct. 19,'40
Melody and Moonlight (G) 005	Johnny Downs - Vera Vague - Mary Lee-Jerry Colonna-Jane Frazee	Oct. 11,'40†	73	Oct. 5,'40
Oklahoma Renegades (G) 061	Three Mesquiteers-F. McKinney	Aug. 29,'40†	57	Aug. 17,'40
One's Man's Law (G) 992	Don "Red" Barry-Janet Waldo	June 29,'40	57	July 13,'40
Ranger and the Lady, The (G) 956	Roy Rogers-George "Gabby" Hayes-J. Wells	July 30,'40	59	July 27,'40
Ride, Tenderfoot, Ride (G) 043	G. Antry-S. Burnette-J. Storey	Sept. 6,'40†	65	Aug. 24,'40
Rocky Mountain Rangers (G) 966	Three Mesquiteers-R. Towne	May 24,'40	58	June 8,'40
Scatterbrain (G) 909	Judy Canova - Alan Mowbray - Ruth Donnelly	July 20,'40	73	July 6,'40
Sing, Dance, Plenty Hot (G) 910	Johnny Downs-Ruth Terry	Aug. 10,'40	72	Aug. 3,'40
Three Faces West 903	J. Wayne-C. Coburn-S. Gurie	July 12,'40	81	June 15,'40
(Reviewed under the title, "The Refugee.")				
Tulsa Kid, The (G) 071	Don "Red" Barry-L. Walters	Aug. 16,'40†	57	Aug. 3,'40
Under Texas Skies (G) 062	Three Mesquiteers-Lois Ranson	Sept. 30,'40†	57	Sept. 21,'40
Wagons Westward (G) 907	Chester Morris - Anita Louise - O. Munson-B. Jones-G. Hayes	June 19,'40	69	June 29,'40
Women in War (G) 902	E. Janis-W. Barrie-P. Knowles	June 6,'40	71	May 25,'40
Young Bill Hickok (G) 052	Roy Rogers-Geo. "Gabby" Hayes	Oct. 21,'40†	59	Oct. 5,'40
Coming Attractions				
Barnyard Follies	M. Lee-R. Davis-J. Storey			
Border Legion	R. Rogers-G. Hayes-C. Hughes			
Friendly Neighbors 007	Weaver Bros. and Elviry	Nov. 7,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Meet the Missus 018	Roscoe Karns - Ruth Donnelly -	Nov. 29,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Melody Ranch 041	Gene Autry - Jimmy Durante - A. Miller-G. Hayes-M. Lee	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
Sis Hopkins	Judy Canova			
Texas Terrors 073	Don Barry-Julie Duncan	Nov. 22,'40†		
Trail Blazers 063	3 Mesquiteers-Pauline Moore	Nov. 11,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Who Killed Aunt Maggie? 006	J. Hubbard-W. Barrie-W. Abel	Nov. 1,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anne of Windy Poplars (G) 035	Anne Shirley-James Ellison	June 28,'40	86	June 22,'40
Beyond Tomorrow (G) 031	Chas. Winninger-Harry Carey-Jean Parker-Richard Carlson	May 10,'40	84	Mar. 30,'40
Bill of Divorcement, A (A) 028	Maureen O'Hara-Adolphe Menjou-Fay Bainter-H. Marshall	May 31,'40	74	Mar. 16,'40
(Exploitation: June 1,'40, p. 59.)				
Cross Country Romance (G) 039	Gene Raymond-Wendy Barrie	July 12,'40	68	June 29,'40
Dance, Girl, Dance (A) 040	Maureen O'Hara-Louis Hayward Lucille Ball-Ralph Bellamy	Aug. 23,'40	89	Aug. 31,'40
Dr. Christian Meets the Women (G) 036	Jean Hersholt-Dorothy Lovett	July 5,'40	68	June 29,'40
Dreaming Out Loud (G) 102	Lum & Abner-Frances Langford-Frank Craven-Bobs Watson	Sept. 13,'40†	81	Sept. 14,'40
I'm Still Alive (G) 103	Kent Taylor-Linda Hayes	Sept. 27,'40†	*72	Sept. 21,'40
Irene (G) 024	Anna Neagle - Ray Milland - R. Young-M. Robson-B. Burke	May 3,'40	101	Apr. 20,'40
(Exploitation: June 1,'40, p. 61; June 29,'40, p. 58; July 20,'40, p. 45.)				
Laddie (G) 107	T. Hole-V. Gilmore-J. Carroll	Oct. 18,'40†	*60	Sept. 21,'40
Lucky Partners (G) 038	Ronald Colman-Ginger Rogers	Aug. 30,'40	101	Aug. 17,'40
(Exploitation: Sept. 14,'40, pp. 50, 51.)				
Men Against the Sky (G) 101	R. Dix-W. Barrie-E. Lowe	Sept. 6,'40†	75	Aug. 24,'40
Millionaires in Prison (G) 037	Lee Tracy-Linda Hayes	July 26,'40	64	June 29,'40
My Favorite Wife (A) 025	Irene Dunne - Cary Grant - Randolph Scott-Gail Patrick	May 17,'40	88	May 4,'40
(Exploitation: June 1,'40, p. 59; June 15,'40, p. 59; July 13,'40, p. 40.)				
One Crowded Night (A) 042	Billie Seward-Wm. Haade	Aug. 9,'40	68	Aug. 24,'40
Pop Always Pays (G) 034	L. Errol-D. O'Keefe-A. Pearce	June 21,'40	67	June 22,'40
Prairie Law (G) 084	George O'Brien-Virginia Vale	June 14,'40	58	June 22,'40
Queen of Destiny (G) 061	Anna Neagle-Anton Walbrook-C. Aubrey Smith	Aug. 2,'40	95	Aug. 10,'40
(Reviewed also under the title, "Sixty Glorious Years," Oct. 29,'38.)				
Ramparts We Watch (G) 171	Documentary	Aug. 16,'40†	87	July 27,'40
(Exploitation: Sept. 14,'40, p. 50; Oct. 12,'40, pp. 65, 68.)				
Saint Takes Over, The (G) 033	George Sanders-Wendy Barrie	June 7,'40	69	Apr. 27,'40
Stage to Chino (G) 085	George O'Brien-Virginia Vale	July 26,'40	58	Aug. 25,'40
Stranger on the Third Floor (G) 041	Peter Lorre - John McGuire - Margaret Tallichet	Aug. 16,'40	64	Sept. 7,'40
They Knew What They Wanted (A) 104	Chas. Laughton-Carole Lombard	Oct. 25,'40†	*90	Oct. 12,'40
Tom Brown's Schooldays (G) 029	Sir Cedric Hardwicke-F. Bartholomew - Jimmy Lydon - Josephine Hutchinson	July 19,'40	81	June 22,'40
(Exploitation: July 20,'40, p. 44.)				
Triple Justice (G) 086	George O'Brien-Virginia Vale	Sept. 20,'40	66	Oct. 19,'40
Villain Still Pursued Her, The (G) 105	Anita Louise-Richard Cromwell-Hugh Herbert-Buster Keaton	Oct. 11,'40†	67	July 27,'40
Wagon Train (G) 181	Tim Holt-Ray Whitley	Oct. 4,'40†	*58	Oct. 12,'40
Walt Disney Festival (G)		Aug. 2,'40	117	
(Includes "Snow White and 7 Dwarfs," 095, reviewed Dec. 25,'37, and 4 Disney shorts 04701.)				
Wildcat Bus (G) 043	Fay Wray-Charles Lang	Aug. 23,'40	63	Aug. 17,'40
You Can't Fool Your Wife (A) 032	Lucille Ball-James Ellison	May 24,'40	68	May 18,'40
Coming Attractions				
Citizen Kane	Orson Wells-Dorothy Comingore	Jan. 8,'41†		
Fargo Kid, The 182	Tim Holt-Ray Whitley	Nov. 22,'40†		
Kitty Foyle 112	Ginger Rogers-Dennis Morgan	Nov. 29,'40†		
Let's Make Music	Bob Crosby-Jean Rogers			
Li'l Abner 109	Granville Owen-Mona Ray-Johnnie Morris-Martha O'Driscoll	Nov. 1,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Little Men 110	Kay Francis-Geo. Bancroft-Jack Oakie-Jimmy Lydon	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Mexican Spitfire Out West (G) 111	Lupe Velez-Leon Errol	Nov. 15,'40†	*75	Oct. 12,'40
Mr. and Mrs. Smith	Carole Lombard - Robt. Montgomery - Gene Raymond			
No, No, Nanette	Anna Neagle-Richard Carlson-Roland Young-Helen Broderick-Zasu Pitts	Dec. 27,'40†		
Playgirl	Kay Francis-James Ellison			
Remedy for Riches	Jean Hersholt-Dorothy Lovett			
(See "In the Cutting Room," Oct. 12,'40.)				
Saint in Palm Springs, The*	George Sanders-Wendy Barrie			
Three Girls and a Gob	George Murphy-Lucille Ball			
Too Many Girls (G) 106	Lucille Ball-Richard Carlson-Desi Arnaz - Eddie Bracken - Frances Langford-Ann Miller	Nov. 1,'40†	*84	Oct. 12,'40
(Exploitation: Oct. 19,'40, p. 70.)				
You'll Find Out 108	Kay Kyser & Orch.-Peter Lorre-Boris Karloff-Bela Lugosi	Nov. 22,'40†		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brigham Young—Frontiersman (G) 107	T. Power-L. Darnell-D. Jagger-B. Donlevy - J. Darwell - J. Rogers-M. Astor-V. Price	Sept. 27,'40†	113	Aug. 31,'40
(Exploitation: Oct. 5,'40, p. 65.)				
Charlie Chan at the Wax Museum (G) 110	Sidney Toler-Joan Valerie	Sept. 6,'40†	63	Aug. 3,'40

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan's Murder Cruise (G) 048	Sidney Toler-Marjorie Weaver	June 21,'40	75.	May 11,'40
Down Argentine Way (G) 113	Don Ameche - Betty Grable - C. Greenwood-C. Miranda	Oct. 11,'40†	88.	Oct. 5,'40
(Exploitation: Oct. 19,'40, p. 68.)				
Earthbound (A) 034	Warner Baxter-Andrea Leeds	June 7,'40	67.	June 8,'40
Elsa Maxwell's Public Deb No. 1 (G) 105	Brenda Joyce - Ralph Bellamy - George Murphy-Mischa Auer-Chas. Ruggles-Elsa Maxwell	Sept. 13,'40†	80.	Aug. 31,'40
Four Sons (G) 047	D. Ameche-Mary Beth Hughes	June 14,'40	88.	June 1,'40
Gay Caballero, The (G) 108	Cesar Romero - Sheila Ryan	Oct. 4,'40†	57.	Sept. 28,'40
Girl from Avenue A (G) 104	Jane Withers-Kent Taylor	Aug. 9,'40	73.	Aug. 10,'40
Girl in 313 (G) 051	Kent Taylor-Florence Rice	May 31,'40	56.	June 15,'40
I Was an Adventuress (G) 038	Zorina - Richard Greene - Erich Von Stroheim-Peter Lorre	May 10,'40	81.	May 4,'40
Great Profile, The (G) 111	John Barrymore - John Payne - Mary Beth Hughes-G. Ratoff	Oct. 25,'40†	71.	Aug. 24,'40
Lillian Russell (A) 045	A. Faye-D. Ameche-H. Fonda-Edw. Arnold-Warren William-Leo Carrillo-Weber & Fields	May 24,'40	127.	May 18,'40
(Exploitation: June 1,'40, p. 59; June 22,'40, pp. 72, 74; July 13,'40, p. 42; July 20,'40, p. 46; July 27,'40, p. 46.)				
Lucky Cisco Kid (G) 049	Cesar Romero-Evelyn Venable	June 28,'40	68.	June 1,'40
Manhattan Heartbeat (G) 046	Virginia Gilmore-Robt. Sterling	July 12,'40	71.	June 1,'40
Man I Married, The (A) 101	Joan Bennett - Francis Lederer - Lloyd Nolan-Anna Sten	Aug. 2,'40†	77.	July 20,'40
(Exploitation: Aug. 24,'40, p. 79.)				
Maryland (G) 050	Brenda Joyce - John Payne - Walter Brennan-Fay Bainter-Chas. Ruggles - Hattie McDaniel	July 19,'40	91.	July 6,'40
(Exploitation: Aug. 10,'40, p. 64; Sept. 7,'40, p. 56; Sept. 21,'40, p. 48.)				
Night Train 114	Marg't Lockwood-Rex Harrison	Oct. 18,'40†	93.	
On Their Own (G) 044	Spring Byington-Ken Howell	May 17,'40	63.	Apr. 13,'40
Pier 13 (G) 106	Lynn Bari-Lloyd Nolan	Aug. 23,'40†	66.	Aug. 17,'40
Return of Frank James, The (G) 103	H. Fonda-G. Tierney-J. Cooper	Aug. 16,'40†	92.	Aug. 17,'40
(Exploitation: Sept. 21,'40, p. 48.)				
Sailor's Lady (A) 052	Jon Hall-Nancy Kelly	July 5,'40	66.	July 6,'40
So This Is London (A) 043	Geo. Sanders-Berton Churchill	May 3,'40	84.	Feb. 4,'39
Yesterday's Heroes (G) 116	Robert Sterling-Jean Rogers	Sept. 20,'40†	65.	Sept. 21,'40
Young People, The (G) 109	Shirley Temple-Charlotte Greenwood - Jack Oakie - Arleen Whelan	Aug. 30,'40†	79.	July 13,'40

Coming Attractions

Bride Wore Crutches, The 112	Lynne Roberts-Ted North			
Chad Hanna 123	Henry Fonda - Linda Darnell - Dorothy Lamour-Guy Kibbee-Jane Darwell	Dec. 27,'40†		
Charter Pilot 118	Lynn Bari-Lloyd Nolan	Dec. 6,'40†	70.	
For Beauty's Sake	Ted North-Marjorie Weaver			
Girl Must Live, A (A)	Lilli Palmer-Margaret Lockwood		92.	May 13,'39
Golden Hoofs	Jane Withers-Charles Rogers			
Hudson's Bay 115	Paul Muni-Gene Tierney-Virginia Field—John Sutton	Jan. 3,'41†		
(See "In the Cutting Room," Oct. 19,'40.)				
Jennie 122	Virginia Gilmore-Wm. Henry	Dec. 20,'40†		
Mark of Zorro, The 117	Tyrone Power - Linda Darnell - Basil Rathbone	Nov. 8,'40†	117.	
(See "In the Cutting Room," Sept. 28,'40.)				
Michael Shayne, Private Detective	Lloyd Nolan-Marjorie Weaver			
Murder Over New York 121	Sidney Toler-Marjorie Weaver	Dec. 13,'40†	65.	
Ride, Kelly, Ride	Marvin Stephens-Rita Quigley-Eugene Pallette			
Romance of the Rio Grande	C. Romero-R. Cortez-P. Morison			
Street of Memories (G) 102	Lynne Roberts-Guy Kibbee	Nov. 15,'40†	70.	June 29,'40
Tin Pan Alley 120	Alice Faye - Betty Grable - Jack Oakie-John Payne	Nov. 29,'40†		
Western Union	Robt. Young - Randolph Scott - Dean Jagger-Brenda Joyce	Jan. 21,'41†		
Youth Will Be Served (G) 119	J. Withers-J. Darwell-R. Conway	Nov. 22,'40†	66.	Sept. 21,'40

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Caution (G)	V. Mature-L. Platt-L. Carrillo	Aug. 9,'40†	86.	Aug. 3,'40
Foreign Correspondent (G)	Joel McCrea - Laraine Day - Herbert Marshall-R. Benchley	Aug. 16,'40†	120.	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 49; Oct. 5,'40, p. 62; Oct. 12,'40, p. 67; Oct. 19,'40, p. 66.)				
Kit Carson (G)	Jon Hall-Lynn Bari	Aug. 30,'40†	97.	Aug. 31,'40
Our Town (A)	Frank Craven - Martha Scott - Wm. Holden-B. Bondi-Thos. Mitchell-Fay Bainter - Stuart Erwin	May 24,'40	*90.	May 18,'40
(Exploitation: Mar. 30,'40, p. 87; May 25,'40, p. 71; June 1,'40, p. 59; June 29,'40, pp. 52, 53; July 6,'40, p. 48.)				
Pastor Hall (A)	Nova Pilbeam-Wilfrid Lawson-Mrs. F. D. Roosevelt	Sept. 13,'40†	*90.	Aug. 3,'40
Saps at Sea (G)	Laurel and Hardy	May 3,'40	57.	May 4,'40
South of Pago Pago (G)	Jon Hall - Victor McLaglen - Frances Farmer-O. Bradna	July 19,'40†	97.	July 20,'40
(Exploitation: Aug. 10,'40, p. 64; Aug. 17,'40, p. 56; Aug. 31,'40, p. 88.)				
Turnabout (A)	Carole Landis - John Hubbard - Adolphe Menjou-Wm. Gargan-Mary Astor	May 17,'40	83.	May 4,'40
(Exploitation: June 8,'40, p. 51; July 20,'40, p. 45; Aug. 10,'40, p. 66; Aug. 31,'40, p. 84; Oct. 19,'40, p. 70.)				
Westerner, The (G)	Gary Cooper-Doris Davenport-Fred Stone-Walter Brennan	Sept. 20,'40†	99.	Sept. 21,'40
(Exploitation: Sept. 14,'40, p. 49; Sept. 21,'40, p. 50.)				

Coming Attractions

Cheers or Miss Bishop	Martha Scott-Wm. Gargan			
Flotsam	Fredric March-Mar't Sullavan-Glenn Ford-Frances Dee			
Great Dictator, The (G)	Charles Chaplin-Paulette Goddard-Jack Oakie		*126.	Oct. 19,'40
Lady Hamilton	Vivien Leigh-Laurence Olivier			
Long Voyage Home (A)	J. Wayne-T. Mitchell-I. Hunter-W. Lawson-B. Fitzgerald	Nov. 22,'40†	105.	Oct. 12,'40
Major Barbara	Wendy Hiller-Robt. Morley			
Roadshow	Adolphe Menjou-John Hubbard-Carole Landis-Chas. Butterworth-Patsy Kelly			
Son of Monte Cristo	Louis Hayward - Joan Bennett - George Sanders	Nov. 8,'40†		
Thief of Bagdad (G)	Sabu-J. Duprez-C. Veidt		*105.	Oct. 19,'40
(Exploitation: Sept. 7,'40, p. 56.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Argentine Nights (G) 5013	Ritz Bros. - Andrews Sisters - Constance Moore-Geo. Reeves	Sept. 6,'40†	74.	Sept. 7,'40
Alias the Deacon (G) 4015	B. Burns-M. Auer-D. O'Keefe	May 17,'40	72.	May 4,'40
Bad Man from Red Butte (G) 4063	Johnny Mack Brown-Bob Baker-Fuzzy Knight	May 31,'40	58.	June 15,'40
Black Diamonds (G) 4057	Richard Arlen-Andy Devine	July 19,'40	60.	July 27,'40
Black Friday (G) 4018	Boris Karloff-Bela Lugosi	Apr. 12,'40	70.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
Boys from Syracuse (A) 4003	Allan Jones - Martha Raye - Joe Penner-Rosemary Lane	Aug. 9,'40	73.	July 20,'40
(Exploitation: July 27,'40, p. 47; Sept. 14,'40, p. 48; Oct. 5,'40, p. 64.)				
Diamond Frontier (G) 5019	V. McLaglen-J. Loder-A. Nagel	Oct. 4,'40†	*71.	Oct. 12,'40
Fugitive, The (A) 5046 (pre-release)	Ralph Richardson-Diana Wynward	June 28,'40	76.	Jan. 6,'40
(Reviewed under the title, "On the Night of the Fire.")				
Half a Sinner 4040	Heather Angel-John King	Apr. 5,'40	59.	
Hired Wife (G) 5006	R. Russell-B. Aherne-V. Bruce	Sept. 7,'40†	96.	Sept. 7,'40
(Exploitation: Oct. 12,'40, p. 67.)				
Hot Steel (G) 4056	Richard Arlen-Andy Devine	May 24,'40	61.	June 29,'40
House of Seven Gables (G) 4013	Vincent Price-Margaret Lindsay-N. Grey-G. Sanders-D. Foran	Apr. 12,'40	89.	Mar. 9,'40
(Exploitation: Mar. 9,'40, p. 77.)				
I Can't Give You Anything But Love, Baby (G) 4037	Johnny Downs - Peggy Moran - Broderick Crawford	June 21,'40	60.	May 11,'40
If I Had My Way (G) 4005	Bing Crosby-Gloria Jean	May 3,'40	93.	May 4,'40
(Exploitation: May 25,'40, p. 67.)				
La Conga Nights (G) 4029	Hugh Herbert-Dennis O'Keefe-Constance Moore	May 31,'40	59.	May 18,'40
(Exploitation: Oct. 19,'40, p. 67.)				
Law and Order	Johnny Mack Brown - Fuzzy Knight - Neil O'Day	Oct. 18,'40		
Leather Pushers (G) 5051	Richard Arlen-Andy Devine	Sept. 13,'40†	64.	Sept. 7,'40
Little Bit of Heaven, A (G)	Gloria Jean - Robt. Stack - N. Grey - H. Herbert - S. Erwin	Oct. 11,'40†	*84.	Oct. 19,'40
Love, Honor and Oh, Baby (G) 4036	W. Ford-K. Adams-D. Woods	June 7,'40	59.	June 8,'40
Mummy's Hand, The (G) 5020	Dick Foran-Peggy Moran	Sept. 20,'40†	67.	Aug. 31,'40
(Exploitation: Sept. 14,'40, p. 51.)				
Private Affairs (G) 4007	Nancy Kelly - Roland Young - Hugh Herbert-Robt. Cummings	July 5,'40	74.	June 29,'40
Ragtime Cowboy Joe (G)	Johnny Mack Brown - Fuzzy Knight	Sept. 20,'40†	58.	Oct. 5,'40
Riders of Pasco Basin (G) 4062	Johnny Mack Brown-Bob Baker-Fuzzy Knight-Frances Robinson	Apr. 5,'40	56.	May 25,'40
Sandy Is a Lady (G) 4008	Baby Sandy-Nan Grey-T. Brown-E. Pallette-E. Kennedy	June 14,'40	63.	May 25,'40
Seven Sinners	Marlene Dietrich—John Wayne-Mischa Auer-Broderick Crawford - Oscar Homolka - Albert Dekker-Anna Lee	Oct. 25,'40†		
Ski Patrol (G) 4031	Luli Deste-Philip Dorn	May 10,'40	64.	May 11,'40
Slightly Tempted (G)	H. Herbert-J. Downs-P. Moran	Oct. 18,'40†	60.	Aug. 10,'40
Son of Roaring Dan (G) 4064	Johnny Mack Brown-Bob Baker-Fuzzy Knight	July 26,'40	63.	Aug. 17,'40
South to Karanga (G) 4039	C. Bickford-J. Craig-L. Deste	Aug. 2,'40	59.	Aug. 10,'40
Spring Parade (G) 5001	Deanna Durbin - Robt. Cummings - Mischa Auer	Sept. 27,'40†	89.	Sept. 28,'40
When the Daltons Rode (G) 4006	K. Francis-R. Scott-B. Donlevy	July 26,'40	80.	Aug. 3,'40
(Exploitation: Aug. 31,'40, pp. 84, 88; Sept. 7,'40, p. 57; Sept. 14,'40, p. 49; Sept. 21,'40, p. 50; Oct. 5,'40, p. 65.)				
You're Not So Tough (G) 4023	"Dead End Kids"-Nan Grey	July 26,'40	71.	June 1,'40

Coming Attractions

Back Street	Margaret Sullavan-Chas. Boyer			
Bank Dick, The	W. C. Fields	Nov. 29,'40†		
Boss of Bullion City	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				

THE RELEASE CHART

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bury Me Not on the Lone Prairie	Johnny Mack Brown - Fuzzy Knight			
(See "In the Cutting Room," Sept. 28,'40.)				
Caribbean Holiday	Allan Jones-Nancy Kelly-Abbott & Costello-R. Cummings	Nov. 15,'40†		
(See "In the Cutting Room," Oct. 12,'40.)				
Devil's Pipeline	Richard Arlen-Andy Devine	Nov. 1,'40†		
Fireman Save My Child	Baby Sandy-Stuart Erwin-Una Merkel-Edgar Kennedy	Nov. 8,'40†		
(See "In the Cutting Room," Sept. 21,'40.)				
Give Us Wings	"Dead End Kids"-W. Ford			
(See "In the Cutting Room," Sept. 21,'40.)				
I'm Nobody's Sweetheart Now (G) 5036	H. Parrish-D. O'Keefe-C. Moore	Nov. 1,'40†	*64	Aug. 10,'40
Invisible Woman, The	John Barrymore - John Howard - Virginia Bruce-Chas. Ruggles	Dec. 13,'40†		
Lucky Devils	Richard Arlen-Andy Devine			
(See "Flying News" "In the Cutting Room," Sept. 28,'40.)				
Margie (G)	N. Grey-T. Brown-M. Auer	Dec. 6,'40†	*59	Sept. 21,'40
Meet the Wildcat, 5023	Marg't Lindsay-Ralph Bellamy	Nov. 22,'40†	65	
Pony Post	Johnny Mack Brown - Fuzzy Knight	Nov. 8,'40†		
San Francisco Docks	Burgess Meredith-Irene Hervey			
Streets of Cairo	Sigrid Gurie-Ralph Byrd	Dec. 20,'40†		
(See "In the Cutting Room," Oct. 5,'40.)				
Trail of the Vigilantes	Franchot Tone-Broderick Crawford-M. Auer-Andy Devine-Peggy Moran-Warren William	Dec. 27,'40†		
Who Killed Doc Robin?	Richard Arlen-Andy Devine			

WARNER BROTHERS-FIRST NATIONAL

First National

Title	Star	Rel. Date	Running Time Minutes	Reviewed
All This, and Heaven Too (A) 454	Bette Davis - Charles Boyer - Jeffrey Lynn-Virginia Weidler	July 13,'40	143	June 22,'40
(Exploitation: Aug. 17,'40, p. 59; Oct. 5,'40, p. 66.)				
Angel from Texas, An (G) 468	Eddie Albert - Rosemary Lane - Wayne Morris-Ronald Reagan-Jane Wyman	Apr. 27,'40	69	May 18,'40
Flight Angels (G) 466	Virginia Bruce-Dennis Morgan-Ralph Bellamy-Jane Wyman-Wayne Morris	May 18,'40	74	May 11,'40
Fugitive from Justice (G) 473	Roger Pryor-Lucile Fairbanks	June 15,'40	53	June 22,'40
Ladies Must Live (G) 474	Wayne Morris-Rosemary Lane	July 27,'40	58	Aug. 24,'40
Man Who Talked Too Much (G) 467	G. Brent-V. Bruce-B. Marshall	July 6,'40	75	July 6,'40
(Exploitation: Aug. 17,'40, p. 59.)				
Murder in the Air (G) 472	R. Reagan-J. Litel-L. Lys	June 1,'40	55	July 13,'40
They Drive by Night (A) 460	Ann Sheridan - George Raft - Humphrey Bogart-Ida Lupino	Aug. 3,'40	95	July 13,'40
(Exploitation: Sept. 14,'40, p. 50.)				
'Til We Meet Again (G) 456	Merle Oberon - George Brent - Pat O'Brien-Geraldine Fitzgerald	Apr. 20,'40	99	Apr. 13,'40
(Exploitation: Apr. 27,'40, p. 77; June 1,'40, p. 60.)				
Torrid Zone (A) 455	James Cagney-Ann Sheridan-Pat O'Brien-Andy Devine	May 25,'40	88	May 11,'40
(Exploitation: July 20,'40, p. 48; July 27,'40, pp. 46, 50.)				

Coming Attractions

Always a Bride	Rosemary Lane-George Reeves	Nov. 2,'40†		
(See "In the Cutting Room," Oct. 19,'40.)				
East of the River	John Garfield-Brenda Marshall-Marjorie Rambeau	Nov. 30,'40†		
(See "In the Cutting Room," Sept. 28,'40.)				
Letter, The	Bette Davis-Herbert Marshall	Nov. 23,'40†		

Warner Brothers

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brother Orchid (G) 405	Edw. G. Robinson-Ann Sothern-Humphrey Bogart - Ralph Bellamy	June 8,'40	91	June 1,'40
(Exploitation: July 13,'40, p. 42; Sept. 28,'40, p. 147.)				
Calling All Husbands (G)	Ernest Truex-Lucile Fairbanks	Sept. 7,'40†	64	Sept. 21,'40
City for Conquest (G)	James Cagney-Ann Sheridan	Sept. 21,'40†	*103	Sept. 14,'40
Dispatch from Reuter's, A (G)	Edw. G. Robinson - Edna Best - Eddie Albert-Otto Kruger	Oct. 19,'40†	*90	Sept. 28,'40
Father Is a Prince	Grant Mitchell-Nana Bryant	Oct. 12,'40†		
Flowing Gold (G) 412	P. O'Brien - J. Garfield - F. Farmer	Aug. 24,'40	82	Aug. 31,'40
(Exploitation: Sept. 21,'40, p. 50.)				
Gambling on the High Seas 424	W. Morris-J. Wyman-J. Litel	June 22,'40	56	
It All Came True (A) 407	Ann Sheridan - Jeffrey Lynn - Humphrey Bogart-Zasu Pitts	Apr. 6,'40	97	Apr. 6,'40
(Exploitation: Apr. 13,'40, p. 65; May 18,'40, p. 80.)				
422				
King of the Lumberjacks (G)	John Payne-Gloria Dickson	Apr. 13,'40	58	Apr. 27,'40
Knute Rockne—All American (G)	Pat O'Brien-Gale Page	Oct. 5,'40†	*96	Oct. 12,'40
(Exploitation: Sept. 28,'40, p. 147; Oct. 19,'40, p. 67.)				
Money and the Woman (G) 417	Jeffrey Lynn-Brenda Marshall	Aug. 17,'40	65	Aug. 17,'40
My Love Came Back (G) 409	Olivia de Havilland - Jeffrey Lynn - Chas. Winninger - Jane Wyman-Eddie Albert	July 20,'40	85	June 29,'40
(Exploitation: Sept. 21,'40, p. 50; Oct. 5,'40, p. 64.)				
No Time for Comedy (A)	James Stewart-Rosalind Russell	Sept. 14,'40†	93	Sept. 7,'40
River's End (G) 414	Dennis Morgan-Elizabeth Earl	Aug. 10,'40	69	Aug. 24,'40
Saturday's Children (A) 410	J. Garfield-A. Shirley-C. Rains	May 11,'40	101	Apr. 13,'40
Sea Hawk (G) 401	Errol Flynn - Brenda Marshall-Alan Hale-Claude Rains-Flora Robinson-Una O'Connor	Aug. 31,'40	126	July 27,'40
(Exploitation: Sept. 14,'40, p. 52; Sept. 21,'40, p. 48; Oct. 12,'40, p. 68.)				
Tear Gas Squad (G) 423	D. Morgan-J. Payne-G. Dickson	May 4,'40	55	June 8,'40
Tugboat Annie Sails Again (G)	Marjorie Rambeau-Alan Hale-Ronald Reagan-Jane Wyman	Oct. 26,'40†	*75	Oct. 26,'40
Virginia City (G) 404	Errol Flynn - Miriam Hopkins - R. Scott-A. Hale-H. Bogart	Mar. 23,'40	121	Mar. 23,'40
(Exploitation: Mar. 30,'40, pp. 86, 87; Apr. 13,'40, p. 64; May 4,'40, p. 70; May 25,'40, p. 69; June 15,'40, p. 58; June 22,'40, pp. 74, 76; July 6,'40, p. 48; July 13,'40, p. 40.)				

Coming Attractions

Carnival	H. Bogart-S. Sidney-E. Albert			
Four Mothers	Lane Sisters-Gale Page-Jeffrey Lynn - Claude Rains - Eddie Albert - May Robson			
High Sierra	Humphrey Bogart-Ida Lupino			
(See "In the Cutting Room," Oct. 19,'40.)				
Honeymoon for Three	G. Brent-A. Sheridan-J. Wyman			
Lady with the Red Hair	M. Hopkins-R. Ainley-C. Rains	Nov. 9,'40†		
Meet John Doe	G. Cooper - B. Stanwyck - Edw. Arnold-W. Brennan-J. Gleason-Spring Byington			
Santa Fe Trail	Errol Flynn - O. de Havilland - R. Massey-R. Reagan-A. Hale			
(See "In the Cutting Room," Oct. 5,'40.)				
She Couldn't Say No*	R. Pryor-E. Arden-C. Edwards			
South of Suez	Geo. Brent-Geraldine Fitzgerald-Brenda Marshall	Nov. 16,'40†		
Trial and Error	Thomas Mitchell - Jeffrey Lynn-Geraldine Fitzgerald - John Litel			

STATE RIGHTS

Title	Star	Producer	Rel. Date	Running Time Minutes	Reviewed
Four Shall Die	Negro Cast	Million Dollar	Oct. 15,'40		
Leopard Men of Africa, The (A)	Dr. P. L. Hoefler	Select	June 20,'40	65	June 29,'40
Secrets of a Model (A)	Sharon Lee	Continental	May 4,'40	60	Apr. 27,'40
While Thousands Cheer	Negro Cast	Million Dollar	Sept. 15,'40		

OTHER PRODUCTS (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abuna Messias (G)	Camillo Pilotto	Borano-Hutchison		90	May 25,'40
After Mein Kampf? (A)	Documentary	Crystal		75	May 25,'40
(Reviewed under title, "Mein Kampf—Mein Crimes.")					
Baker's Wife, The (La Femme du Boulanger) (A)	Raimu	"Baker's Wife Inc."	Feb. 26,'40	98	Mar. 2,'40
Captain Moonlight (A)	John Garrick	Atlas	Apr. 17,'40	58	May 11,'40
Conquest of the Air (G)	Laurence Olivier	United Artists		71	June 8,'40
Convoy (A)	Clive Brook	Assoc. British		90	June 29,'40
Crook's Tour (G)	Basil Radford	Anglo-American		82	Sept. 7,'40
Dangerous Cargo (A) 3	Walter Rilla	Film Alliance	Aug. 3,'40	73	Sept. 21,'40
(Reviewed under title, "Hell's Cargo.")					
Daybreak (Le Jour Se Leve) (A)	Jean Gabin	A.F.E. Corp	July 29,'40	88	Aug. 3,'40
Face at the Window, The (A)	Tod Slaughter	Ziehm	Oct. 23,'40	65	Oct. 19,'40
False Rapture 4	Otto Kruger	Film Alliance	Aug. 17,'40	62	
Flying Squad, The (A)	Phyllis Brooks	Assoc. British		64	May 11,'40
For Freedom (G)	Will Fyffe	General		85	May 11,'40
Gaslight (A)	Anton Walbrook	Anglo-American		89	June 15,'40
Gestapo (A)	Margaret Lockwood	MGM		95	June 8,'40
Girl in the News, The* (A)	Margaret Lockwood	MGM		78	Oct. 12,'40
Here Is Ireland (G)	Travelogue	Irish American	Oct. 3,'40	80	Oct. 12,'40
Let George Do It (G) 5	George Formby	Film Alliance	Aug. 31,'40	73	Mar. 30,'40
Living Corpse, The (A)	Victor Francen	Juno	Sept. 21,'40	82	Sept. 28,'40
Madre a la Fuerza (Obligatory Mother) (A)	Maria Conesa	Bueno	Aug. 8,'40	95	Aug. 24,'40
Mala Yerba (Marcela) (A)	Lupita Gallardo	G. Soria	Sept. 21,'40	109	Oct. 5,'40
Monkey Into Man (A)		World	May 1,'40	65	Mar. 30,'40
Mozart (G)	Stephen Haggard	"Mozart, Inc."	Oct. 3,'40	75	Oct. 19,'40
Murder in the Night (A) 2	Jack La Rue	Film Alliance	July 20,'40	57	Mar. 4,'39
(Reviewed under the title, "Murder in Soho.")					
Mystery of Room 13	Gibb McLaughlin	Film Alliance	June 15,'40		
Open Road, The (A)	Victor Francen	Mintz	Oct. 4,'40	85	Oct. 19,'40
Phantom Wagon, The (La Charette Fantome)	Pierre Fresnay	Columbia	May 27,'40	91	June 1,'40
Sailors Three* (G)	Tommy Trinder	Assoc. British		87	Oct. 26,'40
Schubert's Serenade (A)	Harvey-Jouvet	Ziehm	Sept. 2,'40	90	Sept. 7,'40
Song of the Road (G)	Harry Lauder	Select	May 4,'40	69	May 11,'40
Spies in the Air (A) 1	Barry K. Barnes	Film Alliance	July 6,'40	62	July 13,'40
Time in the Sun (A)	Documentary	World	Sept. 30,'40	59	Oct. 5,'40
Torso Murder Mystery (A)	Bruce Cabot	Ziehm	Oct. 23,'40	70	Dec. 30,'40
(Reviewed under the title, "Traitor Spy.")					
Under Your Hat (G)	Jack Hulbert	British Lion		73	Oct. 12,'40
Whirlpool (A)	Jeanne Boitel	Mayer-Burstyn	Oct. 7,'40	79	Oct. 19,'40

THE RELEASE CHART

SHORTS

[Numbers immediately following title designate date reviewed. Other numerals are production numbers.]

COLUMBIA

Title	Rel.	Date	Min.
ALL STAR COMEDIES			
A Plumbing We Will Go 1406 (3 Stooges)	June	1,'40	2 rls.
Bundle of Bliss, A2424 (Andy Clyde)	Nov.	1,'40†	.2 rls.
Cold Turkey 2423 (Harry Langdon)	Oct.	18,'40†	.2 rls.
Cookoo Cavaliers 2403 (3 Stooges)	Nov.	2,'40†	.2 rls.
From Nurse to Worse (8-31-40) 2401 (3 Stooges)	Aug.	23,'40†	17
Fireman Save My Choo Choo (7-9-40) 1438 (Andy Clyde)	Aug.	9,'40	18
His Bridal Fright 1437 (Charley Chase	July	12,'40	.2 rls.
How High Is Up? (7-20-40) 1408 (3 Stooges)	July	26,'40	16
No Census, No Feelings 2402	Oct.	4,'40†	.2 rls.
Pleased to Mitt You 2421	Sept.	6,'40†	18
Spook Speaks, The (10-21-40) 2422 (Buster Keaton	Sept.	20,'40†	18
Taming of the Snood, The 1436	June	28,'40	.2 rls.
CINESCOPES			
Floating Elephants (10-12-40) 2972	Oct.	4,'40†	.9
Hobby Lobby (9-21-40) 2971	Aug.	30,'40†	11
Industrial Green Island 2972	Sept.	20,'40†	.1 rl.
Nice Work, If You Can Do It 2973	Nov.	8,'40†	.1 rl.
COLOR RHAPSODIES			
Mad Hatter, The 2503	Nov.	3,'40†	.7
Mr. Elephant Goes to Town 2502	Oct.	4,'40†	.7¾
Tangled Television (10-12-40) 2501	Aug.	30,'40†	.7½
Timid Pup, The (9-7-40) 1512	Aug.	1,'40	.7½
Wise Owl 2504	Dec.	6,'40†	.1 rl.
Ye Old Swap Shoppe 1511	June	28,'40	.1 rl.
COLUMBIA QUIZ REELS			
Take It or Leave It No. 1 2601	Nov.	22,'40†	.1 rl.
COLUMBIA TOURS			
Beautiful British Columbia 2556	Dec.	20,'40†	.1 rl.
Historic Virginia 2551	Aug.	16,'40†	10
In the Land of Pagodas 1558	June	14,'40	.1 rl.
Islands of the West Indies 2554	Oct.	25,'40†	.1 rl.
Old and New Arizona 2553	Sept.	27,'40†	.1 rl.
Savoy in the Alps 2552	Sept.	13,'40†	10
Sojourn in Havana 2555	Nov.	25,'40	.1 rl.
COMMUNITY SING (Series 4)			
No. 7 1657 (Topical Songs-D. Baker) (Series 5)	Aug.	16,'40	.1 rl.
No. 1 2651 (Jolly Tunes-D. Baker)	Oct.	2,'40†	.1 rl.
No. 2 2652 (Popular Love Songs— D. Baker)	Nov.	8,'40†	.1 rl.
FABLES CARTOONS			
A Peep in the Deep (8-31-40) 2401	Aug.	23,'40	.6½
Barnyard Babies 1754	June	14,'40	.1 rl.
Farmer Tom Thumb (10-12-40) 2751	Sept.	27,'40†	.6
Happy Holidays 2702	Oct.	18,'40†	.1 rl.
Mouse Meets Lion 2752	Oct.	25,'40†	.1 rl.
Pooch Parade 1755	July	19,'40	.1 rl.
PHANTASIES CARTOONS			
Happy Holidays 2702	Oct.	25,'40†	.1 rl.
Millionaire Hobo 1702	Nov.	24,'39	.7
News Oddities 1706	July	19,'40	.1 rl.
School Boy Dreams (10-12-40) 2701	Sept.	24,'40†	.5
Wallflower, The 2703			1 rl.
SCREEN SNAPSHOTS (Series 19)			
No. 8 1858 (Cowboy Jubilee)	June	7,'40	.1 rl.
No. 9 (8-3-40) 1859 (Ken Murray)	July	10,'40	10
No. 10 (9-7-40) 1860 (Jack Oakie)	Aug.	1,'40†	.9½
(20th Anniversary Snapshots)			
No. 1 2851 (Ken Murray)	Sept.	6,'40†	.1 rl.
No. 2 2852 (Don Wilson)	Oct.	18,'40†	.1 rl.
No. 3 2853	Nov.	22,'40	.1 rl.
No. 4 2854	Dec.	27,'40†	.1 rl.
SPORT THRILLS			
Canvas Capers 1809	July	19,'40	.1 rl.
Fishing in Hawaii 1810	Aug.	30,'40	.1 rl.
Hunting Wild Deer 2802	Nov.	8,'40†	.1 rl.
Master of Cue with Willie Hoppe (10-12-40) 2801	Oct.	4,'40†	.9
Saving Strokes with Sam Snead 1808	June	21,'40	.1 rl.
WASHINGTON PARADE			
2nd Series			
No. 5 1905 (The Archives)	June	28,'40	.1 rl.
No. 6 1906 (Our National Defense)	Aug.	30,'40	.1 rl.
3rd Series			
No. 1 2901	Oct.	2,'40†	.1 rl.
(The Mint)			
No. 2 2902 (West Point)	Nov.	28,'40†	.1 rl.

MGM

Title	Rel.	Date	Min.
CARTOONS (Color)			
Bookworm Turns, The (7-27-40) W-90	July	20,'40	.9
Gallopin' Gals W-94	Oct.	26,'40	.1 rl.
Homeless Flea, The W-93	Oct.	12,'40	.1 rl.
Milky Way, The (7-6-40) W-89	June	22,'40	.8
Papa Gets the Bird (9-28-40) W-92	Sept.	7,'40	.8
Romeo in Rhythm (9-7-40) W-91	Aug.	10,'40	.8
Tom Turkey and His Harmonica Humdingers (8-10-40) W-88	June	8,'40	.7
CRIME DOESN'T PAY			
No. 29—Women in Hiding (7-27-40) P-4 Marsha Hunt	June	22,'40	.22
No. 30—Buyer Beware (9-14-40) P-5	Aug.	17,'40	.20
No. 31—Soak the Old (9-28-40) P-6 Ralph Morgan	Aug.	24,'40	.20
FITZPATRICK TRAVELTALKS			
Capital City, Washington, D. C., The T-211	Aug.	31,'40†	.9
Cavalcade of San Francisco (10-5-40) T-212	Sept.	28,'40†	.9
Modern New Orleans (6-15-40) T-61	May	11,'40	.8
Suva, Pride of Fiji (6-1-40) T-62	June	8,'40	.9
MGM MINIATURES			
Servant of Mankind (6-8-40) M-79	May	11,'40	.9
OUR GANG			
Auto Antics (9-16-39) C-942	July	22,'39	.10
Bubbling Troubles (7-6-40) C-138	May	25,'40	.11
Goin' Fishin' C-293	Oct.	26,'40†	10
Good Bad Boys (9-7-40) C-291	Aug.	31,'40†	11
Waldo's Last Stand C-292	Oct.	5,'40†	11
PASSING PARADE (Sepia)			
No. 14—A Way in the Wilderness (7-13-40) K-124	June	22,'40	.10
No. 15—Trifles of Importance (8-3-40) K-125	July	13,'40	.11
No. 16—The Baron and the Rose (9-28-40) K-126	Sept.	7,'40	.11
No. 17—Utopia of Death K-127	Oct.	12,'40	.10
PETE SMITH SPECIALTIES			
Cat College (7-27-40) 110 (Sepia)	June	29,'40	.9
Football Thrills of 1939 (9-28-40) S-113	Sept.	7,'40	.10
Please Answer (9-14-40) S-112	Aug.	24,'40	.9
Social Sea Lions (8-10-40) S-111 (Sepia)	July	20,'40	.11
Spots Before Your Eyes (6-1-40) S-108	May	4,'40	.10
What's Your I. Q.? No. 2 (7-13-40) S-109 (Sepia)	June	8,'40	.9
SPECIAL			
Eyes of the Navy P-201	Oct.	26,'40†	20
Flag Speaks, The (5-4-40)	June	14,'40	.19

PARAMOUNT

Title	Rel.	Date	Min.
ANIMATED ANTICS			
Dandy Lion, The (10-5-40) HO-1	Sept.	20,'40†	.7
COLOR CLASSICS			
Kick in Time, A (5-18-40) C9-4	May	17,'40	.7
Snubbed by a Snob (8-24-40) C9-5	July	19,'40	.7
You Can't Shoe a Horse Fly (8-31-40) C9-6	Aug.	23,'40	.7
COLOR CRUISES			
Pacific Paradise (7-13-40) K9-7	June	21,'40	.10
Rio de Janeiro K9-7	May	31,'40	.1 rl.
HEADLINERS			
Blue Barron & His Orch. (6-15-40) A9-9	May	31,'40	.10
Moments of Charm of 1941 (10-5-40) A0-1	Sept.	13,'40†	11
Pinky Tomlin and His Orch. (8-17-40) A9-19	July	19,'40	.11
PARAGRAPHICS			
Dangerous Dollars (7-6-40) V9-9	June	28,'40	.11
Nature's Nursery V0-1	Oct.	11,'40†	.1 rl.
Paramount Pictorial, No. 2 (8-31-40) V9-10	Aug.	9,'40	.11
Television Preview (5-18-40) V9-8	May	17,'40	.10
POPEYE THE SAILOR			
Doing Impossikible Stunts (8-24-40)			7
Fightin' Pals (8-17-40) E9-9	July	12,'40	.8
Nurse Mates (7-6-40) E9-8	June	21,'40	.7
Onion Pacific (6-15-40) E9-6	May	24,'40	.7
My Pop, My Pop E0-2	Oct.	18,'40†	.1 rl.
Popeye Meets William Tell (10-5-40) E0-1	Sept.	20,'40†	.7
Puttin' on the Act (8-24-40) E9-12	Aug.	30,'40	.7
Wimmin Hadn't Oughta Drive (9-7-40) E9-11	Aug.	16,'40†	.7
Wimmin Is a Myskery (6-22-40) E9-7	June	7,'40	.7
With Poopdeck Pappy E0-3	Nov.	1,'40†	.1 rl.
With Popeye's Poppa E9-12	Aug.	30,'40	.1 rl.
PARAMOUNT SOUND NEWS			
POPULAR SCIENCE (Color) 1939-40			
No. 5—(5-4-40) J9-5	May	3,'40	.10
No. 6—(7-20-40) J9-6	June	28,'40	.11
(New Series)			
No. 1 (10-5-40) J0-1	Sept.	6,'40†	11
GRANTLAND RICE SPORTLIGHTS			
No. 76—Playmates from the Wild (5-18-40) R9-11	May	17,'40	.10
No. 77—Cradle of Champions (6-22-40) R9-12	June	14,'40	.10
No. 78—Sink or Swim (7-20-40) R9-13	July	12,'40	.10
No. 79—Diving Demons (10-5-40) R0-1	Sept.	6,'40†	10
No. 80—Sporting Everglades R0-2	Oct.	4,'40†	.1 rl.
No. 81—Motorcycle Stunting R0-3	Nov.	8,'40†	.1 rl.
STONE AGE CARTOONS			
Foul Ball Player, The (6-15-40) B9-5	May	24,'40	.7
Fulla Bluff Man (8-24-40) B9-9	Aug.	9,'40	.7
Pedagogical Institution B9-11	Sept.	13,'40	.1 rl.
Springtime in Rock Age B9-10	Aug.	30,'40	.1 rl.
Ugly Dino, The (7-27-40) B9-6	June	14,'40	.7
Way Back When a Night Club Was a Stick B9-4	May	10,'40	.1 rl.
Way Back When a Razzberry Was a Fruit (8-31-40) B9-8	July	26,'40	.7
Way Back When Women Had Their Weigh B9-12	Sept.	27,'40	.1 rl.
Wedding Belts B9-7	July	5,'40	.1 rl.
UNUSUAL OCCUPATIONS (Color)			
No. 5—(5-18-40) L9-5	May	31,'40	10
No. 6—(8-24-40) L9-6	Aug.	2,'40	11
(New Series)			
No. 1 (10-5-40) L0-1	Sept.	7,'40†	11
No. 2 L0-2	Nov.	29,'40†	.1 rl.

RKO RADIO

Title	Rel.	Date	Min.
LEON ERROL COMEDIES			
Bested by a Beard 03,704	July	16,'40	20
He Asked for It (9-14-40) 13,701	Sept.	27,'40†	18
Tattle Television 13,702	Nov.	29,'40†	19
EDGAR KENNEDY COMEDIES			
Mutiny in the County 03,404	May	3,'40	.17
Sunk by the Census (9-14-40) 13,401	Sept.	6,'40†	18
'Taint Legal, 03,405	May	25,'40	.16
Trailer Tragedy A (10-19-40)	Oct.	18,'40†	17
INFORMATION PLEASE			
No. 10—(6-15-40) 04,210	May	17,'40	.11
No. 11—(6-22-40) 04,211	June	14,'40	.10
No. 12—(7- 6-40) 04,212	July	12,'40	.12
No. 13—(8-13-40) 04,213	Aug.	9,'40	.11
1940-41			
No. 1 (9-14-40) 14,201	Sept.	6,'40†	11
No. 2—14,202	Oct.	4,'40†	10
MARCH OF TIME			
1939-40			
No. 10—The Philippines: 1898-1946 (5-11-40) 03,110	May	10,'40	.19
No. 11—U. S. Navy—1940 (6-8-40) 03,111	June	7,'40	.18
No. 12—Spoils of Conquest: Dutch East Indies (8-10-40) 03,112	Aug.	2,'40	.17
No. 13—Gateways to Panama (8-24-40) 03,113	Aug.	23,'40	.11
1940-41			
No. 1—On Foreign Newsfronts (9-21-40) 13,101	Sept.	13,'40†	19
No. 2—Britain's R.A.F. (10-5-40) 13,102	Oct.	4,'40†	.2 rls.
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
PATHE TOPICS			
Released seven times a year			
PICTURE PEOPLE			
No. 1 (9-14-40)	Sept.	13,'40†	10
No. 2	Oct.	11,'40†	10
RADIO FLASH COMEDIES			
Goodness, a Ghost 03,205	July	5,'40	.16
RAY WHITLEY COMEDIES			
Bar Buckaroos 13,501	Nov.	8,'40†	16
Corralling a Schoolmarm (8-10-40) 03,504	June	14,'40	.20
REELISMS			
Hats 04,613	Aug.	16,'40	.9
Stray Lamb (6-22-40) 04,610	May	24,'40	.8
Streamlined (8-10-40) 04,611	June	21,'40	.9
Week-end 04,612	July	19,'40	.9
RKO PATHE SPORTSCOPE			
Arrow Points (9-14-40) 04,312	July	5,'40	.8
Hurdle Hoppers (6-15-40) 04,311	June	7,'40	.9
Kentucky Royalty 14,302	Sept.	27,'40†	.9
Quail Quest (9-14-40) 14,301	Aug.	30,'40†	.9
Silent Wings (6-22-40) 04,310	May	10,'40	.9

THE RELEASE CHART

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Midget Motor Mania 1201	Nov.	8,'40†.1 rl..
Sanctuary of Seals (6-1-40) 0204	Oct.	7,'40..9....
BELIEVE IT OR NOT—RIPLEY		
Acquitted by the Sea 1601	Sept.	27,'40†10....
FASHIONS (Color)		
Fashion Forecast, No. 8 0604	July	19,'40..1 rl..
FATHER HUBBARD'S ALASKAN ADVENTURES		
Climbing the Spirit's Home (4-6-40) 0107	May	10,'40.10....
Eskimo Trails (8-10-40) 1101	Aug.	2,'40†10....
Isle of Mystery 1103	Oct.	25,'40†10....
LEW LEHR DRIBBLE PUSS PARADE		
Cherrio My Dears! 0404	July	5,'40..1 rl..
Grunters and Groaners (8-17-40) 1401	Aug.	30,'40†.8....
Tale of Butch the Parrot 1402	Dec.	6,'40†.1 rl..
MAGIC CARPET SERIES (Lowell Thomas)		
Isles of the East (6-15-40) 1018	May	24,'40..9....
Land of Flowers (8-17-40) 1102	Sept.	13,'40†.9....
Old Dominion State 1104	Nov.	22,'40†.1 rl..
TERRY-TOONS		
Billy Mouse's Akwakade (8-10-40) 1551 (color)	Aug.	9,'40†.7....
Catnip Capers (6-1-40) 0559 (color)	May	31,'40..7....
Club Life in the Stone Age 1501	Aug.	23,'40†.7....
Happy Haunting Grounds 1503	Oct.	18,'40†.7....
How Wet Was My Ocean 1553 (color)	Oct.	4,'40†.7....
Landing of the Pilgrims 1554 (color)	Nov.	1,'40..1 rl..
Love in a Cottage 0517	July	28,'40..1 rl..
Lucky Duck, The 1552 (color)	Sept.	6,'40†.1 rl..
Magic Pencil, The 1504	Nov.	15,'40†.1 rl..
Plane Goofy 1555 (color)	Oct.	29,'40†.1 rl..
Professor Offkeyski (6-1-40) 0514	June	14,'40..7....
Rover's Rescue 0515	June	28,'40..1 rl..
Rupert the Runt 0516	July	12,'40..1 rl..
Snow Man, The 1505	Dec.	13,'40†.1 rl..
Swiss Ski Yodelers (6-8-40) 0513	May	17,'40..7....
Temperamental Lion, The 1556 (color)	Dec.	27,'40†.1 rl..
Touchdown Demons 1502	Sept.	20,'40†.7....
Wot's All th' Shootin' Fer 0512	May	3,'40..7....
ED THORGERSEN (Sports)		
Action on Ice 0306	June	21,'40..1 rl..
Bowling for Strikes 1303	Dec.	20,'40†.1 rl..
Lure of the Trout 1302	Oct.	11,'40†.1 rl..
Vacation Time (8-10-40) 1301 (color)	Aug.	16,'40†.8....

UNIVERSAL

Title	Rel. Date	Min.
COLOR CARTUNE CLASSICS (Re-issue)		
Candyland 5264	July	29,'40†.8....
Fox and the Rabbit 5265	Aug.	12,'40†.8....
Jolly Little Elves 5261	June	3,'40†.8¼..
Springtime Serenade 5263	July	10,'40†.7½..
Three Lazy Mice 5262	June	24,'40†.1 rl..
Toyland Premier 5266	Aug.	19,'40†.9....
GOING PLACES WITH GRAHAM McNAMEE		
No. 76—(5-11-40) 4361	May	13,'40..9....
No. 77—(6-22-40) 4362	May	27,'40.10....
No. 78—(6-29-40) 4363	June	17,'40..9....
No. 79—(8- 3-40) 4364	July	15,'40..9....
No. 80—(8-10-40) 4365	Aug.	12,'40..9½..
No. 81—(9-21-40) 5351	Sept.	23,'40†.9....
No. 82—(10-12-40) 5352	Oct.	14,'40†.9⅔..
No. 83—(10-12-40) 5353	Nov.	11,'40†.9½..
LANTZ COLORED CARTUNES		
Andy Panda's Crazy House (10-12-40) 5241	Sept.	23,'40†.1 rl..
Recruiting Daze 5242	Oct.	28,'40†.1 rl..
SPECIAL		
Swing with Bing (4-6-40) 5110	Sept.	4,'40†19....
STRANGER THAN FICTION SERIES		
No. 76—Novelty (5-11-40) 4381	May	6,'40..9½..
No. 77—Novelty (6-22-40) 4382	May	20,'40..9....
No. 78—Novelty (6-29-40) 4383	June	10,'40..9....
No. 79—Novelty (7-27-40) 4384	July	8,'40..9½..
No. 80—Novelty (8-10-40) 4385	Aug.	5,'40..9½..
No. 81—Novelty (9-21-40) 5371	Sept.	16,'40†.9....
No. 82—Novelty (10-12-40) 5372	Oct.	7,'40†.9....
No. 83—Novelty (10-12-40) 5373	Nov.	14,'40†.9....
TWO-REEL MUSICALS		
Class in Swing (10-12-40) 5221 Florine McKinney	Sept.	25,'40†16....
Congamania, The 5222	Oct.	23,'40†17....
Folies Parisienne (4-27-40) 4228 Leon Belasco	Apr.	17,'40.17....
Hawaiian Rhythm (7-27-40) 4231 Harry Owens and Royal Hawaiians	July	17,'40.17....
I Dream of Jeannie with the Light Brown Hair (9-21-40) June Stillman	Aug.	28,'40.17....
Naughty Nineties (6-22-40) 4230 Fay McKenzie	June	19,'40.18....
Swingin' in the Barn (6-29-40) 4229 Tex Jim Lewis & Band	May	15,'40.19....
Varsity Vanities (8-10-40) 4232 Martha Tilton	Aug.	7,'40.17½..

VITAPHONE

Title	Rel. Date	Min.
BROADWAY BREVITIES		
Public Jitterbug No. 1 5108 Hal LeRoy-Betty Hutton	May	4,'40..2 rls.
Cinderella's Feller (6-22-40) 5006 Juanita Quigley (color)	June	1,'40.19....
Spills for Thrills (7-20-40) 5109	June	15,'40.19....
Pony Express Days (7-6-40) 5007 Geo. Reeves (color)	July	13,'40.19....
Young America Flies (8-30-40) 5110	July	13,'40.22....
Ed Sullivan's Hollywood 6202	Nov.	16,'40†.2 rls.
Just a Cute Kid 6201	Oct.	5,'40†.2 rls.
COLOR PARADE		
Gun Dog's Life (5-18-40) 5407	May	11,'40..1 rl..
Mechanix Illustrated, No. 4 (6-29-40) 5408	June	29,'40.10....
The Valley (7-13-40) 5409	July	20,'40.10....
Famous Movie Dogs (7-27-40) 5410	Aug.	17,'40.19....
ELSA MAXWELL COMEDIES		
Riding Into Society (8-31-40) 6101	Sept.	7,'40†.2 rls.
HOLLYWOOD NOVELTIES		
Football Highlights (8-31-40) 6301	Sept.	28,'40†10....
Shark Hunting (8-3-40) 6302	Nov.	9,'40†10....
LOONEY TUNES		
No. 87—The Chewin' Bruin (6-22-40) 5614	June	8,'40..7....
No. 88—Porky's Baseball Broadcast (7-13-40) 5615	July	6,'40..7....
No. 89—Patient Porky (8-3-40) 5616	Sept.	14,'40.10....
No. 90—Calling Dr. Porky 6601	Sept.	21,'40†.1 rl..
No. 91—Pre-Historic Porky 6602	Oct.	12,'40†.1 rl..
No. 92—Sour Puss 6603	Nov.	2,'40†.1 rl..
No. 93—Porky's Hired Hand 6604	Nov.	30,'40†.1 rl..
MELODY MASTERS		
Larry Clinton and His Orchestra (5-18-40) 5508	May	25,'40.10....
Ozzie Nelson and His Orch. (6-15-40) 5509	June	29,'40.10....
Woody Herman and His Orchestra 5510	July	27,'40..1 rl..
Matty Malneck & Band (8-3-40) 6501	Sept.	14,'40†10....
Joe Reichman & Orch. 6502	Oct.	26,'40†.1 rl..
Jan Garber & Orch. 6503	Nov.	23,'40†.1 rl..
MERRIE MELODIES (Color)		
No. 108—Sniffles Takes a Trip 5318	May	11,'40..1 rl..
No. 109—A Gander at Mother Goose (5-25-40) 5319	May	25,'40..7....
No. 110—Tom Thumb in Trouble (6-15-40) 5320	June	8,'40..7....
No. 111—Circus Today (7-13-40) 5321	June	22,'40..7....
No. 112—Little Blabbermouse (8-3-40) 5322	July	6,'40..7....
No. 113—The Egg Collector 5323	July	20,'40..7....
No. 114—A Wild Hare 5324	July	27,'40..7....
No. 115—Ghost Wanted 5325	Aug.	10,'40..7....
No. 116—Ceiling Hero 5326	Aug.	24,'40..7....
No. 117—Malibu Beach Party (9-7-40) 6701	Sept.	14,'40†.7....
No. 118—Stagefright 6702	Sept.	28,'40†.1 rl..
No. 119—Holiday Highlights 6703	Oct.	12,'40†.1 rl..
No. 120—Good Night Elmer 6704	Oct.	26,'40†.1 rl..
No. 121—Wacky Wildlife 6705	Nov.	9,'40†.1 rl..
No. 122—Bedtime for Sniffles 6706	Nov.	23,'40†.1 rl..
SPECIAL		
Cavalcade of Academy Awards (4-27-40)	May	4,'40.31....
SPORTS PARADE		
Diary of a Racing Pigeon 6403	Nov.	30,'40†.1 rl..
Dogs You Seldom See (8-31-40) 6402	Nov.	2,'40†10....
Flying Fishing 6401	Sept.	21,'40†.1 rl..
TECHNICOLOR SPECIALS		
Flag of Humanity 6001	Oct.	19,'40†.2 rls.
Service with the Colors (9-7-40) 5008 R. Armstrong-Wm. Lundigan	Aug.	31,'40.20....
VITAPHONE VARIETIES		
Radio and Relatives 5705	May	18,'40.10....
All Girl Revue 5706	June	27,'40..1 rl..
History Repeats Itself (10-14-39)		.10....

OTHER PRODUCTS

Title	Rel. Date	Min.
ACE		
Zooland Shoulders Arms (6-29-40)		.38....
ANGLO-AMERICAN		
Bringing It Home (6-29-40)		.20....
ASTOR		
Pardon My Pups Shirley Temple reissue	Sept.	1,'40..2 rls.
COMMUNITY CHESTS and COUNCILS		
Volunteer Worker, The (10-5-40)		.3....
GPO-ABFD		
Men of the Lightship (9-31-40)		.25....
GUARANTEED		
Aida (5-11-40)		.9....
MERTON PARK STUDIO		
Behind the Guns (8-3-40)		.21....
MINISTRY OF INFORMATION		
Britain at Bay (8-24-40)		.7....

SERIALS

12 Episodes Each Unless Otherwise Specified

COLUMBIA

Title	Rel. Date	Min.
Deadwood Dick (7-27-40) 1180 Don Douglas-Lorna Gray (15 episodes)	July	19,'40..2 rls. (1st episode 32 min.)
Green Archer, The 1120 (15 episodes)	Oct.	25,'40.....
Terry and the Pirates (4-20-40) Wm. Tracy-Granville Owen (15 episodes)	Apr.	12,'40.19.... (each) (1st episode 29 min.)

REPUBLIC

Title	Rel. Date	Min.
Adventures of Red Ryder (6-8-40) 973 Don "Red" Barry	June	15,'40..2 rls. (1st episode 30 min.)
King of the Royal Mounted (8-17-40) 081 Allan Lane-Lita Conway	Sept.	20,'40†.2 rls. (each) (1st episode 30 min.)
Mysterious Dr. Satan E. Ciannelli-Robt. Wilcox		

UNIVERSAL

Title	Rel. Date	Min.
Flash Gordon Conquers the Universe (2-24-40) 4881-92 Larry (Buster) Crabbe (15 episodes)	Apr.	9,'40.21.... (each)
Green Hornet Strikes Again, The Warren Hull-Anna Nagel	Dec.	24,'40†.....
Junior G-Men (8-3-40) "Dead End Kids"	Oct.	1,'40†.2 rls. (each)
Winners of the West (5-11-40) Dick Foran-Anne Nagel (13 episodes)	July	2,'40.21....

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